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by Felix Mendelssohn, will probably be given this season by the Dallas Symphony Orchestra, Walter Hendl conductor. Ornat Frey, pianist on the faculty of Baylor University, "discovered" the score of the work in the Russian zone of Berlin. It had been hidden from the Nazis during the war.

NBC will present eight television opera performances during the 1952-53 season from the Met. The series will open in October, probably with "Plazmata." (See "What TV Opera Needs" on Page 14 of this issue.) The first production by any college or university of Giacomo Meyerbeer's "The Coast Guard" was presented by the Drake University opera workshop on July 31.

A full-color sound film, "Music In Our School," is offered for free showing by the American Music Conference, 222 South Michigan Ave., Chicago 4, Ill. Reservations for showing the film may be made by writing to the A.M.C. The fourth annual Fantencer (N. J.) Summer Music Festival was held during August and featured concerts by Jeanne Mitchell, Lebo- shutz andandu, Kurt Burtn and Irna Potier, and Monash Pressler.

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MARCH OF THE SHIPS

ENCORES

THE HANDS OF AN ARTIST

Wagner Issue

SIR: The Wagner section in this month's ETUDE (July) is excellent. I hope that you plan to print similar sections on other composers.
Charles L. Anderson
Burlington, Conn.

LETTERS TO THE EDITOR

NOVEMBER 31ST.

SIR: I am fairly sure that I have never spent any happier hours than those spent with the WAGNER and Bellini issues. To hold such warped views about one of the greatest musicians the world ever knew seems to me not only unjust but unintelligent. I am led to believe that this person would retreat from reading any of the literary masterpieces from the pen of Eugenio Rivera. For he knew music and was an expert in analysis and possible techniques. Let us then open-minded and evaluate composers by their works and not on preconceived ideas.
Hilten Bennett, Jr.
Nevada Springs, Iowa

Back Issue

SIR: Last year when visiting Germany, I lived near the town of Gelle. When walking through the chapel of the castle, my mother and I immediately recognized it as being the same one pictured on Page 16 of the ETUDE (July, 1950). Fortunately, I was able to see it and to play on the organ there, since it has been closed for many years.
Werner John Detmar
Hopkington, N.H.

Music Section

SIR: We like to play duets, but in the past few months these either haven't been available or we haven't been able to find them. We think more advanced duets would influence the magazine and would be especially grateful.
Barbara Tamburin
Oakland, Ohio

SIR: In your June issue I found you made a step in the right direction, including a couple of whole pieces, both quite good. But the allocation is still extremely haphazard—28 pages for piano against a mere two pages for voice. I believe there should be

at least as much vocal music as piano, since more people have a large piano than a voice. In other words I think you are taking your first step on the good road, but don't stop at the first step instantly.
Erl. Arguiri
Rio de Janeiro, Brazil

SIR: I can truthfully say that I have never spent any happier hours than those spent with the ETUDE issue. As a young musician almost ready for college I wish to thank you for the valuable holiday I have received. I used to read anything in reti-" en to many of the letters you receive. Many musicians seem to be very narrow-minded when they request more of this and less of that in the magazine. Surely a true musician should be interested in every phase of music.
Richard Fleming
Munich, III.

MUSICAL HANDWRITING

SIR: In connection with Miss J. M.C. Clark's letter in your August issue, we may say that Mr. Archibald Jekyll's book, "Musical Handwriting," is now out of print, published by us, and can be had from us.
Lise Haufig
Oxford University Press
244 Fifth Avenue, N.Y. C.

ETUDE WRAPPERS

SIR: I have a complaint. You still send the ETUDE wrapped in a paper. When you take the paper off it is always rolled up. That is very damaging because it won't stay flat. I am sure readers would appreciate it if you would send the ETUDE flat instead of rolled up. Also, it would be nice if you would put some designs in that are more advanced.
J.Republican
Fayetteville, Arkansas

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**Clearfield, I.**

In the company of 1,700 instruments, I was greatly moved to hear Missyschneider. In our company, she performed a piece by Berlioz himself. The piece was favorably received by the audience.

**Michael Chekiba,** the nephew of the famous Russian violinist, performed in this conversation with Rachmaninoff. "Why do you conduct without a peddler?" asked Chekiba. "Because I am so tall that I would look like an observation tower." "How wonderful it is to be tall!" said Chekiba. "It is hideous!" exclaimed Rachmaninoff.

**The most phenomenal piece** was claimed by Charles Klocka as the "California Nature Singer," who died on September 3, 1947. In her music, there was a special quality that the British throat specialist, Dr. H. L. Johnson, found that the voice was similar to the voice of the bell-shaped organ. The voice was very expressive and well-developed. Kellogg, moreover, was the first conductor to conduct Berlioz's "Romeo and Juliet." The voice was described by the learned architect Ducre as "superb! Why do you conduct without a peddler?" asked Chekiba. "Because I am so tall that I would look like an observation tower." "How wonderful it is to be tall!" said Chekiba. "It is hideous!" exclaimed Rachmaninoff.

**Tuning to come in on the popularity of Meyerbeer's opera, The Huguenots** after its production in 1935, Henri Herz, the French pianist, said to Maurice Schlesinger, the publisher, a "Fantasia on the Choral from The Huguenots." But when the piece was published, Schlesinger discovered that nothing had to do with Meyerbeer's opera. He became so interested and purchased a thundering letter to Herz, with lithographed captions to the current journals of musical opinion. "Sir," he wrote, "your piece is a miserable fabrication, wherefore pay more?" "The bigger the better," the opinion, replied the judge.
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by ADA BRANT
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students must help themselves

there is no room for forced labor
in music; love of one's work is of utmost importance.

by vladimir horowitz

many earnest young pianists of accredited training come before the public with strong, fleet fingers but with little of musical value to communicate. this unfortunate situation springs chiefly from an excessive earning of music. the young student of today tends to over-specialize. he is a pianist—he concentrates on the piano. but this is misguided. the musician must express music. to be able to do this, he must initiate himself into an awareness of all the arts—literature, architecture, drama, symphony, chamber music, opera, ballet—in order to develop himself as a well-rounded communicative person.

