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Volume 70, Number 01 (January 1952)

Guy McCoy

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Letters to the Editor

(Continued from Page 1)

A suggestion

Sir: Sitting listening to the


tune The Spooky Mountain by

Richard Addinall and it oc-

urred to me that ETUDE does

not offer anything about our

modern contemporaries such as

Addinall, Victor Young, Leroy

Anderson, and the like either

in biographical form or musical

excerpts.

I should think that becoming

familiar with these artists would

be just as inspiring to the rising

young musicians in our schools

today as was the familiarity with

the old masters. One can be

more appreciative of some-

one overcoming present-day ob-

stacles than those of one or two

two hundred years ago.

When Leroy Anderson is good

enough for Arthur Felder and

the Boston "Pops", I think he

ought to be good enough for

ETUDE.

Also, about an article on

Dr. Clyde R. Dougher and all

his choral groups?

Patricia D. Taylor

Spokane, Washington

Music Section

Sir: I have had my ETUDE

magazine a few days now but

I have not had an opportunity

to play, today I opened it up

and played a piano piece. The

Scherez in Reih was studied by

my 13 year old cousin, as she

has an incentive to study

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to play. I thought I would

see if there was a little bit of
different music.

Margaret J. Foster

West Grove, Pa.

How to Start a Piano Studio.

Sir: Wish to thank the

ETUDE for the very good ar-
icle about "How to Start a

Piano Studio," written by Fre-

derick A. William. I have

been meaning to write

you several times telling you

how much I enjoy your maga-

zine. I look forward to it every

month. Sometimes your issues

aren’t too good and other times

the whole music section appeals

to me. I wish you would put in

more Viennese waltzes, not

Sarasas, but others—some un-

knowns—or "too-little-heard-

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The technique of the organ is discussed in detail by the editor, including the different approaches to playing the instrument and the various types of organ music. The article also includes a brief history of the organ, from its origins in the Middle Ages to its development in the 20th century. The author provides information on the different breeds of organs, their construction, and their use in various musical contexts, such as religious services, concerts, and opera.
By GEORGE GASCONEY

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ALTHOUGH the fundamental playing position of the harp at the harp has remained practically the same for two hundred years, it is nonetheless necessary to formulate one approach to it in modern terms. We are playing this beautiful instrument in 1952-not in 1750, nor even in 1900-and, remembering this, we shall rid ourselves of some of the antiquated concepts which are still in favor with too many harpists.

My own conception of approach to the harp, technically as well as artistically, is based entirely on aesthetics. Since the instrument does require necessary gestures, these gestures could be corrected not only functionally but aesthetically as well. Music is meant to be heard, but also to be looked at—otherwise radios would soon go out of the concert stage which, fortunately, it has not. Like the orchestra conductor, the harpist must learn how to externalize music. This he does through his gestures which should be inspiring and not dry; these gestures should emphasize—and negate—the intent of the music.

On this basis, I give my students training which permits them to play aesthetically as well as musically. I explain to them that the harpist should consider himself like the orchestra while his gestures-making hands are the conductor who calls forth his playing and depicts phrases through motion.

The basic harpistic gesture is the raising of the hands slowly and with complete control. Carlos Salzedo, distinguished harp virtuoso, is famous also as a teacher, composer and author. He is the founder-director of the famous Salzedo Harp Foundation, which in 1951 marked its 25th anniversary.

Carlos Salzedo wrote:

The basic harpistic gesture is the raising of the hands slowly and with complete control. The proper angle of the elbows is to be absolutely horizontal, and it is important that this position be thoroughly established for everything depends upon it: among other things, it develops the muscles of the upper arm.

The proper angle of the elbows brings about the right curve to the wrist which, in turn, assures the necessary opening between the thumb and second finger. When this opening is correct, the fingers have the proper curve. The start of the whole position therefore lies in the elbow position. Occasionally, the elbow should be a little low, but this is the exception to the rule. The question of finger-splittings brings an interesting point. Its interest resides in illustrating how harp-playing begins in the mind rather than in the hand. To prevent fuzzing, some harpists make it an inviolable rule always to curve the finger knuckles (first joint) instead of out. I disagree with this! It is ugly and unnatural—no other musical instrument requires curved knuckles—and, furthermore, that position is neither helpful. It is the exact rounded knuckle that makes for clearer, stronger fingers. But I do not make an absolute law of outwardly curved fingers! To eliminate fuzzing, I simply call attention to that defect (mentally and actually). In general, outwardly curved knuckles can overcome the difficulty; in some cases, however, it is necessary to curve knuckles in.

The action of the thumb is necessarily different. After playing, the thumb should be bent to the second knuckle of the second finger.

Another example of mental independence! I was taught (as most harpists were, or still are) that the right wrist should rest on the board; that is, the right hand on the edge of the soundboard. As a basic principle, I have departed from this. When I was very young, I became suddenly conscious of what felt like rhetoric (Continued on Page 56).
The Flexible Staff-Pianist
The musical handymen of the broadcasting studio—that's the staff-pianist

by Joseph Kahn

The average conception of a pianist's career includes playing with a major symphony orchestra or improvising with a jazz outfit. The only field, I believe, which requires simultaneous proficiency in both is the post of staff-pianist in radio and TV. Every network and most independent stations employ one or more staff-pianists, whose duty it is to provide every possible kind of sound that can be brought out of a piano, in better than average style and at short notice. In my twenty-odd years as staff-pianist with NBC, I have placed with dance bands and popular singers, accompanied world-famed vocal and instrumental soloists, tapped it out with the Basic Street jazz organization, supplied solo passages with the NBC Symphony under Toscanini, and joined Paderewski in the Moonlight Sonata. Among other things.

To those who might cast a withal eye on similar work, I can say that the job is not for one who can play directly. You need wide and flexible experience in many jobs. And the opening wedge is an ability to play good jazz. It isn't new, but it stands as the test.

Not every competent pianist can play jazz. He can read the notes and put down the keys, of course; to that extent he's "sounds." While good jazz playing can be learned, it depends chiefly on an inborn knack which uses no special postures or drills; he practices (if at all) not different from any serious piano student.

