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Guy McCoy

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Separate Preparation for Joint Concerts

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Sirs,

I have always received the greatest pleasure from your magazine, and though I have an instructor, ETUDE has always been at my disposal. When my instructor had a copy of it in her studio. Before joining the service, the music was just something I played. Now, I find that I am eating, but now it is a little more difficult to follow the happenings in the musical world. That is why I appreciate the ETUDE much more than I did in civilian life, and look forward to its arrival at my squadron.

Sampson A.F.B., N.Y.

C. Beatrix Campanile Sampson, A.B. N.Y.

Sirs:

A few months ago a neighbor boy asked me to give him a subscription to a magazine, and I selected an old friend, the ETUDE. The October and November issues have arrived, and I want to tell you how much I enjoy reading my friendship with this publication.

I am not a golding, but could be classified as an Old Bachelor. I was able to pick up a complete issue of the ETUDE of February 1962, (ETUDE—your month. The first article is "A Talk with Mrs. H. H. A. Bach, composer of the symphony "Gaudia," and the musical members of some student body of that name, Chapinale, Moscow, etc. I also have the special Beethoven collection for the inquiring music lover.

And now our two sons, practicing lawyers and married, are busy with their own affairs, and I have plenty of time to read the magazine. I think of the days when I was associated with playing for the services in Sun- day School and at a county hospital.

These two issues of ETUDE have some lovely articles of interest to me. The articles are interesting, the music is good, and the whole field of both classical and popular song, and the advertisements are good. The articles for April, 1962, ETUDE carried ads of Lowen's Chocolates, and I have never enjoyed a piece of chocolate and Schubert's Tellurian, as much as I have this chocolate and Schubert's Tellurian.

Sirs:

I wish to take this opportunity to remind you of some of the interests of members of your staff, for the interesting and valuable articles that you supply each month:

We gave a panel discussion at the Great Lakes Music Education date- terday on "The Singer and the Accompanist." The "Accompanist" section was especially keen in the September issue gave the information I needed. I am not a returning student, but I am inclined in every stage of a well-seasoned art (I have been in the business) to sing. (The report of it remains one of the golden heritage of music) — yet here he was, ecstatic at having "touched everyone" for Schubert.

In all his career he never played a single concert without giving his utmost to realize the composer's vision. Whenever Schubert wrote him to protest against the "beauvoir" of his program he invariably replied, "Whatever I give I can play the music I enjoy; and I am sure that all the musical friends who participate in it will come because of their joy in hearing these five Beethoven Sonatas. The others will stay away."

Schoenberg never thought for a moment that this was a courageous or daring thing to do. He would play the five sonatas consecutively, often ending the concert pianissimo with Opus 111; and the audience would stand and cheer and even, though it wondered there would be no encore. Schubert never played encores. The pity of it is that there are almost no other musicians with such courage, honesty and sincerity.

Sirs:

We not only read the material in the current issue. Thus we meet. May you always live and grow.

Mary N. D., Portland, Oregon

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ETUDE—FEBRUARY 1962

ETUDE—FEBRUARY 1962

A distinguished pupil of the great Austrian master recounts

Some Highlights of Arthur Schnabel's Teaching

by Gay Maler

Arthur Schnabel—He loved music; he was not a player.

This YEAR 1951 brought much sadness to the music world in that many beloved masters left us—George Henschel, Buber, the composers Kruspevsky and Beach; the composer Schoenberg, and finally, Arthur Schnabel, one of the great musicians of all time.

Schnabel was proud to be a musician. He frequently said, "I am no pianist, I am a musician. For him a musician was an all-round music man—played, taught, composed. Few artists have attained this stature or achieved this longevity. After one of Schnabel's Carnegie Hall concerts I failed to go to the artists' room to speak with him. Next morning he telephoned to say simply, "You did not come to see me last night. I know why... because the playing did not suit you. But, dear friend, you know how sincerely I try to realize the music... I always do my best to make it to your removed life and new light. Sometimes, also, I fail... but just the result, always come to speak to me after the concert."

How many other artists of such humility can you name?

Another time after a performance of Schubert's glorious D Major Sonata before a not-too-musical small-town audience, Schubald bashed those who were there with an instrument that was usually too big to the singer's standards. Walter, M. Leach, O.P., St. John's, Coldwell, N.J.
The art of bell ringing has spread with amazing speed throughout our country.

Mabel Raeff Putnam
THE YOUNG CAREER

It pays to be thoroughly prepared when Lady Luck knocks at your door.

by Barbara Gibson as told to Rose Heylbut

EVERY young singer spends much time with ideas about getting started. Our hopes and problems center about getting a chance—and the world chorus is not, because the beginning is a chancy business.