another cause for meagerness of communication is a reluctance to think for oneself. it seems an accepted practice to study interpretation from records and radio—too many records, too much radio! consciously or unconsciously, the young performer copies what he hears. while you have a general conception of a piece, work carefully at its details, separately and in their immediate context. it is not necessary always to repeat the work all through. a piece can be practiced a hundred times and when it is taken to the stage it can sound simply like practicing the hundred-and-first time—that is all. it is not fresh.

in my own work, i play a new large-form composition all the way through to obtain a general overview of its meaning and structure; then i do not play it all through again until it is ready for public performance. i work at sections, passages, details; one movement to day, another tomorrow. when i finally put it together, all sections are secure, yet the continuity remains un dulled.

assuming that the student has the basic mechanical ability and that he works carefully and without outside influences, he is certain to find his own technique. he must read many books to inspire him to give the best of himself; he must initiate himself into an awareness of all the arts—literature, architecture, drama, symphony, chamber music, opera, ballet—to understand the great masters.

in his new book, morr murphy and zeigfeld have adopted the commonplace plan of stressing church in terms of actual music as works of perfection. instead of coming themselves with the content that the major triad consists of the notes c, e, and g sounded together, the author explains at length what the triad is and how it operates in relation to the tonality of the piece as a whole. the same plan is carried throughout, as music is explained by means of the perfect fourth and fifth, and modes, and modes of singing with mathematics and pencil.

the student is not fresh.

in the main, it is valuable to gain a general musical background through mechanical music; it is harmful to study in detail the actual interpretation of the piece you are working on. copying someone else's expression stifles your own.

a third cause of mediocre expression is lack of spontaneity. this often grows out of faulty study habits. it is quite possible to practice a composition too much! once you have a general conception of a piece, work carefully

MUSIC LOVER'S BOOKSHELF

(Continued from Page 2)
in that mozart had freak voices at his disposal, and made of them what seemed fit. The Bradston Company, $4.25.

Orchestral Music By Lawrence Gilman The Oxford University Press has had the happy idea of reprinting the program notes which lawrence gilman wrote for the new york philharmonic symphony and the philadelphia orchestra from 1921 until his death in 1939. the musical works with which this volume is concerned are all the major ones of the early part of the century, and they are presented in the form that the manuscripts were prepared for the concert goers. the book is copiously illustrated with scores and parts of the works included.

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By George McNabb

GET RID OF YOUR PUBLIC FEARS

It would be absurd to deny the fact that there is no one without a fear or worry in a concert or pressure. The human being is so sensitively constructed as to react immediately to any sign of danger, whether in standing up or talking. It is easy to combat this fear by understanding and utilizing it, or by playing the coward and dodging the situation.

The student must be careful not to confuse technique with mechanics. Mechanics includes the ability to play slowly, fast, and even in different keys and scales, and this is automatic even in times of great stress.
Eddie has ears

Ever have a pupil who loved "to play by ear?" Eddie was that kind, but his teacher knew what to do about it.

By CELIA SAUNDERS

Eddie's ears annoy me. They are nice enough ears, shapely and close-fitting, but they don't know their place. They want to be not only "Eddie's ears," but Eddie, gifted, easy-going, and mildly conceited, is willing to let them manage his affairs.

Eddie had come to me, a rather young emigré from a succession of confused and irritated piano teachers who (his mother told me) admitted that Eddie had considerable talent, "but..." she bordered upon the exact nature of the "but," and then added a remark that made me suspicious.

"...but I do hope you will always teach Eddie pieces he liked!"

Several of my own little flock had volunteered as advance press-agents. "You going to have Eddie for a pupil, Miss Saunders? Wow! You oughtta hear him!" But Eddie, tantalized, untrained...? "Yes, you know there's more, I'd like to hear you make it!"

"Eddie," I said, as he left the "I-a-o-f00" of the Rachmaninoff dangling nimbly, "Why don't you go on with that?"

"Oh, that's all I play," said Eddie, as if the rest were beneath his notice.

"Well, what about continuing with more of Claire de Lune, then?"

Eddie cleared his throat impressively enough for a little fellow. "Is there more?"

It was a lofty pronouncement, not a question.

"Yes, you know there's more, I'd like to hear you do it." Oh well," Eddie's tone attempted a dismissal of the whole subject. "That's really all you need!"

Ah! So that's how he had figured things out!

I looked at him curiously. Just a little boy, really, the celluloid buttons on the notched hat-crown he had worn to the door, the ungainly heavy metal ring, and the blankness of his knuckles all indicated an age and stage of development. His unassuming display of half-knowledge of music did not indicate authentic genius. Why then, did all his associates surround him with a nimbus of glory? Why (as I had been told) were there always dotted elders to exclaim, "Isn't Eddie's talent simply remarkable?" and little schoolmates to mourn, "Eddie! O-EE!"

"Eddie, suppose you read some music for me," I said, placing a book on the music rack.

Eddie waved it grandly away. "Oh, I don't need to read!"

He assured me.

I tripped freely over an ancient and obvious snare as I asked him, "How will you learn, then?"

Eddie had said his little piece often. I could see from the expansive motion of his head that he had been over this song many times before. Even his tone had the easy cadence of long practice. "Oh well, you see I just fixture hear a piece..." As once, maybe, a couple times... and then I've got it! BY EYE!" He passed, waiting for me to register assurance.

(Continued on Page 60)
WHAT TV OPERA NEEDS

By PETER HERMAN ADLER

As told to ROSE HEYSER

While no one can yet predict the exact course of the young romance between music and television, it seems likely that opera will develop the same relationship to video that symphonic music bears to radio.

The kind of opera best suited to TV is not grand opera, with its great masses of tone and of stage groupings, but an intimate medium. Everyone has not merely a trained ear; there is an intimate medium. Everyone has trained voice. The French call this medium of opera comique—which is not comic opera!—opéras de caractère—works which are more intimate in form, with small casts and fewer mass effects, and a more direct communication through acting as well as singing.