The jazz pianist works like a conductor, developing the musical idiom at will, putting notes together. It's hard to explain, but to him the jazz piano is "an armful of technique." The jazz pianist can read the notes and put down the case, of course; still, the fluency follows from the inner hearing of effects rather than from practiced drills. The jazz pianist uses no special postures or drills; he practices (if at all) not different from any serious piano student.

The jazz knot depends upon doing things instead of on learning about them, and its best preparation is experience. I began playing with little dance bands before I was 12. My father was a violinist who played with his own orchestra in motion picture theatres, and before I was 16, I took up on as pianist. During the eight years I stood with him, I had good experience in playing all kinds of music, in reading all kinds of music, and in turning out craftsmanship performances with no rehearsals. At the same time, I got my solid piano study and practice in the hours when I wasn't needed at the theatre.

The young pianist who has no orchestra in the family can help himself by listening at every chance to play—anything, anywhere, anybody. School or club or party or parties are a start. Next, clubs, halls, weddings, small social gatherings. Get together with other youngsters in combinations, playing piano and violin; piano, trumpet, saxophone, etc. Start a small combination, play with as many different combinations as you can, in order to learn the characteristics of the various instruments and the relation of the whole to each of them. Amuse yourself with this kind of thing the whole afternoon long, before the opera goes on, and at any time of the evening or from year's end to year's end.

And when the job age comes, go about, slowly. Test yourself in your own community. Organize a combination in a local restaurant or hotel. Play for dances. Try to get on a local radio station. Try as many types of popular work as you can. All going well, you'll presently be ready to join a professional outfit. Then try to work under as many conductors as possible, learning their individualities of style, trying to anticipate what they have in mind.

Radio and TV have room only for tried, experienced performers. Every breakfast carries the possibility of emergencies or last-minute changes—the program may run too long, or too short; the soloist may suddenly skip a couple of bars—and the pianist must be resourceful enough to take hold. Next, clubs, balls, weddings, and symphonies offer good opportunities. Get together with a group of young players, or start a small combination. Play together, for from every piano comes, in order to anticipate the various needs of experience in the various methods, from the most difficult passages in the most intricate piano parts in the most perilous and difficult works to play brilliantly and without error. Tchaikovsky, of course, has no formal exercises more helpful than the Chopin Etudes. It is even more important to improve one's technique, so that you can play as you wish to play, with the fluency of the master, with the touch and the fineness of touch of the master, with the technique of the master. It is easier to play, with the fluency of the master, with the touch and the finesse of the master, with the technique of the master. It is easier to play

The Joys of Sonata Playing

A unique place is occupied by the sonata among the different forms of musical composition

by Zino Francescatti

There is no musical form which is more impressively and romantically bound up with an artistic career than the sonata. It is unique in the place it occupies among the different forms of musical composition. Personally, I adore these works, with the instrumentation of a small symphony, and with their various movements bound together by systematic construction, of a sonata. The sonata is "the post of staff-pianist in radio and TV.

The ten sonatas of Beethoven are an inexhaustible source of joy and travail for the musician. The first is relatively easy to play, but the nine others are dashed with passages which would tax the patience of the most exacting pianist. The second and last set of sonatas, the one called "The Devil's Trill," is Tatar and Toscanini, one must himself possess a dis-
The Lost Music of Yesterday

One is staggered by the thousands of compositions which have not survived a decade.

A LARGE PART of the music of yesterday might as well never have been written, as it is either obviously inconsequential or hopelessly outdated. Even with the greatest of masterpieces, only those written in the rarest moments of high inspiration, stand a chance of survival. Many of the great composers has it been the writer’s honor to meet, have stressed their dependence upon inspiration. Richard Strauss said to the writer many times, “Music without inspiration is a thing we call the soul leaves the body. Great music is written by the creator, whose voluminous works were praised by Liszt and Mendelssohn.”

Many of the remaining works have disappeared. But the world is still singing the melodies of Chopin, which burned as brightly today as when they were first written. His average of survival is surprisingly high. Compare Chopin’s output with that of the egotistical and pompous Friedrich Kalkbrenner (1785-1849) who volunteered to teach Chopin. He was a voluminous composer and other compositions for the piano which had wide educational vogue in their day. But which were hopelessly anemic in inspiration. Few students in this age ever become Kalkbrenner.

Many composers succeed in producing only one inspired work that remains useful for more than a few years. They are like the melodious English poet of gentle melancholy, Thomas Gray (1716-1771) who produced either poems of distinction, but is remembered only by his “Elegy in a Country Churchyard.” — The wave of bridge between the neo-classicism of the eighteenth and the romanticism of the nineteenth.

Let us take for instance the case of Joachim Raff (1822-1892) whose voluminous works were praised by Liszt and Mendelssohn. He is known today only by his E minor symphony and the chamber music from the Leonora Symphony, No. 5, Opus 117; Alessandro Meissonnier, “the soul’s intuitive knowledge of things divine and being, without which he ceases to exist. No matter how skilled the human so far as they are known to man.” This precious spark of inspiration in a great composition is like the heartbeat of a human being.作品 is written by the creator, so no art work can continue to exist without inspiration.

The late John Philip Sousa used to say, “When one passes on, something we call the soul leaves the body. Great music is written by the soul.”

How do you determine the greatness of a work of art? Certainly not by the dimensions of the canvas, the length of a poem, or the height of a building. Perhaps the best criteria are the humankind of the art work’s appeal, and the length of its survival. Fortunately, the vast majority of music “dies a holocaust.” It ever reaches the sublime dignity of great art. A work that is as durable in its inherent merits is in wide public demand over a very great number of years, is surely of more significance than those “epiphanies” compositions which fall after a relatively few years. The music of the composer, Beethoven, is one of the most durable. In that delightful little Weigertana of Cuisine in Venice, is just such a classic. The three Beethoven symphonies or the Stravinsky “Fire Bird.” The proportion of a composer’s work which remains is as rare as monograms. On the other hand a single Schubert melody such as his Serenade written on the back of a Spektrum in that delightful little Weigertana of Cuisine in Venice, is just such a classic. The three Beethoven symphonies or the Stravinsky “Fire Bird.” The proportion of a composer’s work which remains is as rare as monograms.

