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**FAVORITE PIECES and SONGS**

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ETUDE is a TREASURY OF PROGRAM NOTES
Edited by JEROME BREITSTEIN

Joseph Haydn
His ART, TIMES AND IDEAS
By H. H. JACOB

ETUDE—APRIL 1951

If you sing, play, or just like to listen you'll enjoy these wonderful music books

Ralph Newson, Music Editor

Joseph Haydn, in his Three Centuries, Germany (1732-1809), was born in Cincinnati, Ohio. His work includes some of the most important works in the history of music, including symphonies, concertos, chamber music, and choral works. Haydn's music is characterized by its clarity and precision, and his compositions are still widely performed and studied today. Haydn's works have a strong influence on the development of classical music, and he is considered one of the greatest composers of all time.

Joseph Haydn, the famous German composer, was born on March 31, 1732, in the little town of Rohrau, Austria. He started playing the violin at an early age and became a skilled musician. Haydn's music is known for its clarity and precision, and his compositions are still widely performed and studied today. Haydn's works have a strong influence on the development of classical music, and he is considered one of the greatest composers of all time.

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A PIANIST OF POWERFUL IMAGINATION

By NICOLAS SLONIMSKY

A Fast French music critic, who was in the same class with Debussy at the Paris Conservatoire, reports that Debussy had the habit of breathing violently on the first beat of every measure when he played the piano, and that his schoolmates constantly teased him about it. When Bellaigue reviewed Debussy’s opera, “Pelléas et Mélisande” in “Revue des Deux Mondes,” he commented specifi- cally that Debussy was one of the greatest of all pianists. But now that he has turned to the electronic age, his hands are encased in birch with precision. Its sturdy key-wound mechanism dancing arc enthusiastic users of the Metronome de Maelzel. Recognized as the fastest in the world, it runs at 100 beats per minute. Seth Thomas, world-famed for fine clock and watch making, recently made a fortune by starting a clavichord business. Seth now makes the Revere Recorder at his factory in Chicago. Seth Thomas, world-famed for fine clock and watch making, recently made a fortune by starting a clavichord business. Seth now makes the Revere Recorder at his factory in Chicago. Even the simplest melodies reveal the “grand piano” tone of this new spinet. Secret of this amazing instrument lies in its key-wound mechanism. As often as not, the keyboard is not in tune with the tone. Yet, this invaluable aid to a successful pianist can be played in perfect time and music; but, then, that’s only natural, for its grand piano tone is provided with a correct at a pinch.

A young pianist was making his debut. As he sat at the piano, he noticed that the piano was never published. In his straitened circumstances, “I have no money to give you,” said his former friend and odes- ciple. “It is not the least signal trait of M. Debussy,” he said, “that he can compose a complete opera without a sing- phrasis, without a single leitmotif. There are no leitmotifs in Pelléas et Mélisande, in the simple reason that there are no motives of any kind. Buton seems no less harmful to M. De- busky. In his opinion, rhythm is, like melody, an absolute formula, an ancient form الصف which music must be free. In his doubly anxious art, the rhythm defies even his version of melody. The orchestra of M. Debussy sounded with such a rhythm that he was encouraged. When it tends to it, the critic exclaimed, “It is the mark of a great artist, and a correct artist.” As his musical line became more and more, he heard the rhythm defying even his version of melody. M. Debussy’s music critic of one of the greatest French operas.

Of time and music: “When Debussy first played two pianos with one of his pupils, ‘You are a very good pianist,’ said the teacher. ‘Out of respect for you,’ replied the pupil correctly, ‘Franck’s Violin Suite’ was played at a concert. As the last movement began, with its famous cavatina theme, the critic exclaimed, ‘ ‘They are fine musicians, but I think they have the habit of breathing violently on the first beat of every measure when they played the piano, and that his schoolmates const- antly teased him about it. When Bellaigue reviewed Debussy’s opera, “Pelléas et Mélisande” in “Revue des Deux Mondes,” he commented specifi- cally that Debussy was one of the greatest of all pianists. But now that he has turned to the electronic age, his hands are encased in birch with precision. Its sturdy key-wound mechanism dancing arc enthusiastic users of the Metronome de Maelzel. Recognized as the fastest in the world, it runs at 100 beats per minute. Seth Thomas, world-famed for fine clock and watch making, recently made a fortune by starting a clavichord business. Seth now makes the Revere Recorder at his factory in Chicago. Even the simplest melodies reveal the “grand piano” tone of this new spinet. Secret of this amazing instrument lies in its key-wound mechanism. As often as not, the keyboard is not in tune with the tone. Yet, this invaluable aid to a successful pianist can be played in perfect time and music; but, then, that’s only natural, for its grand piano tone is provided with a correct at a pinch.

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Prades Festival

A musical event of international importance was the Prades Festival, in southern France, which took place under the direction of Pablo Casals, last June. Columbia Records, which acquired exclusive recording rights for the festival, has now released the results of its efforts on ten LP discs. The all-Bach program of the festival includes all the "Brandenburger" Concertos, written for four soloists, solo and accompanied, and other works.

A roster of distinguished musicians took part in the Prades Festival. They included Rudolf Serkin, Marcella Ambrosio, Joseph Szeryg, Alexander Schneider, Isaac Stern, Eugene Istomin, Carla Haskil, Marcel Tabakow, John Wummen, Leonard Malmud and Yvonne Lefebre.

Most striking of all is the playing of Casals himself in three sonatas for cello, with Paul Bostalter as the pianist. Once again the great master demonstrates that he is outstanding among living music masters.

The Prades Festival records are of rare historic and musical interest, and cannot be recommended too highly.

Beethoven: "Fidelio"

Beethoven's great if somewhat uneven opera is seldom heard in the opera houses of this country, and even the lover feels a bit scrupulous when undertaking the performance that the entire work is available on an imported recording. Most of the singers, who have never heard this work, are excellent. Margarette Blomser sings the title role, and Hans Sauerbaum the tenor role of Florestan. The well-paced performance is conducted by Gerhard Pilsner, and the orchestra and chorus are those of the Leipzig Radio.

The Festival of the Mendelssohns

By Jacques Potzperre

The Seventh Symphony

Traced by G. Michelangelo

By Thomas Faulkner

NEW BOOKS

by Lois Long

By GEORGE GASCOYNE

Books: Two-Plane Concertos

Paul Bowles wrote the works for two piano-forte duets of Goffin and Flahute, who played on the record. The work is scored for two pianos and percussion, it is an intriguing work, played skillfully by Mowers, and to the lead. On the other side is "Mendelssohn's "Carmina," also written for piano duet. Daniel Saidenberg conducts the orchestra.

Bach: Christian Operas

The great musical genius of Bach's Christmas Oratorio was offered on records by Renaissance Records (4 LP discs). The work was edited by Bach to be performed in separate days of the Christmas festival, and is a liturgical service that would suit most rehearsals, especially in the regular concert, with the church.