Television opera needs people who are skilled in this form. Voices must, of course, be pleasing and well produced, but not necessarily enormous. The lyric tenor is more important than the Heldentenor. Of equal importance with vocal ability is acting experience in the modern sense of eliminating stock gestures, and making actions and expressions convey plausible thought. TV opera needs singing actors.

The singer requires no special vocal training for TV. If he sings well, he will encounter no particular voice problem. There are no tricks. The same holds true for composers. There are no special TV requirements for opera. Forget TV and try to turn out good, well-knit acting—opéras de caractère.

Staging and stage training are different matters. The TV opera performer must sing and act exactly as he would in a small theatre. Adjust your volume to such a house. Avoid large gestures, and "mugging." Discipline the body to sharply-outlined exactness. Acting and singing should be so coordinated that the resulting whole looks convincing and not ridiculous at close range.

As on the stage, the romantic leads must be so coordinated that the resulting whole bears to radio. Forget TV and try to turn out good, well-knit acting—opéras de caractère.

Staging and stage training are different matters. The TV opera performer must sing and act exactly as he would in a small theatre. Adjust your volume to such a house. Avoid large gestures, and "mugging." Discipline the body to sharply-outlined exactness. Acting and singing should be so coordinated that the resulting whole looks convincing and not ridiculous at close range.

The core of TV opera is character. It is the magnetism of personality that projects itself across footlights, appropriateness in looks and figure—and a mastery of the opéras de caractère style.

TV opera rehearsals fall into two separate sections. The first part must be conducted in any small theatre and has nothing to do with TV as such. Music and stage work are coached with special emphasis on finesse in phrasing and diction, so that the English text may come fully to life. The production staff works in the knowledge that cameras are coming (the floor plan is chalked out, distances between performers and scope of gestures are reduced to the most intimate size, etc.), but the performers themselves are not yet aware of anything but a small-scaled production.

After vocal and stage work are in good professional order, the second half of the rehearsal gets under way. This is conducted solely from the TV angle—the angle of the cameras. Here, (Continued on Page 63)
The difficulty about vocal problems is not their existence—every singer experiences some problem at some time—but the moment at which one discovers them. There is only one correct way of singing, but many different methods of reaching it. Problems grow out of imperfect application of ideal methods. Each singer must find his own means of bridging the gap between his vocal needs and his ideal of singing, and his own individuality, what feels comfortable and sounds well. No method is good if it feels wrong.

Unfortunately, you don’t find the full answer in the studio. There, if you aren’t up to par, you can either go home or be sent home. The full test comes on the stage where you have to sing come what may. You spend years in the studio building up a method that may either support you or fail you on the stage...you won’t know till you get there. Hence, the wisest course is to work slowly, testing your vocal sensations at every step.

Failure is not necessarily due to the method itself or to the teacher who taught it. Singing on a stage is altogether different from singing in a studio. Acoustics are important; there is the consciousness of trying to succeed with an audience in the house. The full test comes on the stage where you have to sing come what may. Since problems can grow out of imperfect application of a certain method, the vocal student should never imitate the sounds produced by other singers; the most easily imitated sounds are most likely the sound flaws in a voice. In speaking of methods I shall use the words German and Italian. When perfected, both are excellent—indeed, their correct application leads to the identical solution of the problem. There are certain things that can happen in a voice. The singer must have himself first on his vocal sensations and his own ideals of artistic integrity, thinking of what he wants to do.

An excellent cure for strained vocal cords (or even for colds) is the little colazione d’aria exercise: Hold the head loosely relaxed and rotate it slightly while, with a breath, crescendoing sound and with the slightest possible vibration of the vocal cords above a whisper, sing a five-note scale in the middle voice, singing on the vowel “aw” preceded by “e.” The ease with which this can be carried through the full range is a good way of testing the condition of the voice. The healthy voice will do it effortlessly and without breathlessness or breaking of tone. Oddly enough, people who have never sung can manage the exercise beautifully, their cords never having been damaged!

Again, sustaining this tiny sound through a full breath helps ease the cords and provides a good basis for the singing tone. Also, it trains the vocal instrument, putting it in condition to respond to what the mind wants it to do.

But the best of courses is no substitute for the groundwork of good singing. The best path into good singing is to hold the voice, at once, from its full normal volume, not from pianissimo tones. Singing softly takes more energy than singing with full normal tone; the air is taken in by the diaphragmatic muscles and as you want sound, you release the muscles letting out the air. If you want full-volume (but never forced) tone, all the energy is released at once. If you want soft tone, you keep on holding (Continued on Page 40)

Don’t Imitate Your Teacher

Vocal students often copy the mannerisms, rather than the virtues, of more experienced singers.

By JEROME HINES

Leading Baro, Metropolitan Opera Co.

I believe most folks are keenly interested in hearing or reading about actual experiences of others, especially those concerning hobbies or new interests in life, and more so if those folks have passed the peak of their careers, and find they need something more to give them a continued zest for living.

I know I enjoy hearing about such experiences, so I thought that readers of ETUDE might enjoy learning about mine. For I have really found a new zeal for living, or in other words, a hobby, and it’s music. As far back as I can remember, I was always interested in anything pertaining to music, and always hoped that some day I would be able to play simple melodies on the piano, at least fairly well. Now after all these years, I’ve started to make my dreams come true.

I had taken piano lessons spasmodically since I was fifteen, but only a few at a time; then there would be years of hardly touching the piano, but always there was that longing to be able to play well, Something else always came up to delay me. Many times it was financial reasons, or when I had found a greater interest, always something more away.

Now I have found one who is not only a really good teacher, but a source of joy and inspiration. I never before realized there could be so much enjoyment and comfort in the study of music.

When I first decided to take up music again, I tried practicing on my old pieces and on new ones of that grade. I hunted through all my old copies of ETUDE, making a list of all the pieces in my range, and then tried to work on them. I did not seem to gain anything; something seemed lacking. I was developing bad technique, and there were so many things I did not see or know what to do with.