JOHN PHILIP SOUSA —

“Great Music is Written by the Soul.”

One is staggered by the thousands of compositions which have not survived a decade.

PAUL BYRON is a talented and ambitious 15-year old piano student who has wanted a career in music as long as he can remember. Now at college age, he wants to start his career by earning a Bachelor of Music Degree. But it isn’t that easy. A college education costs something these days and Paul couldn’t raise the needed funds. His father is a Roxville, Indiana farmer who, regardless of what the city housewife might be saying about farm- ers and their incomes these days, still can’t afford to put his son through college. And because Paul is too young to have been a veteran, the G. L. Bill doesn’t help.

But the picture is clearer up for Paul because of a new plan set up by the Cincinnati Conservatory of Music.

The Co-op plan of work and study helps the student to help himself.

To help solve the financial problems of such students as Byron, the Conservatory established with its fall, 1953 term, the first Co-op Plan of work and study to be set up in any music school.

Under this plan, the student holds a position in a local business firm and is paired with another student who takes over the work while he is attending classes. The jobs are by necessity those in which a great number of people will not character, through the company’s established routine — selling merchandise in a store, cash- iring for a supermarket, typing and general office work for insurance companies, department stores, public utilities.

The current labor shortage is a fortunate partner to the co-op idea. In fact, 97% of the firms contacted by the Conservatory were glad to have the opportunity to be assured of a future labor force in the jobs which individually are not important, but collectively spell the difference between smooth management and a failed operation. As Mr. E. J. Mehan, Secretary of the Western and Southern Life Insurance Company put it, “We have a number of jobs in organizations as large as ours that can be handled easily by co-op students. In fact, the level of intelligence of these college students is more than welcome in this kind of jobs. We have used a number of co-ops from the University of Cincinnati and found them very satisfactory. It’s a little premature to know how the Conservatory’s plan will work out, but we certainly want to try it.”

A notable exception to the plan among employers were some banks who felt that even their clerical jobs required a longer training period than those in average business firms, and the necessity for training two workers for the one job would not make the plan feasible for them as for many other industries.

Many Cincinnati firms have already become acquainted with the co-op plan through the University of Cincinnati, which introduced the idea to American colleges. Their original thought was to give students in engineering, for example, an opportunity to work in that industry for a certain period while they were studying. The work was related to the degree for which they were working. The Conservatory’s plan, however, is designed solely to provide financial support. There are not enough jobs in the Cincinnati area for student musicians to earn enough money, especially those jobs which would allow them to maintain the high standards which should be theirs while studying for a music degree.

Surprisingly enough, music students are more than welcome at a number of firms who commented that they had discovered some interesting facts about musicians in non-musical jobs. One personnel manager reported, “The best data comptometer operator I ever had was a girl who studied piano. Her sensitive fingers seem to be just made for that machine as well as the piano.” Other students seemed to be able to handle delicate parts in assembly work with much greater facility than the average person.

Most manufacturing concerns will hire co-op students for jobs in their offices, but their factory labor is ununited, with strict regulations set up governing its member. (Continued on Page 59)
The girl instrumentalist who looks forward to employment in a ranking symphonic organization today, will find that the decisive factors are musicianship and character and not at all the fact of her being a girl.

The taboos against women in orchestras is wearing itself out. One reason for this is the general tendency toward human equality based on merit: women are taking care in all sorts of professions (including the armed forces) which, a generation ago, were not considered "women's spheres," and musical is falling into step with a natural trend. Another reason is the military situation which makes it hazardous for an orchestra manager to take on young men. The result is now and excellent field for women.

To me, this field is by no means new. My first commercial engagement was conducting a large theatre orchestra on the West Coast, in which the first two chairs were occupied by girls. Thus I had quite a normal to see women in orchestras—and not only in, but heading sections. During World War II, I organized a mixed orchestra, and as the draft claimed the young men, I replaced them with girls—with no change in the quality of the playing. At present, the Radio City Music Hall orchestra of fifty playing members (the full roster of seventy takes in replacements) includes six women—two cellists, one violist, one harpist, one clarinetist, and one pianist—which comes to 12 percent for the ladies.

The distaff side of The Philadelphia Orchestra—Marilyn Costello, harp (left); Vida Reynolds, violin (center); and Lois Putlitz, violin, veteran members of the Philadelphia Orchestra. Miss Putlitz also plays piano and celesta.

Why Not Women in Orchestras?

Opportunities for women players in our symphony orchestras are on the increase.

Raymond Palge—born in Wisconsin, educated in California—began his career as a violinist. Widely experienced in various fields, he is at present musical director, Radio City Music Hall.
This over-size pupil,
under the magic spell of music,
became truly a
GENTLE GIANT
He reminded his teacher of ...

(Continued on Page 62)

B IG JIM looks down upon us from a considerable height. His piano lesson follows that of Diane, a most diminutive pupil. As I watch Jim sidle his great frame, arrange his knees with some difficulty under the keyboard, and spread out gigantic paws over the same black-and-whites that Diane's tiny fingers have just relinquished, I think about the magic in music that it can draw the same serious benzege from a little Diane and a Jim.

I also marvel that anything so large could be so docile.

I used to wonder what would happen if Jim were to look in the eye and say, “No, I won’t.”

I'd be with him at once and back down mockily and say, “Yes, sir!” Would we both laugh at such a notion? I'd even have to stand on a chair to take him by the scruff of the neck.

That I've never taken anyone by the scruff of the neck.

Perhaps Jim senses that because of the very impressiveness of his mien he can afford to be self-spoiled and agreeable. There he sits, smilingly, waiting for me to suggest that he begin. I think of Rachmaninoff.

(Contined on Page 62)

The Power of Concentration

by Henri Temianka

Mental indolence, not technical shortcomings, is often the cause of practice difficulties.

Henri Temianka, violin virtuoso and teacher, was a pupil of Carl Flesch.

W E INSTRUMENTAL STUDENTS and performers are often inclined to ascribe our difficulties to technical shortcomings when the real culprit is mental indolence. By mental indolence I mean the lack of complete concentration while practicing.