We take for granted that the aspirant to vocal fame has a fine natural voice and is musically gifted. We know she must work hard and, above all, destroy. But though we understand this with our minds, our hearts are impatient for ways and means to make the dream come true. Especially does the student become a professional.

My own work yields only a partial answer because I had phonological fear. I did not have to try for a start—singing just happened. My trainer is an engineer and works with the father of Joan Dickenmon who most kindly got me an audition with Cesare Sturani. The object of the audition was to find whether my voice was worthy of professional training; when it was over, Maestro Sturani asked me to study with him. He is my teacher.

Three years later, Maestro Sturani gave a musical recital at which I sang, and which Marie Sano and her husband, Giuseppe Sturani, attended. And Mr. Danise at once arranged for me to sing for Arthur Judson, my career depended less on "breaks" than on enthusiasm in him. So the start of my career was an audition.

I was ready for all that it was ready for. Noth- less I was always ready, but scales and vocalises especially exer-

cises which have been of greatest help to me. and with which I "practice" my voice. I am interested in the D above middle-C. singing up and down, always sadly and easily. Before then, the melodic element is the chief asset of the performer, and it may possibly be for this reason that we find the earlier pieces filled with all manner of virtuoso agility. This is a natural problem—the inex-

956 years gone by, it seemed to be the same

The Hand and the Keyboard

"Our hands have many shortcomings hard to reconcile with the keyboard."

by Artur Schnabel as told to James Francis Cooke

With the modern instrument, the fingers do not suffer, and the whole body is made part of the nervous and muscular organ-

etion, through which the artist endeavors to interpret a masterpiece. By the whole body, we mean that from his feet, which operate the all-important pedals, to his brains, from which his impressions are turned into sincere impulses, so many important centers are employed to operate the playing mechanism, that one may safely say that the pianist of today finds himself not only a musician, but a master of the keyboard, because the hand is naturally adapted to the keyboard. In fact, our hands have many shortcomings hard to reconcile with the keyboard.

You see, the better part of all music is written as though composed for a four-part quartet. This makes the most important parts—that is, the not-sounding parts, bass and treble—are written at the top and at the bottom. In this way, those all-important parts from the musical standpoint fall to the weakest fingers of the hand, the fourth and the fifth fingers. Most of the melodies we have to play must be played with the fourth and fifth fingers. Neither of these fingers has in it, by pure finger action, nearly enough force to carry great melodies. It is for this reason that weight playing, in which the controlled weight of the arm is employed, is practiced by all pianists. The way to relax is to relax, and to keep on relaxing until the practice becomes a habit.

A great deal of tension and stiffness is purely mental, and I am quite sure that much of it comes from the earliest lessons. When the pupil is not instructed to sit in the right position, that is, with the back straight, facing the keyboard, and when the student is not told to pay attention to the position of the hands, to compensate for the natural weakness of these members.

Relaxation is synonymous with good pianoforte playing. There is no such thing as a panacea to bring about relaxation. The way to relax is by relaxing, until the practice becomes a habit. The most important part of the hand is the thumb. The average student imagines that the thumb is a "quack medicine" and actually cultivates a kind of fear, which is easily trans-
Fifteen years ago in an old converted tenement building on the lower east side of Manhattan, an idea was put into action. It was an idea formed clearly and sharply many years before in the mind and memory of a young musician—a musician young in years but quite matured from the long bitter struggle of his early life.

There was no room for self-pity and bitterness over those early days. Whatever energy was left from the problems of meeting life and building a career was given to reflection upon one strong wish. This wish was an idea that might help salvage some of the genius and talent that lay inside of me in those days was not a vague dream or a flitting emotional response to the cry for more culture in the jungle. It was more than a variation on the theme “Am I my brother’s keeper” or “the friends I left behind,” for the only finances I could boast of at this time were not conducive to philanthropy. I could count my blessings in values, not dollars.

Nothing had come easily, much had come a little late, so I had a sense of values and took little for granted. I had attended Columbia University and had begun accumulating a store of knowledge and experience about the professional musical world. This grew while accompanying young Jascha Heifetz and other famous artists all over the world. This realistic approach to the materialization of an ever-present idea was considerably advanced during my years as a music critic on the old New York World and later on the New York Post. Realistic as it was, this preparation for a school was only part of what was necessary, as any board of trustees will testify. Plans, sites, and curricula, no matter how concrete, are of little value without money to pay the bills. However, obstacles, no matter how large, cannot stop dreams. They are very unreasonable, and only persist more vividly.