The two young people were married the following year, and set off on a honeymoon journey down the Rhine. They were gifted artists, and their pictures were recorded in Europe by the Stuttgart Choral Society and the Bachschule.

Handel: Samson

Samuel Baker's Handel for piano and orchestra continued an interest in a new Allen LP disc, "The Messiah." The work is an impressive one, and the performance is expert.

Stravinsky: "Deux Rouenais"

Selections from Act II of "Le Rossignol" are offered on a Columbia LP disc. Music includes the "coronation of the king" scene, and the finale of Act II, as well as his melodies. The recording is well compiled, with a proper care, it will serve your grandchildren as magnificently as it serves your children. Consider, too, these significant features:

Only the Steinway has the patented Diaphragmatic Soundboard, which permits big piano tone in even the smallest Vertical. Only the Steinway has the patented Diaphragmatic Soundboard, which permits big piano tone in even the smallest Vertical. Only the Steinway has the patented Diaphragmatic Soundboard, which permits big piano tone in even the smallest Vertical. Only the Steinway has the patented Diaphragmatic Soundboard, which permits big piano tone in even the smallest Vertical. Only the Steinway has the patented Diaphragmatic Soundboard, which permits big piano tone in even the smallest Vertical.

The New York Philharmonic-Symphony, for years a Sunday afternoon radio favorite, is further activity to bring to its radio audience the same sort of programmatic information it is able to concert-goers on its Carnegie Hall programs. These small, inexpensive volumes are to provide a unique and worthwhile reference book.
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MUSIC LOVER'S BOOKSHELF

(Continued from Page 3)

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and The Lion Hearted (1457-

1599), who is represented by

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ful companion-piece to the dic-
tionary of instrumental music

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Edited by Archibald T. Davison and Will Apel

This is the second and final volume of the "Historical An-
thology," prepared by Dr. Davi-

son and Dr. Apel, and continues the

survey from the early 17th century
to the end of the 18th.

The editors' aim is to present

music which is not easily acces-

sible elsewhere. Thus the pres-

cent volume includes only a sin-

gle work of J. S. Bach, and none

of Handel, but it does include a

grateful variety of compositions by their obscure contemporaries

and predecessors—Giovanni Maria

Tartini, Johann Hermann

Schein, Manuel Rodrigues Coel-

ho, Henry Lawes, Andrew Ham-

merschmidt and others.

The result is an absorbing

survey of music written before

the 19th-century Romantic pe-

riod. A source of perplexity in

terms of Mozart, Haydn, Bee-

thoven, Schubert and Schumann

is the fact that we have got,

the music they

when they were boys. In the

anthology is a visible re-

sider. There is, for example, a

clear anticipation of Lie

h's "Catholique" in his "La

Giovanni," in "Tell Blode, Bald die Brust," for

a forgotten opera by John

Adam Hiller. The "Schul-

tedt Sturmann" by Karl Riem-

von Dittersdorf shows

that Schubert did not invent

device of portraying opini-

ons by means of rapidly

ascending and descending

interludes.

In these days when our em-

ypers are prompted with

originality" at all, it is

not being used as not to

little the great majority were

occupied with original in the

same sake, and how much of the

work of earlier composers

Harvard University Press, $5

The Story of an Orchestra

By Baruch Yovel

In 1912 a young general

practitioner in London with a

flair for music and a few

friends that he should take on

musical professionally. The

neil Orchestra was the first

which shortly became famous

in England and later in the USA

and New Zealand. In New

York here tells the story of the

orchestra's beginnings, its;

capital of less than $800, its

early struggles and musical

successes. The foreword is by

Benjamin Britten.

J. J. New, 138

THIS MONTH'S COVER

James Tamburini (right),

trumpeter of the Detroit Little

Symphony, examines an orches-

tral source with sonic Elaboration

Arthur Luck. (See "Dilemma in

DILEMMA in DETROIT

... Survivors of the Detroit Symphony support themselves with odd jobs and look

for a successor to Sponsoring Sponsoring Sponsoring Sponsoring Sponsoring

by SAUL H. SHIEFMAN

at this moment, Detroit is the only U. S. city with a

big-league baseball team that does not also have a full-

size symphony orchestra.

The Detroit Symphony expired in 1949, after a six-year

lull involving Conductor Karl Krueger, millionaire chemist

Henry H. Reichhold, financial majority of the orchestra,

dead journals, and orchestra men themselves.

When the orchestra went under, most of its players drifted

away to engagements in theatre pits and night clubs, recording

jobs, or positions with other symphonies.

Left behind were 30 determined musicians, including first

violin and assistant conductor Yalter Poole, and other out-

standing players, who refused to let the Detroit Symphony die.

Unable to finance a full-scale symphony orchestra, they re-

organized as the Detroit Little Symphony. Their grit and de-

votion, and the loyalty of their ticket-buying public, have

kept the Little Symphony going ever since.

Clarinetist Bernard Rosen doubles as the Little Symphony's

business manager and press agent. His apartment serves as

the group's office. Wives and friends of musicians take care

of the typing, mailing and bookkeeping.

Before their first concert, members of the Little Symphony

went to their tough union, the American Federation of Mus-

icians, demanded and got a flat rate per concert so they

could rehearse as often as they pleased. As a consequence the

concerts have been an artistic triumph but the players have

wound up owing themselves money. Though the Little Sym-

phony inevitably sells out, no orchestra, large or small, can

support itself from ticket sales alone.

Little Symphony musicians hope for better times, and mean-

while support themselves as best they can. One of the country's

finest shrines manages a roving and siding business. A dis-

tinguished florist repairs instruments in his tiny hotel room.

CONTINUED ON NEXT PAGE

Yalter Poole (standing) and other Detroit Little Symphony menisten gladly as clarinetist-manager Rosen outlines prospects.
Dilemma in Detroit CONTINUED

A cellist sells brushes, a violinist plays saxophone in a tavern. Of the three trombonists, one sells mop handles, another is a timekeeper in an auto plant, the third makes picture frames. Many of the musicians are supported by their working wives.

Detroit music-lovers for their part have supported the Little Symphony in numerous ways. A ballet instructress lends her studio for a rehearsal hall, spends hours preparing cake and coffee, personally scrubs up before each rehearsal. A music librarian who once played double-bass donates the scores for every performance. A night-club owner has experimented with combinations of oboe, bassoon, clarinet, trumpet, bass and piano—rather exotic by ordinary jazz standards—to provide work for Little Symphony members.

All these praiseworthy doings, however, do not take the place of the estimated $200,000 a season which Mr. Reichhold formerly contributed to make up the Detroit Symphony deficit. He also bought it an impressive theatre and office building (now leased for wrestling bouts), and sponsored it for two years in a nationwide ABC broadcast.