We all know the phenomenon of the wandering mind. We start a passage in the hope of getting control of it in no time.

At the twenty-fifth repetition our thoughts have wandered far away from the subject at hand, and while our fingers are still mechanically running up and down the fingerboard or keyboard, our thoughts are with Mrs. Jones' party or last night's television show. I remember how, as a student, I was one day roused from a reverie, when a voice down below, which I recognized as that of my teacher, Mrs. Flesch, loudly recalled me to reality with the remark: “I just happened to be passing your house and thought I might stop and see how you were getting on.”

It is clear that we are not-ultimately to be played so rapidly that they are controlled entirely by automatic reaction. Here, more than in any other manner, our fingers begin to go stale and with your mindfollows.

I should like to say that I am not one of those violinists who completely believe in the law of practice. As defined by Carl Flesch, it states: “All passages in the violin, no matter how difficult, can be learned by heart if the necessary methods are applied.”

I have learned that it is absolutely impossible to learn by heart an extremely difficult passage. I have been guilty of a wandering mind, you cannot, at the very first try, expect to see the grass grow.

I have tried, in the first days complete concentration for only one minute at a time. Never mind. Face it. Recognition is a very sick feeling your mind begins to leave your music and stop playing. It is infinitely better not to practice at all than to practice badly. Relax for a moment. Walk, talk, smoke, read, lie down, if necessary.

When you think that you have recovered your mental freshness, go back to your study, and stop again as soon as you begin to lose it. Soon your powers of concentration will return. I think that the maximum period of uninterrupted concentration by an average student is perhaps one half hour. After that, if you have been working hard, you may need a rest. I am thinking about Mrs. Jones' party. All means think about it, and after you have been able to go back to the practice hall, do it with an even more concentrated mind. (Continued on Page 64)
Music Education in Elementary Schools

The influence of radio and television on the child's musical tastes is far reaching

by RAYMOND GLENN LEUNING

There is no definite need for a re-evaluation of music problems facing elementary school music teachers. Little recognition has been given to the outside influence that radio and television present a new approach to that education.

The elementary school student of today is the product of a radio and television age. This could be one of the greatest boons in the history of music education. However, unfortunately for those who hold to the ideal of teaching an appreciation of music, it is being replaced by a more or a detriment. Good music, in this case, may be defined as that music which has stood the test of time.

Radio is essentially a selling medium, nevertheless, it appeals to the masses of the populace as well. Unfortunately, the mass audience, from the standpoint of the music educational world, is sadly lacking in appreciation of good music. If the music demands and accepts mediocrity, music is far, radio will lower that demand and provide what mediocrity. There is, certainly, much music of high caliber presented on the air.

One unfortunate aspect of the situation exists, that is our children today are receiving a secondary education in music. Since the child of today is exposed to vastly different influences which demand a new approach to that education, the three R's were secondary and for all intents and purposes, almost meaningless. Fortunately the trend is reversing itself and a middle road is being found. Certainly the child's desires and interests are important, but with the present generation of elementary school children who can neither spell nor cipher adequately, it has again been recognized that the three R's are as important.

During this period many music textbooks were published and accepted by music educators with the idea of correlating music and social studies, music and arithmetic, and music with almost anything. Many of these books contain formless and meaningless texts or recitations at play, or crossing the street, which purportedly give the child a vicarious experience. Combined with some of the more parlor radio novelties it is small wonder our children have little appreciation of music.

There are newer tests being published which offer simplified and usable melodies from works of the great masters. Many of these texts of simplicity and beauty which do not detract from the beauty of the music. Not too many of these have found acceptance as yet, usually because of a limited budget, or because they feel that rhythm. There is no need for clumping any other subject. There is no need for clumping music classes with social studies, arithmetic, and music with almost any other subject. There is no need for clumping any other subject.

Music education is not to graduate a generation of students who have little appreciation of what is good in music and what is not. The ideals of music education may restate the same, but the method of approaching those ideals must be modernized.

We cannot condone popular music or cowboy music as such. Rather let us build an appreciation so that the student can recognize the value from the bad. Only then can our students be going to continue listening to popular tunes as just people have through the ages. There were popular tunes in the days of Bach, Beethoven, or any of the other masters. What we must insist in the mind of the pupil is that our musical heritage is vast and varied because they offered something of form and function. They have stood the test of time.

Since the child of today is exposed to vastly more music than was his father, it is more important that we teach our children how to recognize that which makes music lasting.

From the first through the fourth grade, the essential idea is to develop in the child the love of listening, of understanding, and responding rhythmically to music. Let the theatrical application of music be incidental to its enjoyment. Let them feel that enjoyment.

Children through the fourth grade will respond spontaneously to the music. The three R's again the use of solfeggio notes and running notes. In the primary grades let them walk or run to the music. There is no need for clumping music classes with other subjects. There is no need for clumping music classes with other subjects.

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rawl text
Question and Answers

Conducted by KARL W. CEHR, E6, Man, Mus., M.E.; WALTER ROBERT A. MELCHER, Oberlin College

PIANO ON VIOLIN

I have an eleven-year-old daugh-
ter who is practicing the Valse Caprice
violin, and both teachers tell me she
is already using the diaphragm or
another teacher for a year. She has
also had enough violin as she is playing in
the orchestra. I wonder if the violin
school work is getting better or
whether she is able to carry on with
instruments much longer. Some of
the time she thinks she likes piano
better, but after other times she
wants the violin. I would like her to
have equal training on both instruments,
but how can I teach her putting too great a stress on
the child? My daughter's music is very
important to me, but her health
is even more important, and I feel that
she needs a great deal of rest for
play and relaxation. I am wondering
how I can make music a more
suitable course of study.

I have come across many adults who study
plans for two or three years in their youth
ever to realize to this day how
to staff and keyboard they are.

Perhaps we should always speak of
TONES in teaching music reading for the
memory concept developed.

TONES in teaching music reading for the
memory concept developed.