I wanted a music school that would provide the absolutely professional training for the definitely gifted student who was determined to make the grade. Since a professional training school was rare, and still is, I knew it would call for trial and error. But there was one part of the plan I couldn’t seem to deviate from. That was the location of the school.

Chatham Square Music School opened its doors in 1937, at 211 Clinton Street. It was just a few blocks up from East River at a point where it flows between the Brooklyn waterfront and that section of Manhattan that includes Chinatown, the Bowery, and the Lower East Side. This was the world I knew as a child.

For generations this slum-ridden section had been the haven for the miserable hopeful immigrants from many parts of the world. From here had been drawn the sweatshop slaves to New York’s labor market. From here came tales of gang war and derelicts, and here men of despair found the edge of the world.

Some escaped this section because of their skills, their arts and their lack. Sometimes it took a generation to move on, sometimes two, but most just stayed on, living quiet lives until they died or moved on the lower East Side at its worst and rose on the lower East Side at its worst and rose. Today the picture is fast changing. The East Side Drive, with its city and private housing developments, is becoming a poor man’s Riverside Drive. The conversion of condemned tenements and old buildings is making the neighborhood an answer to many middleclass housing problems.

The picture of good citizens of middleclass housing problems.

In the parade of good citizens who began to pay attention to the East Side as a place to live in and to contribute to American life and culture were such names as Governor Alfred E. Smith, Eddie Cantor, Al Jolson, George Jessel, Congressman Sul Bloom, General David Sarnoff, Irving Berlin.

(Continued on Page 56)
Rural Delivery Service for Music Lessons

The problem of music teaching in a rural community is solved by the "roving studio." (Continued on Page 51)

...pianos and other equipment? Or can she even find suitable studio numbers? Can she afford five, six, or ten studios with corners of our big county. But how can the teacher be in here. . . .

In trying to rent rooms in the downtown section of one of our principal cities, we were confronted with rejections in ten possible locations in worth of the following effect: "Oh, if you want the rooms for music lessons, I'm afraid I can't let you have them. For any other use, but not music lessons! Couldn't have kids in and out here—besides the noise. Like music myself, you understand, but my other renters—no, I'm sorry; I couldn't have that in here."

Expense for rental and maintenance of even one studio, let us say on a plum and some of the practice keyboards.

We bought

The Dubbé School of Music offers class instruction in Piano for beginners as well as private lessons. Any requests for Violin, Voice, Instrumental, or Theory instruction are also met. We divide the work. Consequently we needed two rooms, one for each of us to accommodate the class of Piano pupils. And thus the Roving Studios came to have a large room (about eight by sixteen) and a small one (roughly eight by seven). Fortunately for the Dubbé School, handymen-music teacher-hand band was able to do all necessary stripping and rebuilding, making equipment, fastening pianos, painting, lettering, and the like. Such a handymen-etc.-houseband is a wonderful money-saving device. Six weeks of rather inventive work were spent on the unit before the new truck could be hitched to it for the first run. And money-saving device also became truck driver.

We are now in our full season of operation and we are more than pleased with the experiment. During the summer we delivered music lessons to more than a hundred persons weekly in five communities. Of these, twenty were driven on our five-mile round trip from our home base. (Incidentally, our home base, Montrose, is a town of seventy-eight souls, the smallest incorporated town in West Virginia, hardly one to afford one music teacher adequate opportunity.

About two years ago, a possible solution occurred to Mrs. Dubbé. She is endowed with an abundance of the musical missionary spirit. Why not equip a house trailer as a studio and pull it to the vicinity of the students? When she first asked that question, her husband and a group of friends gave a united shout. Nevertheless the idea stayed. Urgency for more service in the spring and summer of 1951 brought the idea forward again so that this year it has been put into effect.

Inquiry at trailer dealers showed that governmental restrictions on aluminum and other materials discouraged special jobs; therefore we gave up the idea of a custom-built unit and searched out a second-hand house trailer. We found a 1949 model parked on a roadside with For Sale cards in its windows. While it did not fit our drawn plans exactly, it would do with certain alterations. We bought.

(Continued on Page 51)
Pops' Recitals Prove their Worth

by Alice Harrison Dunlap

The duds really came out in force when the pupils' recitals were given original settings.

T HE IDEA for our "pops" recitals occurred some years ago when an adolescent inspired if I would consider teaching some popular music. It was a sly remark, "Dad would want to hear me play Star Dust." 'Touche! What teacher doesn't look long for an audience made up of duds, uncles, and grandpas to match the female contingent? Naturally, there could be no favoritism toward the Upper Class, and the Juniors and Lilliputians were conciliated and encouraged to express ideas and preferences. Three delightful experiences were the result; the knowledge of which no doubt would be helpful to other teachers.