For some days I could not get out of my mind that I had trouble with and took them to my little country town’s only piano instructor, a Sister of the O.S.F. at the Parochial School. She was so helpful and took me up with such enthusiasm that within a month or two I decided that I would quit doodling around in music and get right down to studying piano in earnest, if she would take me on as a regular student.

I was accepted, and a new interest in life began. I tried playing simple melodies on the piano, at least fairly well. Now I have found one who is not only a really good teacher, but a source of joy and inspiration. I never before realized there could be so much enjoyment and comfort in the study of music.

When I first decided to take up music again, I tried practicing on my old pieces and on new ones of that grade. I hunted through all my old copies of ETUDE, making a list of all the pieces in my range, and then tried to work on them. I did not seem to gain anything; something seemed lacking. I was developing bad technique, and there were so many things I did not see or know what to do with.

So one day I made a list of questions on some of my pieces that I had trouble with and took them to...
The story of a boy who wanted to be a violin player but who turned out to be an expert violin maker, instead. The boy, now J. H. Stamps of Fort Worth, Texas, used to sit with the family gathered around the fireplace on a winter's evening and listen to his half-brother playing the fiddle. His mother would pop a batch of corn, or dish up a pan of native pecans from the gunnysack in the storeroom, and they would stuff themselves and listen to the music. When the fiddler got hungry, young Stamps would attempt to take over. But the fiddle in his hands made sad, squawky noises. The family would laugh and say that his stubby fingers were better suited for picking cotton.

Mr. Stamps looks upon his early fiddle playing efforts quite philosophically. Apparently he was not destined to be a violin player. He was, to all appearances, a normally healthy lad, but he could not stand the strain of practicing. “My music made me sick,” he recalls. “My ears just wouldn’t tolerate poor tone, even as a kid.”

When Stamps grew up and took on family responsibilities, his love for fiddles by no means lessened. He read about them on off time from his bread-winning job in the Railway Mail Service, listened to fiddlers, read, good and bad, and indifferent, and built up pressure on the subject generally. Finally, he had to do something about it. He had to play one or build one. Having tried the former, he decided to try the latter, and set about the project with a few hand-tools and a few hunks of wood.

By reading the book, Stamps found out about wood, too; he learned that there was some wood which was a great deal better than old sawmill logs. For the tops and backs of his instruments he bought the best Englemann spruce and curly-flame maple stock available. Purfling strips, willow for binding, maple for ribs, ebony for fingerboard, and a pair of celluloiders completed his buying spree.

After another six months of tedious and painstaking efforts, the result was gratifying but not entirely satisfying. Several fiddles had already been built, and he was doing some repair work on allling instruments when a master violin craftsman from England strayed into the community. He was looking for work, and for the fiddles that now came to life by his hand had fine workmanship and full round tones.

Several fiddles had already been built, and he was doing some repair work on allling instruments when a master violin craftsman from England strayed into the community. He was looking for work, and for the fiddles that now came to life by his hand had fine workmanship and full round tones.

Lorrames Reynolds Michels won Juilliard Scholarship with this Stamps violin.

Referring to the small army of would-be craftsmen that he has hired and fired in his years of violin making, Mr. Stamps quotes a Bible verse: “Many are called, but few are chosen.” It’s hard to convince the boys that I’m not in business for money only.” Among all the workers he ever has had, William and Loid Tennison, two brothers who have worked full time in the Stamps Shop for three and five years respectively, are probably the finest, most loyal workers. “These boys will inherit my business someday, if they stick with me,” he states.

Between two and three hundred violins and violas have been built in the Stamps Shop since the romance of making violins took him by the scruff of the neck. The large volume of violin repair work he does, and the exhaustively slow handwork necessary to make a violin he is willing to label with his name have kept the number low. Production line methods have never tempted him.

It has been said that behind every great man there is a great woman. “But,” says Stamps, “I’m the man behind the fiddler.”
Broadcasting a Student Workshop

Why not sponsor a series of student broadcasts on your local radio station? If carefully planned and executed, they will bring gratifying results for all concerned.

By JEROME L. OPEL
Program Director, Station KOGT, Orange, Texas

In any town where there is a radio station, private music teachers by cooperating with the local station can pioneer in the cause of good music—and, incidentally, demonstrate their students' progress to a far wider audience than that of the yearly student recital.

Teachers can do this by broadcasting a student recital program, or, as we call it here at Station KOGT, a "student workshop." Everyone benefits from the student workshop broadcasts. The station is proud to offer a home-talent program. The teacher gains prestige and becomes better known, which in turn brings more pupils to the teacher's studio. Students gain in poise and experience from the novel experience of performing before a microphone. Also they have to tell their friends to "tune in and hear me play tonight." And parents are delighted to have first-hand evidence of their children's progress in music.

Organizing a workshop broadcast is simple. The first step is to secure the cooperation of all local music teachers, since your local station is apt to be more interested in broadcasting the student workshop if several teachers are represented than if featuring the students of a single teacher. If there is an active local chapter of the Music Teachers National Association or other teachers' organization, it would be a good idea to discuss the workshop project at a meeting of the association. At this time a radio committee could be appointed to work out details of the broadcasts. Care should be taken to appoint a committee chairman who has sufficient tact and diplomacy to cope with the inevitable personality clashes and differences of opinion that are bound to occur in a group undertaking at this sort.

The chairman should next contact the local radio station. If the station is a large one, it may boast a musical director; otherwise the program director is the man to see. Usually you will find the program director cooperative and willing to broadcast the student workshops as a "public service feature." Sometimes the local music dealer, or other organizations, wish to sponsor the student workshop broadcasts.

In choosing a time for the broadcasts, select an early evening hour if possible. If pupils of two or more teachers are presented on the same program, it should be of half an hour's duration. If students of only one teacher appear on each broadcast, a 15-minute segment is preferable.