Edward Isaacs, famous concert pianist and
teacher in Manchester, England, has
been blind since the age of forty. He
gives the highest kudos to his music
GREAT SIGHT-READING

GREAT SIGHT-READING

I have been advised to improve it
by following operatic scores. How-
don't have many musical scores of
your choice, whether you could suggest any
transcend the normal. I would be
very grateful for any suggestions you care to
it. But whether she decides on piano
or violin as "her favorite" in the future
she should be left to her own feelings
as to which she likes best. It is after
all her life that is being planned, rather
than ours. Therefore, I consider the
violin teacher's job a great one to do.

WHY IS THE TEMPO?

Will you please give me some
counsel on having such
a very slow tempo? The problem you
pose is becoming very real to us.
I have been told by my two
teachers to concentrate on
the tied sixteenth notes. While it is
not difficult to play, that is not
true of the other passages. It is
very difficult to execute.

But it must be played as
slowly as possible, without trying
to play it faster. This is usually
the case, and it is because you have
told her to play it slowly.

I hope this will help you. -K.G.

Isaacs, a musical daughter, and she too
deal instruments—each requires a great
deal of attention. This is a
child.

I am a high school student and
vitally important to me, but her health
is even more important, and I feel that
she needs a great deal of rest for
play and relaxation. This is a
thing, he "sees" some-
thing, he

I myself like
playing the flute. It
is very popular as a
light but pleasant
tune to play and
not criticise the tempo. I much prefer the tempo
for the right hand? Does the trill
in this metronome marking?

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I hope this will help you. -K.G.

I am a high school student and
very realistic "picture"
for four

TERSE QUESTIONS AND ANSWERS

I have been told that in playing
violin the favored/normal
speed of the tempo marked
"F" is correct. Is this true,
will you please give me some
counsel on having such
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THE FINE ART OF PLAYING ORGAN PEDALS

A sound pedal technique is just as needful as the ability to read music is. A sound pedal technique is as indispensable to the organist as the ability to read music is. A sound pedal technique is as indispensable to the organist as the ability to read music is. A sound pedal technique is as indispensable to the organist as the ability to read music is.

I. The Fine Art of Playing Organ Pedals

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**Adventures of a piano teacher**

**RAPID ROTATION**

By GUY MAIER

A STUDENT ASKS: "When does a pianist stop the attack by stroke, attack by weight or attack by pressure?"

Never! No one should ever attach the pianist's stroke in its mean of gently rubbing or caressing? It means striking or hacking, and gives rhythmic flow and longer endurance. Rapid rotation isn't necessarily visible to the onlooker, but can nevertheless be applied in generous quantities.

Piano students play perpendicularly—that is, their arms and fingers "strike" the keys straight down from above. The play of good pianists, on the contrary, has a slight sideward approach to the key tops, almost like shaking mantles from the above.

Whenever one of these harsh, perpendicularly-hitting students hurt his ear Artur Schnabel used to say, "Your playing will go wrong much better if you approach the piano this way"... whereupon he would make gentle, molding motions over the keyboard, like kneading dough or patting butter.

Pianists should study Matthew's treatise on rotation to learn to apply it far speed. But beware! Excessive visible forearm rotation tends to substitute arm movements for finger tip control. The function of the muscles of the forearms and full arms is to free and to reinforce the fingers. When arms supplanted fingers the result is always weakness, nervousness, incoherence.

**PERSISTENT RESISTERS**

Here are a few of the things I have found that piano practicing students resist. They apply to advanced pianists as well as beginners and intermediate graders:

Pianists refuse to:

1. Practice sitting comfortably in a strong, square-backed straight-backed chair instead of trying to use those narrow and unhygienic benches.

2. Practice with the entire cover of a brilliant grand piano closed. Tarp over a stringed piano in a small room with the cover up invites false, distorted tone quality and quantity. Often it is wise to shut even the front portion of the cover. Take out the music rack, close the top and put the rack outside over the cover.

3. Start practicing immediately upon sitting down before the instrument instead of wasting ten minutes an hour "warming up." Concretized practice periods should be sharply separated from the times in which a pianist just "fiddles around" or plays.

4. Practice almost always without using pedal. The constant use of damper pedal wrecks infinite harm by substituting thin, messy sound for finger clarity and by creating hazy instead of clean cut images of the music. To "keep the music clear in your ear" (good slogan!) take your foot off that damper pedal. If necessary forever secure your right leg by a belt strap to the leg of the chair. Otherwise it'll creep up to the pedal every time!

5. Practice without looking at hands or keyboard. If students did this for part of every practice period they would gain in security and ease, would not hit the keys and would fear the sounds they produce. In short, practicing without looking gains relaxed, listening security to a pianist's playing.

6. Drop arms frequently to lap between measures, phrases, repetitions, to out of clear the ears through silence and give time to decide why and how a repetition is to be made.

7. Stand up, walk around the room every five or ten minutes, inhibiting deeply, relishing sharply. This changes the posture and relieves mind and muscles.

8. Memoria and practice the hands separately to hear the divided sound and know the texture of each hand. Students refuse to do this, especially after a piece is learned when it is even more important to practice hands singly. Again, this will "keep it clear in your ear." No piece spells or becomes shaky if pianists will habitually practice the hands separately.

**ATTENTION SPANS**

It's high time somebody called the bluff of so-called educational authorities on the subject of the attention spans of children. Why arbitrarily limit primary school children to brief periods of concentrated equipment? A younger will listen to music completely absorbed so long as it is stirring, stimulating and vital. The fallacy of the theory of short attention spans has been proven over and over again in classes for young players. Six and eight year old children take the longest sessions completely in their stride. There are no very great ages of restlessness (Continued on Page 60)

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No. 410-41015b

**Tango**

(Adios Muchachos)

Well-marked, clean-cut rhythm should characterize this number. Observe all dynamic markings very carefully. A nice contrast in touch and tone is called for in the brief singing passage for left hand set against the staccato chords of the right hand. Grade 3-4.
A Song of India
Chanson Indoue

A piano arrangement of a widely-known song, this number gives opportunity for some very expressive playing. Smoothness and clarity should prevail in the passages in thirds, while underneath always is the broken chord accompaniment of the left hand. Observe all dynamics carefully. Grade 2.

Andantino (J. 56)

Copyright 1928 by Theodore Presser Co.
The Magic Pool

This melodious number provides opportunity for very effective finger work. Watch the dynamics carefully, and follow pedal marks. Tone coloring is important here. Grade 4.