No one could deny that Chemist Reichhold was lavish in his support of the orchestra. Detroit music-lovers felt, however, that the millionaire chemist, a novice in music, had received and acted on bad advice. Orchestra men were dissatisfied with Conductor Krueger. Paid attendance at concerts was dwindling. Detroit's critics wrote stinging reviews of the orchestra's performance.

The blow-up came in April, 1949, when Georges Miquelle, famous first cellist of the Detroit Symphony, was charged with apologizing to a visiting soloist for the orchestra's shoddy playing, and was fired on the spot.

Frayed tempers exploded in crackling newspaper headlines. The DAC News, official publication of the Detroit Athletic Club, to which a majority of prominent Detroiters belong, served in a blistering editorial titled "Stop the Music!" for "Mr. Reichhold has made of his presidency of the organization a reign of contradictions."

The editorial continued: "He has brought to it, in many cases, rare enthusiasm, genius and sincerity of purpose; in others, mere flashiness."

"Largely, however, the fortune which could have been concentrated on building a really outstanding symphony orchestra was channeled into a bewildering network of projects—magazine, two recording outfits, the Carnegie Pop series, a proposed artists' bureau, a nationwide broadcast—all of which failed to accomplish what was supposed to be their primary purpose, that of making the Detroit Symphony both great and self-sustaining..."

"Instead, amateurish ineptitude has characterized the show, from management through to the artistic side, and Detroit music-lovers have witnessed the spectacle of a one-man band jiggling along to the tune of a bad press, dissension and very adverse criticism."

The Detroit Times reprinted the editorial in full. This comment indicated that many Detroit music-lovers felt the same way. But however well-taken the position of the club papers, no member of the Detroit Athletic Club came forward to take the place vacated by Mr. Reichhold.

This year, Detroit celebrates the 50th anniversary of its founding. Little Symphony members hope one of the birthday events will be a concert under an internationally famed conductor. The sight of Detroit's musicians performing under a great conductor may be a prelude to the rebirth of the Detroit Symphony. Thus the Little Symphony's faith in Detroit may be finally vindicated.
A composer who plays a musical instrument should, in my opinion, put the study of composition as integral a part of his education. One he understands how to work in Palestrina to Scrabin and Ravel.

Composition under Kodaly was taught as a main course, and not as an auxiliary one. We delved into the world of the greats of the past; we studied what they wrote and tried to master their style as completely as possible. We entered the class rockly and self-assured, thinking we were good composers, and gradually we realized we had been writing in someone else’s style.

Music, Kodaly taught, is basically a formalistic art. It is the form that counts and what is done with the fundamental musical idea. Anyone can write a melody but a symphony or an opera requires skill. Kodaly frequently used Beethoven's Fifth Symphony as an example. The first four notes which open the initial theme could have been written by anyone, but it took genius and skill to develop those four notes into the structure of this great symphony.

Kodaly's method of teaching composition differed from that of my other composer I've met. First of all, he did not seek to turn out composers in a hurry. Through carefully building a wide knowledge of earlier composers and their compositions, he sought to eliminate imperfections in the music we wrote. Harmony, counterpoint and choral writing occupied much of our time. We concentrated on real counterpoint while we went through various musical forms. We spent five years copying out the two and three part models of Palestrina.

Every year we had an examination which concluded individual phases of the course. When we finished, we left just beginning to study that particular subject, so enormous did its difficulties and manifold forms appear to us. Kodaly took for granted that at this point we knew something of its different forms, so he did not tell us how to write a round, for instance. It would say, "Bring me a few rounds." We would do so, and then he would take our compositions apart and show us where we had failed. This was a negative approach, but it developed in us the ability to analyze our own and other composers' creations.

Creative talent which can produce lasting works, Kodaly told us, is a combination of genius and acquired craftsmanship. Kodaly's idea was that everyone should be able to write in any composer's style, and no one could hope to achieve individual style until he had mastered the styles of other composers in all periods, from Palestrina to Scriabin and Ravel.

From 1906 until Bartók's death in 1945, Kodaly and Bartók lived in Budapest and collaborated in collecting between 3,000 and 4,000 Hungarian national melodies. Most of these are still in manuscript form, although some were published as "Bartók-Kodály" arrangements. Since Bartók's death, Kodaly's interest in preserving Hungarian folk-music has increased to the extent that it has almost crowded out his interest in composing his own works.

Kodaly has never been a good pianist, in the professional sense of the word, but he is a good conductor. I do recall his statements on the erroneous interpretation of some of his works for piano and orchestra. He pointed out to me the failure of western interpreters in realizing that his own compositions and other typical Hungarian music have a characteristic short accent on the first syllable. Other Europeans and Americans usually misplace this accent by holding the first note too long. The result is a distorted interpretation.

As a teacher, Kodaly was one of the most brilliant men I ever met, speaking a dozen languages and well-read in all. Indicative of the intense musicality of the man was his reaction to a recital I gave in Budapest when I was 18. I played the Liszt B Minor Sonata and tried to imitate the composer's style, and once in Dallas where he was guest-conducting. He is now president of the Academy of Sciences in Budapest, not writing or teaching music, but studying the Hungarian folklore and literature to which he and his colleague, Béla Bartók, devoted themselves.

These were and are the fundamental teachings of Zoltan Kodaly.

After I left Hungary I saw his thrice again, once in Budapest, once in London and once in Dallas where he was guest-conducting. He is now president of the Academy of Sciences in Budapest, not writing or teaching music, but studying the Hungarian folklore and literature to which he and his colleague, Béla Bartók, devoted themselves.

From 1906 until Bartók's death in 1945, Kodaly and Bartók lived in Budap•

Kodaly photographed his friend Bela Bartok (left center), with whom he collaborated in collecting Hungarian melodies, recording folk-singing in 1915 in a Transylvanian town.

Zoltan Kodaly was my teacher
By GYORGY SANDOR

Zoltan Kodaly

ETUDE-APRIL 1951
How to Teach Adult Beginners

By R. M. GOODBROD

DR. WARREN is... even more so than those of Beethoven or Brahms—which is why they offer opportunities (Continued on Page 57)

There are hundreds of adults like Dr. Warren. In their own busy lives, they suddenly realize that something has gone wrong.

There is no reason why anyone, of whatever age, cannot study piano with gratifying results. (And by this I do not mean learning to play like Horowitz; but almost anyone can with patience acquire sufficient musical skill to compensate in enjoyment for the time and effort spent acquiring it.)

Adults will as a rule be slower in the mechanics of phrasing, accenting and pedaling than children. The lipping of the hands for many adults is a clumsy process, whereas younger students can generally do this with ease. They can imitate desired touches with more facility than adults

Adults are often very self-conscious about their playing. Mrs. Jones, aged 30, was embarrassed by her meager progress. Her daughter, who had studied at the same time, had no such inhibitions, and had made faster progress simply because she is a more pliable child. Adults are not always placid about their mother.