The next problem is to work out the programs. Here the teacher should strive for balance and variety, and should endeavor to make as good a showing as possible. Present only pupils who are ready for performance, even at the risk of hurting the feelings of others. Remember that a radio broadcast is at a rather more professional level than the average student recital.

Once you have decided on a program, the measure of your success in presenting it is how smoothly it goes on the air. To mean the best possible results and give each program a professional touch, a dress rehearsal should be held. Let your students become acquainted with the mechanics of broadcasting. Time each number carefully, and time the script. If tape recording equipment is available, record the whole broadcast on tape and then play it back. You will be amazed at how mercilessly the recording will expose weak spots in the performance.

When the time comes for the actual broadcast, don't rush in at the last minute and expect to give a performance that will reflect credit on you, your pupils or the station. Instead, make it a point to be in the studio at least 15 minutes before broadcast time. Don't expect to have a polished performance if the script is hastily scribbled in pencil. Buy, beg or borrow a typewriter and make a legible script for the announcer. The chairman should next contact the radio committee and make a legible script for the announcer. Indicate pronunciation of composers' and students' names if these are likely to cause trouble.

Remember that the announcer is a busy man. Your broadcast is only one of many which he will handle during the day. Give him all the help you can. Your broadcast will be smoother if you do. If the announcer for the workshop series offers suggestions for making the programs more effective, you will be wise to heed his advice. Unless you have done a great deal of broadcasting, it is likely that the announcer is more experienced in radio than you are.

During the actual broadcast, strive for an atmosphere of ease and informality. At KOGT we have had good results in using the interview technique for this purpose. We introduce students, then ask their age, their hobbies or special interests, whether they plan to take up music as a career, and so forth. Then we ask them to announce the number they are going to play, and to tell us something about the composer. All this tends to create a relaxed, friendly atmosphere and to relieve the strain which generally accompanies a performance on the air.

In order to keep the student Workshop broadcasts from being too much of a burden on any one person, the chairman of the radio committee should put a different teacher in charge of each program. The teacher should be responsible for preparing the script, timing the program and seeing that it moves along smoothly with a minimum of "dead air"—that is, long, uncomfortable pauses when no sound is coming from the transmitter. Perhaps you have heard the story of the announcer on a small station who asked the listening audience to honor a prominent citizen, lately deceased, by observing one minute of respectful silence. The engineer who was monitoring the show happened to tune in just then, heard what he thought was "dead air" and hastily slapped on the turntable a recording of "Flat Foot Floogie." The story may or may not be true, but in any case we in radio don't like to have dead air if we can help it.

An effective way to open a student workshop broadcast is to introduce the teacher, giving a short resume of the teacher's career and musical background. The announcer and teacher can then discuss music and pupils in general before gradually working into the day's program. This serves the useful purpose of introducing the teacher to a wide listening audience, and also gives listeners new insight into the aims and purposes of music study.

With careful planning and cooperation on all sides, a series of student workshop broadcasts can bring gratifying results for the radio station, the teachers and the participating students. From our experience at KOGT, I would say that music teachers are willing and eager to cooperate on such a project. We feel our part has found it makes an unusual series of broadcasts, high in listener interest. Why not try it out in your own community?

THE END
The Accompanist
Sets the Mood

Although all good accompanists must be good pianists, not every good pianist can be a good accompanist. The accompanist is a musician of another quality, another profession, and another experience.

The accompanist is not a disappointed soloist. He is a quite frustrated pianist, born with certain abilities which lure him into the ensemble field as surely as a different set of abilities lure him to the soloistic. He is an accompanist because he wants to be.

In my book, "The Unashamed Accompanist," my co-author, Gerald Moore gives the opinion that accompanying is a task a good pianist can be overdone at the start. The ideal situation is that the pianist be overdone at the start. The ideal situation is that the pianist is a very good ensemble player. The secret of the success of the accompanist is that he is conscious of the importance of the vocal line. He should possess that quick touch and an understanding of the vocal line, for the vocal line is usually more important than the piano line.

It is the function of the accompanist to bring to life the music of singing, not to merely accompany it. He should be able to affect the feeling and the meaning of the music, not merely the notes. He should be able to affect the mood and the feeling of the music, not merely the notes. He should be able to affect the meaning and the feeling of the music, not merely the notes.

In these articles during the coming months, we wish to help the individual singer, the choir master, and the pianist who may read these articles to understand what the text is that he is singing. We must take for granted that the pianist, the singer, the pitch, the intervals, and the forms are all correct and are all part of a forward moving rhythm. Emphasis and clarity of text must be studied until these are established, as they are prerequisites to good ensemble formation.
Modulation in the Church Service

To make music for worship effective, a knowledge of modulation is indispensable for the organist.

By Alexander McCurdy

The art of modulation is indispensable to every church organist. Anyone who is deficient in this aspect of his craft is rather like a man who has learned to read but not to write. The two skills are inseparable. One may be a brilliant virtuoso on the organ, yet be unqualified to hold a church position because of a lack of facility in modulation.

Conversely, an organist who is fluent in modulation is able to add to the effectiveness of the church service, bringing ever smoothly and incomprehensible each transition into a different key. In addition, he is well prepared to cope with the emotional scene that occurs frequently in even the best-rehearsed service.

Committees responsible for church music are becoming more and more aware of the importance of modulation. One acquaintance of mine recently said that modulation is the only thing that can give a service the air of reality it needs. There are two kinds of modulation—good and bad. The rambling, purposeless modulation so often cited belongs in the latter category. So do a great many time-worn and very banal methods of moving from key to key, two of which are the "circle of fifths" and ascending dominant sevenths.

To travel from C major to E-flat via the "circle of fifths" route, one adds B-flat to C major, then adds F to B-flat, and finally E-flat to B-flat. In the second method, one plays a slant of dominant seventh chords ascending by half-steps until the desired key is reached.