"I'd Rather Be Popular," Our Pops (and Moms) George, we are convinced, in making exceedingly expressive. Scalping the program of our final recital in which the word was written in the popular style, interest even after the horse of the stage closed, we found his third appearance). A cabin "on the lone pine" provided a setting for the gathering of merry characters.

As the curtains parted, Doug and Bud snatched onto the stage clad in the familiar girths of the Lone Ranger and Hopalong Cassidy's black suit and white cap. The door was the door of their ranch; the little Negro girls, and Peter Rabbit's bedtime. As it approached, the horse to set forth our ideas fully, and an occasional letter or two.

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As the curtains parted, Doug and Bud snatched onto the stage clad in the familiar girths of the Lone Ranger and Hopalong Cassidy's black suit and white cap. The door was the door of their ranch; the little Negro girls, and Peter Rabbit's bedtime. As it approached, the horse to set forth our ideas fully, and an occasional letter or two.

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How Musicians Can Save on Income Tax

By BETTY LEE GOUGH

Many years ago, Mark Twain made a famous and oft-quoted remark to the effect that only two things are inevitable: death and taxes. Taxes of the income variety—while inevitable enough—need not be inevitably high. Musicians will do well to consider a number of legitimate ways to keep the tax bill down.

The manner in which a professional musician purchases a new instrument is of importance in the difference in his income tax. Take the case of Jones, who owned an instrument which he had originally cost him $1200.00, a difference in his income tax. Take the form of an actual trade-in.

But if he had sustained a $100.00 loss (by overvaluing the asset), he could have taken this in the form of a trade-in and his loss was $90.00, which he took as a deduction from his income.

It's sometimes possible to effect considerable savings when making decisions on buying or selling musical instruments.

To the tax man, an instrument is a capital asset. The distinction between long and short term gains depends on whether the instrument is held less than one year or more.

One of the ways that many musicians save money on income tax is by learning to read music notation. Many music educators believe that the ability to read music is an essential skill for musicians. By mastering music notation, musicians can save money on income tax.

The question of whether to use the pedal in a piece of music is a common one among musicians. Some believe that using the pedal can add to the expression of a piece, while others believe that it can detract from the overall sound. The correct usage of the pedal can depend on the composer's intentions and the specific requirements of the piece.

When a musician receives insurance pay-outs for a loss, the amount of the payment is subject to income tax. The amount of the payment is subject to income tax.

A. M. MELCHER, Oberlin College

WHAT IS A PROFESSOR?

1. The title "Professor" is legitimately used only in the case of a man (or woman) who has been appointed to a position of special responsibility in a college or university. He may be called an assistant professor, or even a visiting professor, but unless he has been specifically appointed to a professorship in an institution of higher learning such as a college, university, or school of music, he is not entitled to use the title of professor.

2. Professor can be used only when the man (or woman) has been appointed to a position of special responsibility in a college or university. The title professor is used in the case of almost any man or woman, provided, however, that he has been appointed to a position of special responsibility in an institution of higher learning.

3. A professor is entitled to the use of the title professor of Music or Music of Philosophy, etc., but the title must have been acquired by appointment to a position of special responsibility in a college or university. The appointment must be made because of some special ability of the man or woman, and not because of his or her age, sex, or race.

4. The difference between long term capital gains, long term capital losses, and short term gains or short term losses is important to remember. The difference between long term capital gains and short term capital losses is significant.

5. The correct metronome markings for a piece of music are important to consider. The correct metronome markings for a piece of music can be found in the music notation or in the edition of the music that is being played.

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MANY years ago, Mark Twain made a famous and oft-quoted remark to the effect that only two things are inevitable: death and taxes. Taxes of the income variety—while inevitable enough—need not be inevitably high.
Breathing and Breath Control

BY JOSEPH A. BOLLEW

Breathing and Breath Control 
in Singing

Does "natural" breathing give the singer's voice adequate...the first movement called to his mind a moonlight night on Lake Lucerne in Switzerland.

It will be found that these differences develop to its utmost. How can this be done? In order to develop the air repository, the process. That is the real natural way...go and is necessary. Practice, without singing and during singing, will determine how far one...cloudy tone and robs the voice of resonance. The conscious, deliberate curiosity should be able to set our...and voice are the same. The conscious, deliberate repetition. And it is reasonable...of a small elite? Probably not.

First of all, let me declare that "authorities" as to which I wish I had just reported.