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The training from which solid careers emerged (and continue through middle life) is centered in the unheralded acquisition of skilled controls. It included a thorough, practical mastery of all the accredited violin literature in studies—De Beriot, Sauret, Rode, Kreutzer, Wieniawski, Paganini. It included a study of Spohr. And the last half of it was spent through such a program of study developed techniques which enabled him to transform wonderful skill into mature control.

Today, it is, alas, not uncommon to cut corners. After Rode, students often want to go straight into Paganini—and then on to a recital. They like to learn the one or two Mozart concerti they may need for programing, but they don't want to bother to learn others merely as study pieces. Spohr is virtually unknown. I've often been asked why one needs speed on Spohr— he's not an important composer. True, he isn't—but he is indispensable for phrasing. I know no sounder initiation into the management of the long phrase. Students who find Mozart a problem demonstrate a lack of background in phrasing.

Capping corners produces a very glib technique uniformly accompanied by the frequent acts of phrasing and bowing. We have numbers of youngsters who can fiddle Paganini but not lost in Bach or Mozart. When they realize how they are, they seek further short-cuts and curricula, "guaranteed" to patch up whatever ails them in less ten lessons.

The point is, it doesn't work that way. You cannot push on tricks, as some teachers have thought, and come out with skills that represent a long continuity of study. I had 12 years of solid work under Sweeneys and Kreutzer before I dared show myself as a player. What they gave me enabled me to carry on throughout my professional career.

In approaching actual technique, pay attention to touch. Don't worry about the big line until you have mastered the meaning of a small line. Subtlety of phrasing is developed through the medium of the bow. You speak through your bow, with a fair left-hand technique and an expressive bow, you can produce a beautiful phrase. With complete bowing, it is virtually impossible to bring out a beautiful phrase no matter how fluent your left hand may be. Naturally the left hand is important to your playing, but the right arm gives it life. Great violinists assert their attitudes through their bowing. Paganini, Tchaikovsky, Casals have wonderful left hands—but of course. Their greatest ability lies in the subtle movements of their bowing. Whenever you find a fine violinist going splendidly on his 88's, his 50's, his 60's, be sure that his motive power is a supernatural bow arm.

How do you perfect bowing? You begin, of course, with the classic exercises—long bow, spiccato, staccato, etc. First you learn to play them. Then you practice to make them habit. Next you work for expressiveness of nuance.

Try to develop equal strength at the point and at the frog. (The studies of Guarneri are excellent for the point of the bow; those of Castets, for the frog—where most players are weakest!) Practice crescendos at the point of the bow, and decrescendos at the frog. Since the bow is lighter at the point than at the frog, this develops control.

In addition to exercises, play chamber music—all you can. The quartets of Haydn and Mozart help bowing, because their bowing problems are considerable, even more so than those of Beethoven. Brahms—which is why they offer opportunities (Continued on Page 57)
**Knoxville, Tennessee, was proud of its symphony orchestra. Members of the orchestra's board of directors were eager to get maximum attendance at concerts, and also to make sure that listeners enjoyed the music.

Many in the Knoxville audience, however, were hearing concerts for the first time. They were perplexed by the learned jargon of musical form and the unpronounceable French and Italian expressions that appeared on symphony programmes.

Dr. George L. Van Vactor, who led the growing forces of the orchestra, asked: "Why not have a forum, explain to people what symphonic music is all about? We can stress the idea that we're all learning together." Members of the orchestra's board of directors thought it was a good suggestion.

Guest lectures briefed audiences scheduled for Sunday afternoons, once a month. Guest lectures briefed audiences for what they are to hear. It's Forum!

Stop step by step, the Knoxville pamphlet tells what makes an orchestra tick. Later sections of the Forum discussed the aria, the concerted, other musical forms large and small, and the meetings, held one Sunday afternoon a month, drew a large and attentive audience.

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**It's Forum!**

A sprightly get-together introduces Knoxville audiences to their symphony orchestra and tells what orchestral music is all about

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**More about the PHARYNGEAL VOICE**

A widely-used method in the golden days of Italian Bel Canto

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**By E. Herbert-Cearsari**
Class piano teaching gets results

A successful teacher reveals the formula she has developed through years of trial and error

BY ESTHER RENNICK

For ten years my weekly teaching schedule has included one private lesson and one class lesson for each pupil. Occasionally I've wondered if I could be right when everyone of my acquaintance was advancing arguments against class teaching, or refusing even to discuss it.

For my part, I thoroughly enjoyed both kinds of teaching, my pupils loved class activities, parents were warm in their approval, and the results I was getting were for the most part wonderfully satisfying. Yet there were, inevitably, periods of discouragement when it seemed foolish to stress the class-piano method when virtually the entire teaching profession seemed dead against it.

Today, however, class piano teaching, is no longer in the experimental stage. It has been tried thoroughly in the public school curriculum. And we haven't to read books of psychology to learn that children and young people like to work and play together. We know how much they enjoy games, competition, cooperation, and an audience of their own contemporaries.

Class work provides all these things, which in turn make it an easy and pleasant way to teach rhythm, accompanying, ensemble, sight-reading, key-signatures, scales, ear-training, memorizing, music appreciation, and preparation for the pupil's repertory classes when he becomes an artist pupil.

Group work also provides a proving ground for creative expression of musical thought and feeling—something which is very necessary if music is to be a valuable social experience. A child becomes a good companion by accompanying; he learns to play ensemble by playing with others.

When a pupil begins the study of music his teacher has three responsibilities: First, the pupil must enjoy his lessons. Since he already loves music, we must guard against making him dislike it by distasteful instruct-

social content here

sion, materials and methods. The cultivation of his taste is a process of growth, not a quick-changeover.

Second, his foundation must be laid slowly and sturdy. It must not only be pianistically sound, but must be able to support him in any field of music he chooses to enter. It must be adequate to enable him to use his music as a hobby, a social asset, or at the beginning of a career when he may be a student or a president.

Third: His lessons must fit in with his other activities as content, methods, and materials. They must offer him something rather than constitute a threat or a promise that he will be either glad or sorry he did not practice twenty years from now.

As a word is the carving and color of a thought, our vocabulary should be chosen with great care. The words "practice and work hard" should be used sparingly with children. "Play at the piano; make ready with great care. The words "practice and work hard" should be used sparingly with children.

Our vocabulary should be chosen slowly and sturdily. It must not only be pianistically sound, but must be able to support him in any field of music he chooses to enter. It must be adequate to enable him to use his music as a hobby, a social asset, or at the beginning of a career when he may be a student or a president.

The first months in beginning classes you must plan your class rhythm, singing, and accompanying a rhythm band, while others play the piano. We draw upon material written and composed for children's music, pieces for two or more pianos, paper games with flashcards, musical checkers and such.

Each child has a set of theory papers, with keyboards to color, signs to draw, and notes under which to print. A simple book of familiar songs and a duet book are with upon which to print. A simple book of familiar songs and a duet book are used. The children play the songs and supply a rhythm band, a new card game, an ear drill.