Allegretto

ALEXANDRE MEDNIKOFF

The Magic Pool

Copyright 1937 by Oliver Ditson Company
Gardens by Moonlight

One who is well drilled in scales should have no difficulty with this piece. These are beautiful "gardens by moonlight" and the tone picture should be properly descriptive. The broken chords in the left hand of the Piu mosso section require clarity and exactness to be effective. The same may be said of the measures with alternate fourths and fifths. Grade 4.

MARY W. HOTCHKISS

Andante tranquillo

Copyright 1937 by Oliver Ditson Company

ETUDE·JANUARY 1952
Sparkles
Agile finger work and careful pedaling are called for in this little number. The interpretation should "sparkle." Grade 3.

Allegro (♩=120)

Beneath a Southern Moon
A Serenade

Good practice in playing thirds is provided in this number in serenade style. Be sure to give a good accent and keep the rhythm steady. Grade 3.
Skaters in the Starlight

Note the direction, "moderato, with graceful rhythm," and let this guide the interpretation. In the second section the chord clusters together with the left hand finger work should receive careful attention. Grade 3.

Moderato, with graceful rhythm (L. m.)

ROBERT SYD DUNCAN

Wild Horses

Allegro (L. m.)

SARA FREED
Dream Tune

WALTER ROLFE

Tempo di Valse (d.:5~)

simile

Copyright 1930 by Theodore Presser Co.

To the Hunt!

MAE-AILEEN ERB

Moderato (d.:104)

Last time to Coda

Copyright 1931 by Oliver Ditson Company

Soldiers at Play

LOUISE E. STAIRS

Tempo di marcia (J.:96)

thrum, thrum, thrum, come on out and play.

Copyright 1934 by Theodore Presser Co.

To Market!

FRANCES M. LIGHT

Moderato (d.:152)

Copyright 1949 by Theodore Presser Co.

Copyright 1951 by Oliver Ditson Company

British Copyright Secured

ETUDE-JANUARY 1952

D. S. al Coda

International Copyright Secured
The Joys of Sonata Playing

(Continued from Page 11)

The joy of sonata playing is incomparably the highest of musical experiences. The player is called upon to bring out the most exquisite expression and beauty of the music. It is an art that needs the most delicate and subtle touch. The experience of the sonata performer is one of the most thrilling and satisfying experiences in music. It is a form of music that requires great technical skill and understanding of the composer's intentions. The sonata is a form that allows the performer to express their own musical ideas and interpretations, making it a deeply personal and rewarding art form.

In order to achieve the highest level of performance, the sonata performer must have a deep understanding of the music and the composer's intentions. This requires not only technical skill, but also a strong sense of musicianship and a deep appreciation for the beauty of the music. The performer must be able to bring out the nuances of the music and communicate them to the audience.

The joy of sonata playing is a form of music that requires great dedication and hard work. It is a form of music that needs to be practiced every day in order to achieve the highest level of performance. It is a form of music that requires the performer to be constantly learning and growing in their musical understanding.

In conclusion, the joy of sonata playing is a form of music that requires great dedication and hard work. It is a form of music that needs the performer to be constantly learning and growing in their musical understanding. It is a form of music that allows the performer to express their own musical ideas and interpretations, making it a deeply personal and rewarding art form.
TEACHING MUSICIANSHIP

(Continued from Page 22)

MIKE FUTO

A gift for teachers

TEACHING MUSICIANSHIP

(Continued from Page 19)

MUSIC EDUCATION

IN ELEMENTARY SCHOOLS

The fine art of playing organ pedals

(Continued from Page 24)

PIANO TUNING PAYS

At home

THE FLEXIBLE STEFAN-PIANIST

(Continued from Page 30)

NOT/OBTAINABLE MATERIAL

OUTSTRIDER

April 1952

1544

A YEAR IN REVIEW

E T U D E - J A N U A R Y  1 9 5 2

152

E T U D E - J A N U A R Y  1 9 5 2

151

E T U D E - J A N U A R Y  1 9 5 2

151

151

152
Organ Questions

 Inspired by Frederick Phillips

LESS THAN A GIFT of Carillon Bells was made to the church where I am organist. The first set was rather unsatisfactory and not heard of by me until a second set which doesn’t seem to be much better. No one has been able to explain why they sound so bad.

Are there any suggestions you could make to help me find Carillon Bells that would be acceptable for the church? How do I approach the problem of tuning these bells?

By Harold Berkley

Double Trill in Paganini

Miss K. K., Thailand, was glad to see that you had already received a letter from me. I hope that very soon you will be receiving ETUDE regularly. The double trill that you have mentioned can be accomplished very efficiently by using the definite tones of the C and E strings. This technique makes the trill sound clear and precise. It is important to practice this technique carefully to achieve the desired effect.

By Albert Semprini

The Mediterranean Concerto

Already Published:

Themes for Piano Solo. 60. Complete Piano Solo $1.00
Orchestral Version of the Themes from "The Mediterranean Concertos"
[may be used as accompaniment to Themes for Piano Solo.]
Full Orchestra $2.50 Symphonic Orchestra $4.00 Extra Parts .30

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Music of that Time, by Dr.LANGUAGE

Harold Berkley

Ear training, by A. W. M., in association with a very able instructor. Also 50 similar lessons. In 36 pages. .50

TODAY

BELLS

Grepresented violin for appraisal to Wiliam Lewis & Son, 30 East Adams, Chicago, III., or Kenneth Warren & Son, 56 E. Jackson Blvd., Chi.

Copia, for a small fee, either firm will give you a reliable appraisal and assist you on the best means of disposing of the violin. I should warn you that there is very little likelihood that the instrument is genuine. Few Magazines are to be found in the world today.

E String Whistles

A. L. Maine. It not infrequently happens that the open E string will not sound at all, or at most will not sound at all, or will sound very weak. This is due to the fact that the other string may not be correctly tuned in the strings. If this condition does not respond quickly to the A string, there are two or three reasons for this. The most common is that the bow is not touching the string quite firmly or firmly enough. Also, there may be a slight bend in the string which would require some additional effort. It is advisable to check the bow and make sure that it is in good condition.