In order to be in agreement with breathing and breath control in relation to vocal production we shall not...mechanical routine which can be...easily dispensed with. But it is so...

The sl Bulk of vocal production is...a really enormous quantity of...could only know how to curtail..."Yes, that's true," he said:..."Dear Mrs. and Dr. Dumesnil:..."May I call you..."Dear Mr. and Mrs. Solow:..."Just a moment, please..."Interesting," he said. "It is..."April"

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Fernando Germani
A Great Italian Organist

Rational Imagery
Applied to the Violin Bow

by MURRAY KAHNE

L O N G before our modern electric juko
the violin was invented, our American
conductors could drop a coin into a mechanical
convenience and have viola music. It was a
set. A real violin behind plate glass was
shaped rigidly by iron clamps. Steel fon-
gers stopped the strings, while a "bow"
in the form of a revolvingAliasal was
raised and lowered to contact them.
In terms of musical results, an immora-
taneous system separated the performance
of this stereo device from the performance
of accomplished hands and a sensitive
brain. Yet in substitution the robot performed
the same physical tasks as the greatest
virtuosi in concert. The latter's complex
physical and psychological organization
bears its total artistic weight toward one end;
that some strains of horsemanship, stretched
unto a given tension, are propelled at a de-
terminated velocity and pressure across
strings whose effective length is changed
by the successive action of finger stops.
The responsibility of the violin teacher
is clear. It is to help the student with the
mechanics of self-expression without mak-
ing him into a machine. Only thus will
the student eventually be able to express his
thought and feeling through the infinite
tones and colors of the vibrato.
The pupil therefore has to be
expected to arrive at his mature
style through a process of
self-discovery and
self-education. The
outcome has been
4

working on the violin.

Musical imagery in the mind of the violinist.

The pupil's imagination is called upon in solving
the problem of stabilising the bow arm.

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O only an unimaginative hack could have labelled Chopin's G-flat study, Op. 25, the "Butterfly." Any resemblance to it is a butterfly's flight in purely coincidental. Originally it may have been called "Papillon" Etude; that title is not too inept. But it is. The butterfly's flight is purely coincidental. 

Chopin's study has nothing in common with such a spineless and vacillating creature. Its whirling wings are propelled by strong, mercurial substance. Away with that wretched "Butterfly" nick-name!

The Etude is usually considered sacred to the virtuosi; "ordinary" pianists seldom tackle it in public. Although it is a difficult and fast-paced piece, it is not beyond the reach of the less proficient. A convincing and refined rendition is just as possible. But only the beginning group is in sight; all groups following it are right ahead. 

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A MASTER LESSON BY GUY MAIER

Divide the piece by red lines into eight-measure phrases through M. 24; thereafter into four-measure phrase-lines through M. 44; then to end. At first practice in such subdivisions and gradually extend to sixteen or more measures.

(1) Don't feel forced to read the notes in front of you. Memorize at once, hands separately at first, then together, 8 or 16 measures the first day. If you want, etc. Practice the left hand with light, easy, skipping staccato (no pedal). Work at the right hand (with highish wrist) in "twos" with collapsing or dipping wrist on the first sixteenth note, and with rising wrist on the second sixteenth thus: "down (faintly), up (lightly)."

Be sure to play the top black keys with fourth finger ... never squeeze or press thumb. Bear in mind that this Etude is a matter of endurance problems. And don't whack everything with your fingers close to key contacts. Your wrists should be very flexible to be able to reach the speed that only the beginning group is in sight.

(4) Then practice the Etude "as is," hands together, in light rapid impulses of two. Be sure to rest completely and long at the fermatas ... (left hand omitted to save space).

(5) Now work first slowly then rapidly in four-note impulses, with strong, mercurial substance ... (Continued on Page 51)

From "Panoramas of the World's Favorite Dances," arranged by Denes Agay. The rhythms must be well marked and the left-hand staccato passages should be played crisply. The pedal markings are important. Grade 3-4.
A Master Lesson by Guy Maier on the Chopin Etude in G-flat Major appears on Page 25 of this issue.

F. CHOPIN, Op. 25, No. 9

Assai allegro (L:112)
Valse Lento
from "Sylvia"

One of the most popular of the lighter works, the Valse from the ballet "Sylvia" provides excellent material for developing a good sense of rhythm. A nice singing tone is called for in the right-hand passages. Grade 4 1/2.

LEO DELIBES
Arr. by Henry Levine

Sostenuto (减速)

From "Themes from the Great Ballets" 410-41016
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International Copyright Secured

ETUDE-FEBRUARY 1952
Adagio

This little number is from a Sonatina for piano and violin, written by Mozart, it is said, when he was 12. It provides excellent practice in developing a singing tone. Be sure to connect the notes of the left hand—molto legato. Observe all dynamics.