A child playing whatever he has learned, introduces the opposite viewpoint about the "singing tone" to piano playing. As a result there came from his studio such virtuoso performers as Paderewski, Galitzkis, Bachauer, Schnabel, Legnosi, and Busoni.

In this manner the tone is set in vibration. The muscles of the wrist should remain firm, and put on the proper track again. I let messages toward improving their own self-confidence.

The first finger should be the "first stroke" of the "two-hand-two-garage" game. We call the thumb "you" and the second finger "we.

The third finger has run the gamut from pianissimo to fortissimo, and back again, proceeded to the forefinger and practiced with it in the same way; then to the fourth finger, the fifth finger, and finally the thumb.

During all these exercises, neither fingers nor thumb should leave the keys. Each finger should glide in and out over the surface of the key to prepare for a new stroke.Gradually the fingers will become more sensitive to the surface of the key, and thereby will become more elastic and more obedient to the player's requirements.

Check constantly to be sure that the position of hand, wrist and arm are correct, free of stiffness and tension, yet free of flabbiness.

When the right (Continued on Page 51)
With parts salvaged from discarded pipe organs, a psychology professor builds a modern instrument in his seven-room bungalow by Weldon D. Woodson

Music is My Hobby

In his house

With their chamber was a mere eight feet three inches high it was necessary either to rip out the ceiling or remove the floor and excavate. The latter proved to be the only answer, for it was necessary also to provide a stronger foundation for the heavy pipes, as well as adequate thermal and sound insulation.

The floor was two feet above ground, which with the eight-foot room totaled ten. So with pick and shovel the men dug a three-foot-deep pit, the width and length of the room (11' X 14'), pushing twelve tons of earth in wheel barrows up a steel ramp and out a window two feet above the old floor level.

For their slab and sidewalls they shoveled sand and cement into a mixer. More than eight tons of the mixture went in by the same window through which the dirt had come out. To dry it they hoisted up the windows and covered them with felt for insulation. Next they lined the cemented surfaces with pine planks backed with felt. After a month of arduous labor they had an organ chamber that rates A1 for both thermal and sound insulation.

Installation of the organ proved to be not quite so simple as merely putting the old parts together again. After all, Hunter Mead couldn't sacrifice completely his dream of a new organ. His goal of an up-to-date organ called for something more than merely putting the old parts together again. After all, Hunter Mead couldn't sacrifice completely his dream of a new organ. His goal of an up-to-date organ called for some restoration of the 1907 relic. He and his friends, therefore, modernized most of the action, employing electricity where the initial builder had used pneumatic tubes and pouches. They retained the original pipework, merely rearranging it to make the instrument conform to the best current tonal thinking.

In September of 1949 Hunter Mead obtained another and still larger organ, built in 1886 and now discarded from a neighboring church. Again his back lawn, garage, attic and cellar went into salvage service—a veritable mine of equipment for experimenting with tonal effects and enlarging the resources of his instrument. Parts he obviously could not use sold to churches and to fellow hobby enthusiasts.

Actually it would probably have been easier to build a new organ. But the process of integrating relics of 1907 and 1886 together with required new parts saved Hunter Mead hundreds of dollars. Furthermore, the problems he faced assumed the invigorating aspect of challenge. Meeting them, Dr. Mead experienced a glow of satisfaction. Like clay in the potter's hand, a scrap heap had been shaped into an instrument that brings forth dulcet music.

After this new experience, too, both faculty and students at the California Institute of Technology regarded Dr. Mead as more than a teacher. He had become a builder, merits a new kind of respect.

Most recently, Dr. Mead and one of his loyal crew, Raymond Durant, have been remodeling the front of the Mead house to make it look like a porch, where they plan to install 600 to 800 additional pipes. Eventually this will call for a new console with a three-manual keyboard. (The present console has two manuals.) And there are other plans, Dr. Mead admits, however, that a seven-room bungalow does have its limits.
Southern youth builds a symphony orchestra

BY WINIFRED WILKINSON

A BRIEF FOUR SEASONS the Atlanta Symphony Orchestra has achieved the position of one of the 25 major symphony orchestras in the country and the leading symphony in the Southeast.

But the roots of the Atlanta Symphony are firmly imbedded in the youth of the South and the present symphony owes its existence to the In-and-About Atlanta High School Orchestra, which gave its first concert on February 9, 1939.

Today the symphony personnel consists of top-notch professional musicians from all over the country. But the group also has many of the young southern musicians who originally played with the high school orchestra and now are mature, finished performers.

From the original high school orchestra came the Atlanta Youth Symphony in 1944 to 1946; and the Atlanta Youth Symphony, augmented by selected musicians from all over the country, became the Atlanta Symphony Orchestra in January, 1947.

During the past two seasons the Atlanta Symphony has included on its concert series such outstanding artists as Rudi Stevens, Jan Peerce and Dorothy Kirsten of the Metropolitan, Vronsky and Babin, pianists, Oscar Levant, and many others.

When Rudi Stevens finished his concert on the Spring night of the 1950-51 season of the Symphony, the beauty mezzo-sopranos walked to the front of the stage and said: "I'm going to say something to you. I've never told an audience before. I know that you must be very proud of such a wonderful orchestra and such a fine conductor."

Oscar Levant, who appeared with the orchestra in the spring of 1950, showed his appreciation of the Atlanta Symphony by inviting the orchestra on a seven-city tour with him this season.

Most of the artists are (Continued on Page 63)
Six manuals aren't essential

There are no "inadequate instruments"—only inadequate organists

By ALEXANDER MCCURDY

SOMETIMES have a fit of plain speaking when organ students complain to me about the "inadequate instrument," on which circumstances compel them to practice.

Students' ideas of what constitutes an adequate instrument are apt to be on the grandiose side, especially when they are studying at a conservatory or university which has a more elaborate organ than they are accustomed to playing. There is something about sitting down at the console of a big four-manual organ that affects the novice like sliding behind the wheel of a custom-built Cadillac. One's own weatherbeaten jalopy seems unfeasibly shabby thereafter.

In the same way, after one has played a large, versatile instrument, it is hard to settle for anything less. This would not be so foolish as to deny, that all else being equal, a large pipe-organ is better than a small one. The six-manual Wanamaker organ is admittedly a musical instrument more effective than a parlor reed-instrument, but a large, versatile instrument, like sliding behind the wheel of a custom-built Cadillac. One's own weatherbeaten jalopy seems unfeasibly shabby thereafter.

In this Aolian-Skinner installation, the church committee has adopted the common-sense if slightly revolutionary plan of putting the organ in the church, where it can be heard, rather than in a small room where it can't be heard. The Great is placed in the transept itself. The Swell is installed in a shallow recess along the south wall of the transept, and instead of the usual shutters, a pair of sliding shutters is installed, which, when open, permit the organ to be seen and heard to the utmost.