The only book we know covering the subject "How to Build a Small Chamber Organ" by Miller, this has been out of print for many years. If a copy were available it would be in the home of the libraries to which you might be interested in learning more about this subject. Also, it is not touching the strings quite firmly enough. Also, there may be a slight bend in the string which would require some additional effort. It is advisable to check the bow and make sure that it is in good condition.

The best advice I can give is to take or send the instrument to William McTighe, 30 East Adams, Chicago, Illinois, where they will give you a reliable appraisal and assist you on the best means of disposing of the violin.

LABELS EASILY Imitated

Mr. S. J. C. Farnsworth, the label inside a violin affords so little information of the origin or work of the instrument. Label facsimiles of his labels are to be found in violins not worth more than ten dollars; they are also found in many elegant examples worth two or three thousand dollars. In which category your violin belongs, I have been able to determine. The best advice I can give is to take or send the instrument to William Monroe & Sons, 30 East Adams, Chicago, Illinois. For a small fee, your firm will give you a completely reliable appraisal and advise you how you may best dispose of the violin.

Self-Help Hints

F. P. New Jersey, I see no

HINTS

END

The Violin and the Unification of Life

Hernandez

Mediterranean Concerto

MEDITERRANEAN CONCERTO

CHORUS

4f segments: Soprano, Alto, Tenor, Bass in addition to the soloists concerto.

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Footwork in Music

HAVE you ever considered how important your footwork is in music? You may not have even thought about their subject for the month, "Making Violins." Peter was to read his paper at the next meeting, and it was about the violin. The days and the weeks' work, and experiments were made in the shape of an oval, and in the body of the violin, and the strings were cut to be used for sound-holes in stringed instruments. It was discovered longer ago than we know. The greatest violin maker at that time was Antonio Stradivari (1644-1737), and he best understood what changes are governed by the size, shape and position of the sound-holes. He studied and experimented with treating the wood to increase its resonance. The greatest violin maker at that time was Antonio Stradivari (1644-1737), and he best understood what changes are governed by the size, shape and position of the sound-holes. He studied and experimented with treating the wood to increase its resonance. The greatest violin maker at that time was Antonio Stradivari (1644-1737), and he best understood what changes are governed by the size, shape and position of the sound-holes. He studied and experimented with treating the wood to increase its resonance. The greatest violin maker at that time was Antonio Stradivari (1644-1737), and he best understood what changes are governed by the size, shape and position of the sound-holes. He studied and experimented with treating the wood to increase its resonance. The greatest violin maker at that time was Antonio Stradivari (1644-1737), and he best understood what changes are governed by the size, shape and position of the sound-holes. He studied and experimented with treating the wood to increase its resonance. The greatest violin maker at that time was Antonio Stradivari (1644-1737), and he best understood what changes are governed by the size, shape and position of the sound-holes. He studied and experimented with treating the wood to increase its resonance. The greatest violin maker at that time was Antonio Stradivari (1644-1737), and he best understood what changes are governed by the size, shape and position of the sound-holes. He studied and experimented with treating the wood to increase its resonance. The greatest violin maker at that time was Antonio Stradivari (1644-73)

1. Was Saint-Saens born in Belgium or France? (5 points) 
2. What city is known for the famous Sistine Choir? (15 points) 
3. In what country is the scene of Verdi's opera, Aida, laid? (5 points) 
4. What is the first city in the United States to have a symphony orchestra? (15 points) 
5. Greg was born in Berne, England. In what country is this city? (5 points)

Letter Box

Sond explores in letters in cue of Junior Finals, Brayre Ma, Pau, and Ian, will be forwarded to the writers. Remember foreign and exchange postage stamps. Foreign exchange, fifteen cents.

Junior Finals

Enter no so as to receive Edwardian pictures in Palsamia and, all who took part on our own's, I shall be the first of this kind ever given here and so has full hours on an ornamental. Then I am enclosing a picture of the group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of my group. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of it. We are going to have a music theory exam, and we are studying hard for it. I wish you success in the test and assure you that I am as capable as you are; I am enclosing a picture of it.
symptoms in my right arm—not out of my left. I asked myself why such a sensation should be felt in one arm and not in the other. Perhaps the right hand position, by causing pressure, becomes uncomfortable? Experimenting, I began to play with my right wrist free, that is, without touching the sounding board at all. The pain disappeared. Did I ever make such old wrist positions? Certainly I do! The point is that sometimes the right wrist must touch the sounding board—and if not in this, but in the touch of the sounding board, and is not made an invalid law. The development of agility at the harp should take place very gradually. Unfortunately, the harp positions (with the two elbows out in the air, at right angles) is the most unnatural posture of all musical instruments. Though the arms are supported by the knees, and elbows and shoulders, the support in such an awkward position is at first artificial, and time is needed to make it feel natural and unstrained. Thus, we have to get support, so to say, from the leg of the position.

This makes it dangerous to attempt to choose one of the above. When the correct position (elbows absolutely horizontal, wrists absolutely straight, or thumb and second finger in good order, and fingers properly curved out) begins to feel natural, digital and dynamic facilities must be able to flow from it naturally, as they do in piano playing. We ought to play our harp carefully with a light touch and as loosely as we can—not as we think we do.

Unnatural straining causes the most common obtainable playing, and speed and tone become with unsatisfactory.

The best exercises are scales (and perhaps practical practice, rather than

It is by no means unusual for experienced harpists suddenly to find themselves in a set of cramps and tension while playing. As a rule, they hurry to the doctor, who generally tells them to quit playing. This is not advisable; they must get the mind off difficulties—no matter how big or how small. The only way to break a habit of this sort is by a mental; take a walk; go to a movie—mentally; every tensions which ruin playing.

Rigolotto

by Mabel Lyon

Within that and where mockery and hate Had eaten, one sweet place was set apart From all the world and kept fast last lane For Gildea, treasure of her father's heart.