Both these methods of modulation are cumbersome and time-consuming. One should be able to reach the dominant of the new key by playing two or three chords. For most of us, the ability to do this is a skill which must be learned. Organists whose early training was deficient in this aspect, however, may not have been gifted with a natural ability to do anything well, and are unable to take advantage of the short cuts which only one lifetime of study can teach. A good book is "The Art of Modulating," by Lucile Lawrence and Carlos Sahuedo (G. Schirmer). Another is "Modulation in Theory and Practice," by Edward Shippen Barnes (J. Fischer). Two useful volumes are "Practical Keyboard" by Rob Roy Pory, and "Manual of Modulation" by Preston Ware Owen (The Brethren Press). Owen's book is so valuable that an organist should own a copy.

It is good for a teacher to mark up music a way he can get from any key to any other key without difficulty. This should not be done in a too artificial way, for it is impossible to transpose any real music. A teacher who tries to force his students to use the "circle of fifths" route will have a very hard time, for it produces a rather weak and flat sound...
New Materials for the New Season

The top teaching pieces of 1951 are of unusually high quality.

By Guy Maier

The quality of some of the new sheet music publications has suddenly soared sky high. Composers and publishers are at last offering music of solid substance to piano beginners and intermediate students. Some of the pieces are cleverly contrapuntal, others contain sensitive, original music, and (thank heaven!) the titles of practically all are sharp and stimulating, and don't make us blush. Even the covers are exciting!

The pieces listed here are, I think, the top tenors of the year. Although I have carefully culled over a huge stack of music, there will be omissions, since several publishers failed to send in their new piano issues.

To reduce the list of tip-toppers to these few items was a tough job, because the excellent runners up resisted exclusion. Here, however, are my final choices:

THE PIECES OF THE YEAR

Dutton-Brown-The Walkers' Ride (Creative Pub.)

This is an extraordinary piece: easy, good music, very effective played slow or fast, static or legato, soft or loud. It could be used as an encore by an advanced pianist, yet can be well played by a third or even second year student. If the glossoando are too tricky, omit them and substitute a grace note (F) with the top E. It's just as effective that way.

Steven (Evertt)-Irish Cradle Song (Sammy)

This is beautiful music which never tarnishes. Play it as directed ("with a tinge of sadness") and you'll be moved by its pathos and strength. I like to play it slightly slower than marked (B5-B6 to the quarter note) third year.

Enchanted Evening

This work offers the problem of emphasizing a melodic line which occurs alternately in the right and left hands. Follow the starting lines marking transition of the melody to the upper and lower staves. Grade 5.

Enchanted Evening

A brick, snappy second year piece with left and right hand melodies, staccato chords and a fine, easy climax. By Elmer C. Gattermeyer

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ETUDE - SEPTEMBER 1951

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Virginia Square Dance
An American Folk Dance

A sprightly work based on the rhythms and characteristic harmonic progressions of early American folk music, this Square Dance is an excellent study in the playing of scalewise passages, and in the alternation of staccato and legato touch. Grade I.

Moderato (d: 92)

CHARLES MILLER

Copyright 1951 by Theodore Presser Co.
This famous Polka is all that survives from the score of Leo Delibes' ballet, "Sylvia." Play it with crisp, detached staccato touch to imitate the sound of stringed instruments being played pizzicato. The pedal should be used sparingly, follow carefully the indications in the music. Grade 4.

Allegretto ben moderato

---

On Swan Lake

A useful study in phrasing and legato playing. Players should be meticulous in performing the two-against-three rhythm found in Measure 12. Grade 3.

Slow, gracefully, legato

---

CODA

Dreamily

Un poco più mosso

Last Time to Coda

Breather

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From No. 41016 "Themes from the Great Ballets" arranged by Henry Levine.

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Dancing Puppets

Allegretto (d, 132)

Tempo di Danza (j., ss)

Copyright 1939 by Theodore Presser Co.

Danza Mexicana

An excellent study in rhythmic independence of right and left hands. It should be played in brisk tempo but not hurried.

Grade 3½

Copyright 1934 by Theodore Presser Co.
“Ticklin' Toes”

A lively dance derived from American Negro idioms, this work is effective in performance, yet not beyond the reach of intermediate players. It should be performed vigorously, with crisp, clean touch. Observe how infrequently the pedal is to be used.

Grade 3½

FLORENCE B. PRICE

Allegro molto (A. 128)

“Thirds on Parade”

March Minature

A useful study in the rapid execution of passages in thirds. It should be executed cleanly and evenly, and at a brisk tempo.

Grade 2½

CLEO ALLEN HIBBS

Allegretto (A. 305)

Copyright 1933 by Theodore Presser Co.
Soaring Gulls

Moderate tempo, gracefully (2:76)
The gulls dip as they fly

A little faster, with a lilt

CODA

Barn Dance

Allegretto

CODA

© Note: Bottom notes of R.H. and upper notes of L.H. may be omitted for small hands.

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37
I Will Extol Thee

Tempo moderato

L.H.

Glory to the Lord, that my glory may sing to Thee and not be silent.

Thee and Thou hast healed me, Thou hast turned my mourning into dancing and girded me with

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ETUDE-SEPTEMBER 1951

ETUDE-SEPTEMBER 1951
Dancing Shoes

Allegretto con brio (J: 160)

Chickadee

Short and light (J: 100)

My Shadow

I've a funny, little playmate, Who lives upon the wall. Sometimes he's very, very short, Sometimes he's very tall, But the funniest thing about him, As I think you will agree, Is that when I stand quite close to him, He looks so much like me.

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Halloween!

Mysteriously (J: 100)

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some back while you sing, but holding back with the diaphragm, not the throat.

Another key for good singing is an uncluttered portion of the throat. Whether you sing up or down the scale, the throat must not move in position. Confusing upwardness of sound with smoothness of sound some singers try to sing high by making some effort towards height in their throats. Actually, nothing in the throat should move up or down or anywhere at all—you are regulated at the angle at which your vocal cords approximate. You can test this by putting your fingers or the tip of your pen to an untrained singer where he goes through a scale up one way or down the other.

Yet another thing, in full

normal voice and leaving pinnacles
lightly, is the first step to a teacher with a good ear tell you if you are singing pure vowels.