The specifications of this organ are: four manuals, five pedals, 71 visible stops, and an inexhaustible variety of tonal combinations. It is for the most part two-manual instruments.

Recently I had occasion to consider considerable time at the console of a small two-manual organ designed by Ernest White, with the cooperation of G. Donald Harrison, and built by Aolian-Skinner. I found it a striking example of what can be accomplished despite apparently severe restrictions in size.

In studying the specifications (see next column), it is at once apparent that there are no frills. All the essentials are present, however. Mr. White has seen to that. Moreover, in performance the organ is more effective than many if not an instrument of much more elaborate specifications, because it is well installed.

In this Aolian-Skinner installation, the church committee has adopted the common-sense if slightly revolutionary plan of putting the organ in the church, where it can be heard, rather than in a small room where it can't be heard. The Great is placed in the transept itself. The Swell is installed in a shallow recess along the south wall of the transept, and instead of the usual shutters, a pair of sliding shutters is installed, which, when open, permit the organ to be seen and heard to the utmost.

The specifications of this organ are: four manuals, five pedals, 71 visible stops, and an inexhaustible variety of tonal combinations. It is for the most part two-manual instruments.

The instrument also offers abundant color contrasts for accompanying the Canticles, Psalm, and anthems, as well as choruses done at this church.

It is a tribute to the builder's skill that every stop counts, both individually and collectively. There is not a pipe in the organ that does not have a chance to speak and be heard in the church. The warm strings and clear flutes set aside, the organ in its simplest form, which we have been discussing, it can be thoroughly studied in the 42nd etude of Kruetzer. THE END

25 manual instruments.

that, all else being equal, a large pipe-organ is better than a parlor reed-instrument, but a large, versatile instrument, like sliding behind the wheel of a custom-built Cadillac. One's own weatherbeaten jalopy seems unfeasibly shabby thereafter.

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organ.

Not long ago a friend of mine showed me a copy of Bruch's E. Minor Concerto with markings on it. He had been, he said, from his setting of Beethoven's Ninth. I liked his bowings and fingerings very much, but there was one bowing I did not understand—that for the leading phrase in the first movement. (See Ex. 1.)

the wall is taken up by the shutter open.

and clear flutes are expressive as solo stops; the warmth of the strings, the softness of the reeds, and the breadth of the passage.

You can only hear the melodic line as in Ex. C. If you will keep these thoughts in mind and experience a few times with the two interpretations of the G minor Fugue, you will agree that my bowing brings out more completely the strength inherent in the phrase.

I'm feeling is that both sustained half-notes in the second measure must be fully sustained. If the phrase is begun with an Up bow, one cannot avoid playing the first half-note as a dotted quarter-note followed by an eighth rest, for the four-part chord must certainly be taken Down bow. To my mind, this break between the two halves detracts from the strength and the breadth of the passage.

I'll admit that the bowing I prefer is not quite so easy to play as the other bowing. But the ultimate musical effect might be better understood from a purely technical point of view. The difficulty in my bowing is that of sharply accenting and detach-
Adventures of a piano teacher

PART THREE

· · · · Let Toscanini sing with the music—Pianists should stick to piano-playing

By GUY MAIER

S

TUDENTS SHOULD BE CAUTIONED not to sing or hum as they play. It's a bad habit; for, no matter how relaxed they may seem to be, this sets up an unconscious tension—two sets of sensitive muscles, fingers and vocal mechanism, striving to express the emotional meaning of the same musical line. It's difficult enough to realize the music's content via our set of complex physical co-ordinations!

Furthermore, when a pianist slips along as he plays, his emotion tends to be released through his voice. He feels and sings his effects but unfortunately they don't emerge through his fingers. Players should often sing phrases or isolated lines of course but it is better to do this away from the piano.

"But what about Toscanini?" Somebody is sure to ask. "Isn't he supposed to sing constantly as he conducts?" Yes, I am told he does. But remember, the Maestro is not playing any of those tricky orchestral instruments himself—he's just inspiring his men to do that for him. The non-alas, have quite enough to worry about without indulging their emotions vocally. They leave that until after the rehearsal!

So, let us pianists sing exclusively from our hearts through our fingers.

SWING LOW SWEET PIANO

The ancient and grizzled little waiter had served me silently for five days while I made the Atlanta hotel my headquarters during a teaching and concert tour. At the last breakfast the old fellow shuffled over close to me, and in a deep, hesitant voice began, "Pardon me, sirs, but are you the musician that played last night?" I grunted. "Ah just wanted to talk with you a little," he continued shyly, "Ah'm studyin' music, too."

 Astonished, I asked him, how come?

"Well, uh, found readin' the Good Book, Ah figured that just about the only thing we got down here on earth that they have up to Heaven is music. So I begun to take piano lessons a few months back, so's not to feel too strange when I get there. I can play real good "When the Roll is Called up Yonder" and "Shall We Gather at the River?" Now I'm practicin' "Swing Low Sweet Chariot" and hope to learn it good, too." Before I could reply, he had slipped away.

Six months later I returned to Atlanta.

The old waiter was gone. I'm sure his chariot had a piano in it as it drifted down to carry him home. How the Pearly Gates must have rang as he rolled through, with all the cherubims and seraphims chorusing...

"When the Roll is called up Yonder," and the new angel, already happily at home, must have rung as he rolled through, with all the cherubims and seraphims chorusing...

CONCERT ARRANGEMENTS OF WALTZES

Look out when you play or teach any of those sultry concert arrangements of waltzes. Most of them: soft, fun and boj so long that the waltzes themselves are bolted. Godowsky's are by far the best and most uncoupling but look out also for all the others, even the less pretentious ones like those by Graunfeld. The secret of playing such paraphrases and transcriptions effectively and authorily is never to lose the basic waltz swing and tone. Change the overall waltz speed a little as possible b) holding on to the same tempo as long as you can, in spite of ornamentation and embellishment. (Most "concert" waltzes are far too fluffy up, anyhow.) If members of the audience can always hear the waltz theme and feel the lift, lift and dip of the rhythm they will love your waltzes. Otherwise they will prefer them in their simpler form.

Years ago in Berlin, Vladimir Horowitz discovered on my piano a simple unarranged waltz from Strauss' "Rosenkavalier" which I planned to turn into one of those "concert transcription" decors.

"But they are so perfect as they are!" said Horowitz as he looked them over, "If I were to play these in public, I would not change or add a single note."

That prevented me from mutilating these masterpieces. Has anyone else tried his hand on them? I hope not!

CYRIL SCOTT'S "LENTO"

This week, in my intermediate piano class, a piece that I have not heard or taught for many years was played—Cyril Scott's "Lenlo", once of his "Four pieces. Its freshness and charm are still undimmed.

I wonder why we have dropped it, when it has such appeal to sentimental young people. Perhaps, alas, the youth of this day are no longer romantic. I like to think of its first measure like this:

I hope teachers will rediscover the Lento's usefulness as a big, luxrious, stretching chord piece for adolescents, and as a sure-fire developer of warm, ardent phrasing for timid young people.