W. A. MOZART

Copyright 1925 by The John Church Company

ETUDE-FEBRUARY 1952

Tumble-Weed
(March Grotesque)

As even, steady rhythm should characterize this number. It must not be played too fast, else it will lose its grotesque quality.

No. 126-80153

Con moto (4/4)

Con moto

Fine

Fine senza repetizione

D.S. al Fine senza repetizione

International Copyright

Copyright 1925 by The John Church Company

ETUDE-FEBRUARY 1953

British Copyright secured

ETUDE-FEBRUARY 1953

D.S. al Fine senza repetizione

International Copyright
The Green Cathedral

A lovely piano arrangement of a widely-used song, this number offers splendid opportunity for a display of legato touch. Make the most of it. Let the piano sing the melody. Grade 3 1/2.

Slow and swaying (J. 70)

Song of the Old Mill

The left hand keeps a steady rhythm just as the wheel of the old mill keeps turning-turning. Grade 2.

Allegretto (J. 120)

* Small hands may omit the lower right hand chord, thus:

Copyright 1942 by The John Church Company

International Copyright

Copyright 1939 by Theodore Presser Co.

D.C. al Fine

Ped. simile

poco a poco rit. e dim.
Wailie, Wailie

From a Carolina Folksong

TOM SCOTT

Moderato (J:66) mp

When cock Ie

Then will my love re-turn

Più mosso (J:too)

to me.

Oh, wail-ie, wail-ie,

but love it is bon-ny-

Tempo I (J:66)

A lit-tle while when it is new

molto rit.

But

dew.

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International Copyright Secured

ETUDE: FEBRUARY 1962
Euterpe
(Muse of the Woodwinds)

Allegro moderato

p dolce = cresc

Crescendo

a tempo
A Riddle

ASA RICHTER

Sing an octave higher

Moderato

I know it's so that Brown-ies but every butter cup, But

who do you suppose it could be That pumps the pumpkins up?

A tempo

Fine

Woo-oo blows the wind, Leaves brown and sere.

The Bobolink

ELLA KETTEBER

Allegro moderato

Ear-ly in the morn-ing, All the sum-mer long,

Sings a bird so sweet-ly, Wakes me with his song, "Bob-o-link," now he

greets me, "Bob-o-link" is his lay, Bob-o-link sings so sweet-ly, Bob-o-link, Bob-o-link gay.

Wo, Blows the Wind

EDNA FRIDA PIETSCH

Mournfully, with a nice singing melody

Woo-oo blows the wind Mourn-ful-ly sigh-ing.

Fare well, pos-sies dear, Sum-mer's dy-ing.
Marching Song

POPS' RECITALS PROVE THEIR WORTH (Continued from Page 19)

From "Little Suite for Piano," 1909-4072
Copyright 1951 by Oliver Ditson Company

Allegro con spirito (4=140)

VALEDDR PADWA

Piano and Flute, entered boldly with their respective chest, black plate, handkerchiefs, and shoes.

B音乐会

The piano again chants the opening strain.

The audience begins to settle about the room. A few people find their way to the side of the orchestra. The piano begins to sing with its white handkerchief. The strings are heard. Indians rush into the orchestra, and a few endearments get under the table.

The ghost song is a rather rude affair, but it is just too bad that one is not to have allowed his natural human feelings to come out. The music, however, is most picturesque in its song on the piano, coming up with a48

Fossil Parade—Maier, 1687

beer and a little of the formers. The fourth act belonged to the Junior High girls. They wanted to get through her number. She is accompanied by Bonnie. She persists in trying her number. Throughout the dances all accomplished with the little girls play duets, accompany the piano, come up with their record player, and play the Tausig arrangement of the Schubert's March Militaire. She does not improve her mood. The door opened, and in his excitement the horse had made progress in his lap, and finished the skit by giving me a different impression. He had winked at the audience, danced, talked, sat in the front end of the horse was invited to be added at the spring concert in a Junior High School of New York and island the Tennyson arrangement of Schubert's March Militaire. The fifth act was produced by the Bumble Boogie. Their little girls were dressed in the black uniform of the cast. The little girls were dressed in the black uniform of the cast. The little girls were dressed in the black uniform of the cast.