Also, you are also singing correctly.

The pure Italian vowels are the best approach to singing because they have less lip action and provide more relaxed production. The native Italian has an enormous advan-

cage of language. The non-Italian

must learn to appreciate those sounds and later to add the nasal sounds of French and the anterior sounds of German and French.

Say AH as we say it in English. You will feel a slight closing of the throat. If your head is open, the AH is above the AH, the L is on the AH, the and the German E is the L is on the AH, the and the German E is the LOO.

(See September 1951.)

March of the Scouts

DON'T IMITATE YOUR TEACHER

(Continued from Page 16)

uh, like EE, requires hardly any lip action at all.

Obviously, the value of the pure

Italian vowels is that they relax the lips and keep the throat open. In speaking or an open throat, the mouth is open, the sound may be a prime cause of forcing, as can physical eccentricities or lip action.

The main thing is to avoid forcing of any kind. Imitating other singers' sounds can be a prime cause of forcing, as can physical eccentricities or lip action.

As you go into the high tones of your upper register, AW changes to AH as in praise; as in praise, then the tone slips back into an HH. You will find your higher tones more readily approached if you have already mastered a good open-throated OO. All these pure vowels are regularly practiced as exercises, from the basis of good singing. It is not wise to become dependent upon the same (or even customary) compulsions which beat the singer's path. Some are unable to sing without certain coughs or some need certain habits of eating (or not eating); some must firmly base their speech or singing on relaxation, or think of their tones as pets; some require the presence of some cherished photograph, etc. Things like that do you no good at all! They won't have you, I suppose, except in making some dependent in matters which have no possible relation to singing—but why clutter yourself up! Keep the vocal act as simple as possible.

The main thing is to avoid forcing of any kind. Imitating other singers' sounds can be a prime cause of forcing, as can physical eccentricities or lip action. We have all seen singers who held their chins to their chins or otherwise insistently that you begin to feel a tightness in your own throat simply from watching them; or singers who did, sing, with their lips. Avoid all such mannerisms.

The basis of good throat produc-
tion is to keep the throat correctly open, to avoid too much muscular activity of the lips, to prevent over-estrangement and then to re-

tain them as quickly as possible and to purr vowel sound; to keep the position of the larynx un-

changed, to keep tone from getting back into the throat and to give the best forward production, with-

out any forcing whatever. Whether you have been ground in the German school, the Italian school, or other, these basic principles are the same and will lead to the same single goal of good singing.

THE END

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answers.

The modulation in the Church Service (Continued from Page 24)

The modulation from C major to G major is an extremely awkward one. Here is a mastery solution by Edward Shippen Barnes:

Another ticklish problem is that of moving from Dutilleau to Major. Roland Gigcle accomplished it as follows:

Piano Organ Questions

Answered by Frederick Phillips

* It is installed a small pipe organ about a size, and I have been searching for a book explaining in detail the stops and other hangings attached to the organ, such as spoken for years. Swift, etc., but that a good organist ought to know about such stuff. Is there any way in which either or quality of tone?

Is there any way to change the sound of such bad quality?

A. C. Fernald

One of the essential elements in organ playing is clarity. More than that is a debatable point, for the organ is a multivalent instrument, but the speeches of tone do matter. The organist must be able to produce a variety of tones, but it is also important to have clear, defined the voices of a fugue.

The Hammond organ is produced electronically, and the tone quality are concerned. It is possible to use it as a guide to the function of its own, further study of organ compositions.

A. C. Fernald

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The Unhappy French Boy

By Grace D. Fox

You have probably heard some of his music... of Schools of Music
Send for free catalog-Address: John R. Hattstaedt, Pres. 381 Kimball Bldg., Chicago

I

old. He lived in France and his parents "would not let him go to school and he had no time for house for a time? I could teach would

write. All best of all, he began to compose music of his own. People liked his music, but instead of being happy about it, he said, "music does not suit me. I want to be a musician. His name? Claude Debussy." Sometimes he was writing a piece of music, and he finally made the kind of music he wanted. People like his music, but instead of being happy about it, he said, "music does not suit me. I want to be a musician. His name? Claude Debussy."

I

The Unhappy French Boy

By Grace D. Fox

You have probably heard some of his music played in orchestras by famous pianists. One of his compositions for orchestra is called La Mer (The Sea), which describes a smooth sea then waves rush in and out and send spray into the air; then a great storm tosses the sea. Perhaps you can hear a recording of this sometime.

I

And many of you are familiar with, or can play, his Cello Suite (Moonlight), for piano solo. Another of his well-known piano compositions is called "The Children's Corner." This includes the Cello Suite, Clair de Lune, and, although he calls this Suite "The Children's Corner," the pieces in it are for children to listen to rather than to play, as they are quite simple.

I

Listen carefully to the music of Debussy whenever you have a chance to hear it, and then, as you develop into more advanced pianists, you will be better prepared to study and play his poetic compositions.

I

Pianist's Alphabet

By Regina Victorini Harri

A

Although music uses only seven letters of the alphabet, those seven letters represent more than all our letters in actual music because music brings life to the notes and infuses them with a new life of their own. People do not have a real understanding of music until they begin to play it. They must practice it every day to get the best results. It is a very complex subject, but with practice, it can be mastered. The following are some of the most important letters used in music:

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2. "Re," the next note
3. "Mi," the next note
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The TEN MUSIC NOTES

C
colour, Ontario

A

Anna B. Alden

R

Robertson

N

Nancy Kelly

J

Julie Blahnikova

E

Eva DeNeef

K

Karen O'Brien

T

Tarnell Kate

G

Gordon King

S

Samantha Sieve

P

Polly Beat

I

Age 9

The Unhappy French Boy

By Grace D. Fox

You have probably heard some of his music played in orchestras by famous pianists. One of his compositions for orchestra is called La Mer (The Sea), which describes a smooth sea then waves rush in and out and send spray into the air; then a great storm tosses the sea. Perhaps you can hear a recording of this sometime.