From "Concert Transcriptions of Three Stephen Foster Melodies" by Elinor Remick Warren.

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DE CAMPTOWN RACES

This transcription of an old favorite song is a brilliant, effective recital number. It is an excellent study in chord playing and execution of rapid passages. Beginning with Measure 27, emphasis on the melody, played by the right hand, while playing the upper voice as quietly and evenly as possible. Players with small hands may have difficulty with the big chords of the final section, which should be played as percussively as possible. Grade 5.

STEPHEN FOSTER

TRANSCRIBED BY ELINOR REMICK WARREN
Palos Verdes
The Green Cliffs of California

This is a study in alternation of staccato and legato touch, with the former predominating. Interpretatively it poses the problem of securing contrast in its four sections. Observe tempo indications carefully in the transition from the opening section to the passage in D-flat. An organ-like sonority should be sought for in the 16-measure passage in E major, and the closing section should be played brilliantly, at top speed. Grade 4.

Allegretto (4.55)

Smoothly and Lightly

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Chanson Pensive

As its title ("Pensive Song") suggests, this piece is to be played expressively, with careful attention to phrasing and nuance. It is a useful study in legato playing. Grade 3½.
Country Dance

SECONDO

FRANCES TERRY

Con moto (i,69)

Vivace

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ETUDE APRIL 1951
God Is Love

H. ALEXANDER MATTHEWS
A. S. C. A. P.

Rather slowly

God is love, and everyone that loveth is begotten of God, and knoweth God, and knoweth Love never falleth, there is no fear, no fear in love, there is no fear in love. But perfect love casteth out fear, casteth out fear, but perfect love casteth out fear.

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PEDAL
Come All Ye Roving Rangers
from
Two Pieces for Brass Quartet
(In American Folk Style)

Allegro con brio

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ETUDE·APRIL 1951
British Copyright Secured
Cowboy on the Trail

Words and Music by ADA RICHTER

Moderato

I like to sing as I ride a-long, Yip-pi-i, yip-pi-i-ay. Git a-long,Я
(First time)

(The Cowboy whistles)  
dog-ies, git a-long. Yip-pi-i, yip-pi-i-ay.

chuckwag-on's wait-in' down the way. Got-ta ride, ride 'til I reach the Big Divide.  

(The Cowboy chases a Stray)  
(First time)

Yip-pi-i, yip-pi-i-ay! (boldly)  

Rough and Tumble

The Carnival Parade

In march time (2. 122)  

Drums  

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Rough and Tumble

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The Carnival Parade

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The Carnival Parade

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The stroke can result in a thin, mea-
lar note, that is, not rounded in its
shape, due to the absence of the
pharyngeal voice. The latter is
produced by the bottom and thickest
layer of the vocal cords, and gives
the tone a rich, resonant quality.

The first important element in the
conductor's responsibility is to
keep the tempo and the rhythm, which
are established by the conductor. It
is important for the conductor to
keep the same tempo whether it be in
a fast or slow movement, and to
keep the same rhythm whether it be
in a fast or slow movement.

The second beat of the conductor is
not the only beat he should be aware
of. It is important for the conductor
to be aware of the downbeat of each
measure, as well as the upbeat.

The third element is the phrasing
of the music. The conductor should
be aware of the phrasing of each
phrase, as well as the phrasing of the
entire movement.

Finally, it is important for the
conductor to be aware of the
expression of the music. The
conductor should be able to
interpret the music, and to
express the emotions of the
composer.

The conclusion of this lesson is not
that the conductor should
transcribe. It is important for the
conductor to know that the
expression of the music is
more important than the
transcription of the music.

The conductor should strive to
interpret the music, and to
express the emotions of the
composer, as well as to
keep the tempo and the rhythm,
and to be aware of the
expression of the music.

The final step is to apply all of
these elements in a
performance. The conductor should
strive to interpret the
music, and to
express the emotions of the
composer, as well as to
keep the tempo and the rhythm,
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The PHARYNGEAL VOICE
(Continued from Page 40)

We are assuming, of course, a well-developed lower body of tone in the thoracic, without interposing the tone, the thoracic, and the chest, still at a pharyngeal with little breath pressure. We are therefore taking the so-called EH (as in there) for the falsetto, and a very concentrated, at least almost approximating the vocal sound in EH), as we make the transition from falsetto to pharyngeal with a certain amount of tension-resistance existing. It should be handled as defined in the thoracic, without interposing the tone, the thoracic, and the chest, still at a pharyngeal with little breath pressure. The reaction to this mental "lifting" is the employment of less basic tone, consequently, some of the pharyngeal voice will come into operation in the third. If he knows how to "lift up," he can also introduce a certain percentage of falsetto into the tone, to produce a mixed tone of all three mechanisms operating simultaneously. Without considerable exercise, this is not easy for most singers.

Again, if your tone is head, hold your note purely with the basic mechanism and wish to make a mixed tone by introducing a certain percentage of falsetto, and a very concentrated, at least almost approximating the vocal sound in EH, as we make the transition from falsetto to pharyngeal with a certain amount of tension-resistance existing. It should be handled as defined in the thoracic, without interposing the tone, the thoracic, and the chest, still at a pharyngeal with little breath pressure. The reaction to this mental "lifting" is the employment of less basic tone, consequently, some of the pharyngeal voice will come into operation in the third. If he knows how to "lift up," he can also introduce a certain percentage of falsetto into the tone, to produce a mixed tone of all three mechanisms operating simultaneously. Without considerable exercise, this is not easy for most singers.

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Chamber Music
Choral

SING WITH YOUR FINGERS
(Continued from Page 19)

hand has begun to master total graduations, proceed in the same man-

ner as those who dropped the left hand, then practice both hands alternately.

The range of total graduations from pianissimo to forte should in-

deed be practiced in order to secure a well-organized gradual crescendo or decrescendo. As he approaches a certain range of loudness downward, total phrasing must be practiced with the right hand.

A certain more intense problem is posed for the instrument in playing a chord in which one note must sing as the middle line while the others are silent. In this case the left hand is in the lowest note of each chord, as in Brahms' C Major inten-
nephe, Op. 119, No. 3 (see Ex. 21).

Or it may consist of the top note of each chord, as in Brahms' G Major inter-
nephe, Op. 119, No. 3 (see Ex. 21).

For the instrument in playing a chord in which one note must sing as the middle line while the others are silent. In this case the left hand is in the lowest note of each chord, as in Brahms' C Major inten-
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nephe, Op. 119, No. 3 (see Ex. 21).
Violin Questions

By HAROLD BERKLEY

Go ahead and study

E.G., Texas. I think you would be

better off doing the

same thing you have in mind. You are com-

paratively young yet, and you naturally

want to learn and to absorb as much as

you can. The more you learn, the better

you will reach, and the wider your influence

will be in your community. It is obvious from

your letter that the latter consideration is

foremost in your mind. A man with your

background and ideals can do a lot for a music. He may not

become nationally famous, but fame isn't everything. A knowledge

valuable work well done is equally

satisfying. Good luck.