MODERN HARP TECHNIQUE

(Continued from Page 7)

Rigolotto

(Continued from Page 9)

Music lover's Bookshelf

Easter

DAWN

Pocket Edition

Piano solo with 2nd piano part...
Piano duet. .... .50
For Gilda, treasure of her father's heart. to the doctor who generally tells them to quit playing. This is not advisable; they must get the mind off difficulties—no matter how big or how small. The only way to break a habit of this sort is by a mental; take a walk; go to a movie—mentally; every tensions which ruin playing.

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MODERN HARP TECHNIQUE

(Continued from Page 7)

Rigolotto

(Continued from Page 9)

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Rigolotto

by Mabel Lyon

Within that and where mockery and hate Had eaten, one sweet place was set apart From all the world and kept fast last lane For Gildea, treasure of her father's heart.
Actually, because the jobs are those which can be transformed freely from one worker to another with the minimum time wasted, it is suggested that the approval of the Policy Committee. This is an essential requirement for the efficient and equitable distribution of opportunities to all workers. Jobs with a minimum amount of responsibility can be transferred more readily, when the student leaves school to test his career, he can do with a free mind to concentrate.

"We feel that the incentive to practice is most important," states former ETUDE editor Peter Kahl, Business Manager, [...] of Music Teachers. This has not been satisfied by many instructors in our schools. There are also jobs, similar to music, which require a high rate of skill and the interest of voice teachers and organists. However, this is not always true. The study of the works of Claudio Monteverdi is a kind of immortality given only to an amazingly few people.

James Francis Cooke
Editor Emeritus, ETUDE
59

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**NEW IDEA IN MUSIC EDUCATION**

**Continued from Page 13**

music student would be able to write one little tune a month. The year’s classwork would comprise the equivalent of a three semester in- itiatice music course. The work period into the next classwork is to be spent in the practice of music with no carryover through a year.

Even using this method of completing classroom at one session be- fore a section of class, the student still has the worry: "Will I be able to continue my school work with a nine-week break be- tween sessions?" In either case, a novice student who has ap- plied for a course with the Department of Music Education is in the habit of thinking of it as a "two-year program" and not a "one-year program" into the next classwork.

"I am a firm believer in the idea that if a student runs through the minimum, is not going to offer complete financial independence to the student. Many students, for instance, have a chance of getting high costs involved in obtaining a degree or college.

Paul Brown is a member of a number of students who started the fall session this fall. "I am sure that all of them will continue to live. Bach’s D-Minor Mass, Handel’s “Messiah,” Beethoven’s Fifth Symphony and the many master composers, still have universal appeal and have lasted over a century. But one is staggered by the同时也是 compositions which have not survived a decade.

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WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS

LEOPEL WOLFSON
Composer, Pianist and Teacher
580 W. 115th St., New York 26

GENTLE GIANT

(Continued from Page 16)

With some smooth and scarcely a greeting, Jim charged into the Bachelor's

I was on my hands, paying the only 

LEONARD JACOBS

Tea-cher of Music (Instructor of the \n
LEILA TYNELL MOSES

Tea-cher of Music (Instructor of the \n
ANNE YASO McGUFEY

Tea-cher of Music (Instructor of the \n
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THAT IS TRUE.
THE POWER OF CONCENTRATION

(Continued from Page 17)

hour of concentrated work in high gear, instead of in reverse. Another tremendous aid is deliberate mental practice away from the instrument. All players, even the best, must recognize sooner or later that the instrument often acts as a hindrance instead of a help to the realization of our mental and emotional intentions. Away from the instrument, unconcealed by the thousand and one details of technique, we can often think more clearly about what we are trying to do and how we should do it. This I believe is true for phrasing, style and expression, but more surprisingly, it is also true where the solution of mechanical problems is concerned.

If you have never worked this way, you may find it difficult to start. At first your mind will be even more inclined to wander than when you play. But persist, and soon you will begin to reap the fruits of your new approach.

There are various ways in which you may begin to apply this new technique. I do my best work when I am completely relaxed; for this reason I like to lie down, in my study or in the garden, taking my score with me. If I am about to learn a composition, I have not studied before, first examine the construction. Let us assume that the work in hand is a violin and piano sonata. Some kind of analysis is essential to an initial understanding of the piece: first subject, second subject, development section, recapitulation, etc. I like to study these phrases, using them to myself, already ready established in my mind, the length of a phrase, its character, its intensity, its climactic note, the manner in which I am going to interpret a crescendo or accent, and the technical approach I am going to use in bringing that interpretation into life.

In the course of time you will become so proficient at this manner of working without the instrument, that you will find yourself putting down not only phrasing marks and bowing marks, but also the fingerings!

In the case of a chamber music work like a sonata or a quartet, I also like to establish, in my preliminary analysis, when my part is predominant and when it is not. In the latter case, there may be still a multiplicity of possibilities. Mine may be a modest accompaniment, a mere suggestion of harmony; or a much more important counterpoint: or a counter theme; an obligation of almost equal importance with the theme. By clarifying all these matters in advance and marking them on the music in a shorthand of my own, a tremendous amount of practical drudgery at the instrument is avoided. It enables one to arrive at the practical stage of one's work as well prepared as an able lawyer, who would not dream of going to court without having carefully briefed himself in advance.

If the composition in hand is one that I have already practiced quite a good deal, or performed in public, I am likely to ponder over it, jotted down and rearranged. Whatever I discover a passage that is still causing me trouble, or has done so at the last performance, I swoop down on it with my pencil and mark it with a cross. When I have finished, I set my papa pencil against the score, take up my violin and practice carefully at marked places.

These are only a few suggestions; you will find many more helpful ideas as you proceed. As you begin to discover that you are no longer going stale in practicing, that you are effecting tremendous economies in time and drudgery with your new methods, you will also find that your powers of concentration are really increasing. For the study method outlined above constitutes first-rate training in good mental habits.

And good mental habits breed complete mental concentration, which I believe, is the real secret of all accomplishment.

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Adams settled in Montreat and immediately established there as a center of music instruction for children. Mrs. Adams was granted an honorary degree of Doctor of Music by Converse College. She was a life member of the National Federation of Music Clubs, and a member of the executive board of the Nett Teacher's Association. The Crosby Adams Fine Arts Building of Montreat College was named in her memory as a tribute to their work and the field of music.

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(Continued from Page 6)

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