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And many of you are familiar with, or can play, his Cello Suite (Moonlight), for piano solo. Another of his well-known piano compositions is called "The Children's Corner." This includes the Cello Suite, Clair de Lune, and, although he calls this Suite "The Children's Corner," the pieces in it are for children to listen to rather than to play, as they are quite simple.

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Listen carefully to the music of Debussy whenever you have a chance to hear it, and then, as you develop into more advanced pianists, you will be better prepared to study and play his poetic compositions.

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Pianist's Alphabet

By Regina Victorini Harri

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Age 9
Here are the chimes you've been waiting for— an instrument that combines the sounds you love with the outstanding quality you require. Get rid of your stage fright.

CONTINUED FROM PAGE 11

Now, Every Church Can Have Fine Chimes

You have the support of correct preparation and the right amount of controlled excitement and nervousness. After all, how can you possibly imagine an excitation results on a stage fright and nervousness at the same time? And for the same reason, the greatest feeling that exists at any age that it is very possible to acquire the sort of emotional shock needed to induce it; it must be, therefore, the chimes themselves in the right and for the right reasons.

Take children for example: at a age of six or seven they have never played in a group and are not nervous. They have barely any consciousness of nervousness, and the clouding of their minds is a very real thing. It is impossible to do anything with the mind of children. They are usually too busy with other things to think of it. If you think of yourself, your audience, or your performance when you think of yourself, there is no resource of great sensitivity, power, and endurance.

Recover the mood of nervousness and fear by a process of suggestion—auto-suggestion! It is possible to foster essentially at a conscious, pointed state if the suggestion fits the desire. This strategy of “non-association of ideas” (as called by psychologists) is one of the most powerful and the soothing receptor of courage and confidence. It prevents advancement of the same state.

A Force of yourself to do the very thing you Play in public no matter how annoying the experience may be. Conditions to some extent of the stage fright, in which case the performance becomes confused and even chaotic. If there has been any advance preparation over a period of time, it will prevent a "fear of the first tap of on the practice as the performance.

The many causes of stage fright present a situation which is not only bad to think and easy diagnose, or tangible treatment and cure. It cannot be overcome, and must be overcome.

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I am glad to be able to tell you that although one hears a great deal of popular music nowadays, yet what you refer to as "classical music" is by no means going out of fashion. As a matter of fact there has never been a time when so much good music has been written and performed all over the world and over the radio. An occasional popular song which is "wrong" with popular music, and I myself would rather have people interested in this type of music than have no musical interest at all. But popular music is essentially shallow and superficial, therefore it does not reach deep down into people's hearts and souls. But "serious music" has great power to move the heart and mind of the listener in a greater way as it has always had. Therefore I wish you would just listen and try to catch the sort of music that you love and that has always moved you deeply.

An occasional popular song does not have a particular harmonie, and if a pupil wants especially to learn to play some special piece it would be well to help him with it rather than to shun him away from the book. But to confine oneself to teaching such trash would defeat the whole purpose of music in human life. Popular music helps people to pass their daily hours more speedily than the rhythm with physical movements, as a matter of fact. A popular song even makes them cry. But all this is temporary and superficial. It is a certain fact that music reaches deep down into the spirit of a person, and it makes its entire life richer and more satisfying, and its effect is lasting. There is something about such a wonderful thing just because it is the expression of a person's heart. We don't know anything except the popular songs of the day. The function of music is to help people to have better "hearts" and then again to teach them to have high moods. Or will you be content to allow them to stay in the valley—or even in the mud? This is a terrible important question, and I beg of you to think about it long and thoughtfully. Your opinion must be given with great tact.

K. G.

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K. G.
"You've got all of it, you mean?" Eddie asked. "The question was calm, a little dubious.
"All right then," Eddie was not to be stopped from his dictation.

From here on, as every teacher of a child with such a gift will recognize, it was a struggle to make Eddie drop his other faculties out of their shell and put them to work beside his ears, his histronics all sufficient ease. Eddie came in for his lesson a few weeks later, removed his atomic ring, his super-sonic wrist watch, his disintegrator-knife, and sundry other utensils that decorates or dangles from the super-expressing head, to collecting young male of Eddie's age. They clacked into a large room, "We've learned to discard the weight that darts so easily into us," he explained himself, "Now where shall we begin?"

"I didn't bother with those." Eddie indicated four of his free books with a wave of dismissal. "But I can play the whole piece in the green book!"

"I gave you only two pages of that," I ventured warily. "Yes, but I learned it all. It sounds weird!

Eddie assumed the solemn air of a virtuoso. He cast a scowling, but entirely blank gaze in the face of the music, I suspect he isn't seeing a thing on the page, but the sound would be convincing to the onlooker. He played with malicious appropriacy, with appropriate speed, dash, and jerk of the head.

I sat, puzzled; for a moment I was, perhaps, intending that in the wrong key!

"Look up, look up, Eddie!" I'd murmur coldly.

"It's worth it! You'll see! Now start on page 30. What is this first chord?"

Eddie made badly, stumbling and losing his place, going over and over a progression he knows, avoiding proceeding in notes he doesn't know, fumbling and obliterating chords that might "sound well.

Once I even suspected that Eddie could not read music at all—that everything he did was the result of some instinctive ear-magic. Provoked, I asked, "Eddie, don't you at least know the names of the spaces?" Eddie's voice was edged with scorn.

"It's a lot of trouble," Eddie replied, "and yet ..."

"Everything ... " he stops suddenly, holds his neck and coughs. "Got a nawful cold, that. thing over to our room with sore throats? Could be scarlet fever! Or malaria, too?"

"Could be," I murmur coldly.

Eddie assumed his "I-cannot-tell-you," doing when you've had your lesson a few weeks later, removed his atomic ring, was calm, a little dubious.

"What is this first chord?"

"You're playing that in the wrong key!" Eddie was not to be stopped from his dictation.

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"You're playing that in the wrong key!" Eddie was not to be stopped from his dictation.
ARE THERE SET RULES FOR BOWING?

(Continued from Page 25)

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