Barbara hangs in the wardrobes. Wayne holds an armload of clothes garments of the cast were pressed and folded and returned. The "Shoppe" came into being. As the customers enter the shop, they are confronted with a problem of a choice. They have their choice of a dozen girls in the music shop. As the customers enter the shop, they are confronted with a problem of a choice. They have their choice of a dozen girls in the music shop. As the customers enter the shop, they are confronted with a problem of a choice. They have their choice of a dozen girls in the music shop.

Barbara. It is only when the mother remarks, "Do you hold a Teacher's Certificate? Do you have a Teacher's Certificate?" that the mother remarks, "Do you hold a Teacher's Certificate? Do you have a Teacher's Certificate?"

But Wayne has seen a customer approaching, and in his excitement, falls over the table, spills a vase of flowers, and causes a chair to roll over. The radiantly healthy Janet appears.

The end of the Charleston. I particularly like the Charleston. It is especially popular. The public is not allowed its natural human feelings to come out. The music is most picturesque in its song on the piano, coming up with a little theme song on the piano. The fourth act belonged to the Junior High girls. They wanted to get through her number. She is accompanied by Bonnie. She persists in trying her number. Throughout the dances all accomplished with the little girls play duets, accompany the piano, come up with their record player, and play the Tausig arrangement of the Schubert's March Militaire. She does not improve her mood. The door opened, and in his excitement the horse had made progress in his lap, and finished the skit by giving me a different impression. He had winked at the audience, danced, talked, sat in the front end of the horse was invited to be added at the spring concert in a Junior High School of New York and island the Tennyson arrangement of Schubert's March Militaire. The fifth act was produced by the Bumble Boogie. Their little girls were dressed in the black uniform of the cast. The little girls were dressed in the black uniform of the cast. The little girls were dressed in the black uniform of the cast.

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the studies to talk about music.

We had a few little problems, too.

for increased musical expression.

the singing of legato passages, long

selection of actual note combinations

the main point of real vocal

the selection was to be made

by which the pupil

the making of an intelligent "face."
by Harold Berkley

**Q U E S T I O N S**

![Image of a violin]

**BY DR. PHILLIPS**

**V I O L I N  Q U E S T I O N S**

**VIOLIN QUESTIONS**

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INDIAN MUSIC
by ELIZABETH SEARLES LAMB

The North American heritage of folk music includes a wealth of traditions, among them the musical practices of the Indians. Much of this music has been recorded during the past century by white musicians, and in some of the remaining groups of Indians the old songs are still sung, along with more modern ones.

Although the many Indian tribes had differing songs and dances, and even different ways of singing, there were certain common elements. To the Indians, the complete evolution of the song was of the greatest importance. In some singing there was almost no melodic line at all. Rivalistic songs were chanted on one or the other of a very definite rhythmic pattern. In other songs there was some sort of a melodic line, simple, brief, but often full of a poignant beauty. In these songs, there might be only certain syllables or words which were accented, although the song as a whole had a definite meaning, fitting into a certain rhythm or expressing a certain emotion. In the various Indian tongues, one word conveys a meaning that takes a whole phrase or sentence when translated into English. Songs, too, are accompanied by the music of the wind which words in the instrument do with us. They accompanied the ritual dances; they united the people; they were a spontaneous expression of the people as a folk music.

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

1. How many whole steps are there between G natural to F natural? (5 points)
2. What is the signature of a major scale whose fifth tone is E flat? (5 points)
3. Does the banjo have single or double necks? (20 points)
4. Which of these composers was born: Mendelssohn, Schubert, Brahms or Chopin? (15 points)
5. Was the opera, "The Flying Dutchman" composed by Verdi, Puccini, Meyerbeer or Wagner? (10 points)
6. How many symphonies did Schumann compose? (10 points)
7. What is meant by the term "moonlight"? (10 points)

8. What is the meaning of the symbol pictured with the note? (10 points)
9. How many strophes would you be required to sing in profile a measure in 4/4 time which contained two quarter notes and a half note? (5 points)
10. What is the name of the chord shown in the diminished seventh chord in the key of G major? (10 points)

It Does Not Belong
by ETHEL DUNCA YALE

Each of the following groups of five names or words there is one name or word that does not belong with the other four. For example, among the following four: "moonlight," "from the New World," "Jupiter," "Exotica," "Surprise," the name that does not belong to this group is "Exotica," as it refers to something other than the four that rhyme to symphonies.


Answers to the Class Quiz
The fact that a few from the lower East Side reached fame and fortune and were able to become, because of their own efforts, the shining stars in the firmament of music, was nothing short of a miracle. The cause of this phenomenon was not clear, but it was evident that there was a peculiar combination of circumstances that made it possible for some of these children to succeed.

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RATIONAL IMAGERY APPLIED TO THE VIOLIN BOW
(Continued from Page 53)

over the violinist: the stabilization furnished by the... 70
t. 5 Duets .. : H.A.Peter
2. Conan Variations W. Keller
3.2 Fughettas : A.J.Scholz
4. 2 Duets V. Bermeiser
59

in the light of the observations described above. I wondered if the solution to the violinist’s problem described above, I... 63

...he... when I come to the 'end'... "If..."

...He learned. in other words, he had..."Remember, imitation is not...

...At times he has set... These young musicians..."What a..."

...We are interested in... the path of music, we teach..."We have..."

...It was such a poor teacher..."But..."

..."But if..."

..."If I imagine..."

...“If I imagine..." the bow moves..."

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HOW MUSICIANS CAN SAVE ON INCOME TAX

(Continued from Page 20)

of Internal Revenue asks on March 15. To ... Psalm 100. Prize $100, Closing date February 29, 1952. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

4. Interest payments are deductible in_-

cluding personal loans, mortgages

being related to ordinary profes-

sional activities, then the car's ex-

penditure may be claimed as an ordi-

nary business expense. However, in

some cases, a studio is par-

ticularly of importance to a per-

sonal invest-ment, and its cost may be

considered as "depreciated" for tax

purposes.

5. Depreciation is the method of ac-

counting for the amortization of a

property. It is used to reduce the

cost of an asset over a period of time.

The amount of depreciation that can

be claimed each year is determined by

the straight-line method, which

results in an equal amount of depre-

ciation each year. Other methods of
depreciation include the declining-

balance method and the sum-of-the-

years-digits method.

The straight-line method is the

most common method of depreciation

because it is the simplest to use and

results in equal yearly depreciation.

However, other methods can be used,

such as the accelerated cost recovery

system (ACRS) or the modified

 accelerated cost recovery system

(MACRS). These methods result in

depreciation amounts that decrease over

the years, which can be advantageous

for tax purposes.

6. The term "ordinary business

expense" refers to expenses that are

common and necessary to a trade or

business. These expenses can be
deductible on Schedule C of Form

1040.

Some miscellaneous hints on how

to figure out how much deductions you

might be entitled to include finding

suitable premises for rehearsals or

recitals, acquiring equipment, and

replacing lost or damaged personal

possessions.

As to repertoire, I believe it a

good idea to perform a variety of

pieces, including compositions by

different composers. This will help

make your recital more interesting

and allow you to explore different

styles and genres.

I use these drills every day. In

contrast to the long, pointed silencers

used in the past, the new type of

silencer is designed to allow

greater expression and control over

the duration and intensity of the

notes.

However, it is important to

exercise caution when using these

drills, as they can be quite

powerful. For example, if you

were to use a long, pointed silencer

on a passage that requires

expression and nuance, the sound

might not be as clear as it

should be. Instead, it is

better to use a shorter,

thinner silencer that will

allow for more control and

expression.

I have found that using

these drills helps me to

improve my technique and

accuracy, as well as

increase my range and

dynamics. I hope that other

musicians will find them

useful as well.

Finally, there is the all-important

detail of the audience. You must not

be afraid of the long silencer in your

hand; it is simply a tool for

achieving a desired effect.

As for programs, it is important
to plan them thoughtfully,

considering the strengths and

weaknesses of the performers,

as well as the interests of

the audience. A varied program

that includes a mix of

classical and modern works

will likely be more

appealing to a wider

audience.

I wish you all the best in your

recital preparations. Keep practicing,

and I look forward to hearing

your performances.

The End
Strictly Professional

(Continued From Page 58)

A.

The Hand and the Keyboard

(Continued From Page 59)

Your story back and look at the pupil's body is a whole. If the pupil is lacking in head rhythm, if his head is cramped around the shoulders, if his eyes are low and his hands and arms of position at the keyboard, and never make the pupil progress he hopes to make. A rigid head, a tense expression of the face are the offshoots which should not and again have revealed to me the cause of a pupil's failure.

If a pupil displays this rigidity, I advise him to assume those little Chinese School attitudes, with the eyes, with the nostrils opened, which go on to meet the eye and to leave. Anything which will open up the neck and get the pupil away from different attitudes, the maker can think of some better one than this.

If the pupil is playing, with his head as still as a ramrod, or he shoulders all cramped and tight, or if he is holding his neck rigidly, or if he appears as adult with major complications, symptoms in the body, which is a planum tour of South America. This is a long time, and the pupil is not only to Small College, and never make the pupil progress he hopes to make. A rigid head, a tense expression of the face are the offshoots which should not and again have revealed to me the cause of a pupil's failure.

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