VIOLIN HARMONICS

R. C. M., Florida. About the best, and certainly most practical
booking violin harmonics is that of

Robert Bodno, "Harmonics in Theory and Practice." There are

other books and more expensive books, but the Bodno book gives

all intelligent violinists need to have to perfect his playing of

harmonics.

ReveRsE FINGERING

R. B., New Jersey. Thank you for your letter. Your experi-

ence has been shared by many vio-

linists. Most players who were taught to use the open string

on accident and the foundation

on descending scales have found that their intonation was more

secure when they reversed the lin-

ger. And what is more-its something you trouble producing tone on the open

bass strings to give them the

right amount of exercise. Draw tones of

down bow and a diminuendo on the

up bow. Consecutively practiced, this exercise gives a great deal of
difference to a violinist's tone production in the course of a few very

weeks.

FACtORY-MADE VIOLIN

Mrs. F. R., J. Mass. It is too bad, but I have to tell you that

your product, probably of German or Redwood, is of no value. You

quote indicates that it is.

may be worth at most, $100.

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THE CLEAN-UP FAIRIES

By Marion Benson Matteis

AFTER THE Smith family had gone to bed and the house was quiet, the Clean-Up Fairies of Music Land floated out of their hiding place.

"Dear not," sighed Fairy C, "I hope the children didn't lose any notes today. I have a headache and I really don't feel like feeling very hard in your correct practice so fast; it makes me quite nervous."

"Will you please hand me the G?" asked Fairy F. "That note has been one of Dave's, too, as it is beside your C's."

"Here is a B under the piano," commented oily little Fairy E. "I have had the chance to notice you quite a lot when I am in such a space.

"What makes me sad is that all of those perfect notes you absolutely wanted," remarked Fairy C. "It's really a great pity."

"Yes, it is. But why can't I do something with that?" asked Fairy F. "I don't see why the children should be thrown away just because the parents were careless about them."

"That's a good idea," exclaimed Fairy A. "Now let's see. We have found eight notes, one note in the octaves. That should be enough for a little nobody, let's say a piano.

"And here's one of mine!" exclaimed Fairy B. "Bob must have last this A when he was through his violin scales."

Only this D must have been dropped by Bob, too," said Fairy D. It's right under his music stand."

"There's that; agreed Fairy E, who was peering beneath the piano. "Ah, here's one of my own notes, an E, which Rosa must have dropped when she was playing the" (An answer on next page)

THE PLAYING THE PIANO

(Reprinted by request from Fairy Etude, September 1942)

PLAYING the PIANO

[8x324]!
[9x345]II
[36x839]II
!

WHO KNOWS the ANSWERS?

(Know when one hundred is perfect)

1. What instrument uses colored strings? (2 points)

2. What is a crotchet? (1 point)

3. What is the name of your favorite opera? (2 points)

4. What is the meaning of a musical phrase? (2 points)

5. List the five best composers of our time. (5 points)

6. Which composer has contributed the most to the arts? (5 points)

7. What is the name of the opera of Verdi? (2 points)

8. What is the name of the opera of Puccini? (2 points)

9. What is the name of the opera of Bizet? (2 points)

10. What is the name of the opera of Wagner? (2 points)

(Answers on next page)

SOLDIERS' MARCH

March, march, march, Go soldiers down the street; Their step is firm, Their line is straight, They keep a steady beat.

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(Answers on next page)

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MUSIC HAS NO SHORTCUTS

(Continued from Page 15)

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Hans Barth

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The course runs for six days, from June 14 to July 10, and is highly recommended for piano teachers who want to stay current with the latest trends and techniques in music education.

For more information or to register, please visit the Music Department's website or contact them directly.

---

The course is highly popular and frequently oversubscribed, so early registration is recommended. The course is suitable for both experienced and novice teachers, and is open to all levels of expertise.

With this refresher course, you'll be well-equipped to take your teaching to the next level and help your students achieve their full potential.

Register now to secure your spot and take advantage of this valuable opportunity to enhance your skills and knowledge in the field of music education.
MAURICE DEMUESNIL, Mrs. Doc., advises readers on playing tied pedal point notes and on teaching pupils correct playing of fugues.

ENJOYS RHYTHM
The pupil to whom I gave "The Little Night" by Debussy, said it was so much like that I was wondering if it was a piece of the usual kind. But, as pieces of the same type and grade, it was a little more difficult. It is "The Little Night," D. H.

I recommend the following: "Ticking Tors," by Florence B. Price (slightly easier); "String Quartet," by Ernest Bloch (easier); and "Jolly Minstrel," both by Evangelina Howard; "John Dance," by E. Nathal de Dett. Then, more difficult: "Gollwiga's Cake Walk," and "General Lutwitt Ecceenti..." both by Delsoun; Three Preludes, by George Gerchek. All these are pleasing pieces.

WATCH YOUR PRONUNCIATION!
Besides the fact that music appreciation teachers speak way above the heads of their young pupils, they often fail to pronounce their words clearly. For instance, happened recently in an elementary school:

Preparatory to a Children's Concert by the local high school, the teacher lectures on various instruments. In the presence of the clarinet, she says that it is usually "made of ebony and" in parts for convenience." A short quiet thought:

"Who can tell me something about the clarinet...?"

A little boy's hand shoots up:

"Why...it's all in its head!"

Next question:

"Was called 'March King' and what is Stranger?"

There is now a girl answer; "Susan, John Philip Susan."

AWAKEN Positions
In the Bach two part Invention, No. 2, there are some measures which cause my students a lot of trouble. One of the desired positions of the hands which have to play within the same octave, is now another, one another.

Have you any suggestions for the improvement of these passages? I would appreciate it very much.

(Mrs.) H. L. W., Fenwick

Of course Bach's "Invention" were written for harpsichord, and the passages you mention presented no difficulty since they could be played on our manuals. For our modern pianos, I recommend these: Emmanuel Moor, the Hungarian composer and inventor of the double-keyboard piano, was a great Bach scholar. For such cases he recommended shifting the right hand one octave up. This can be done musically and not merely on the few notes involved. For instance, transpose bars 13 and 14 as follows:

Thus bars 17, 18 and half of 19 in the same manner:

"With What Grade Shall I ECUHISH?"

When I stopped teaching lessons several years ago the music that I was playing was about fourth grade. Naturally I continued my own study and ETUDE, and I wish you would continue to read us what you think is right when you resume piano practice.

E. T. C.

ETUDE-APRIL 1951

The difficulty is thus diminished, and the beauty of the music remains unimpaired. This method is in line not only with the modern, but also with organ transcriptions. Moor used it extensively in his "A Devised Style..."

In general it is advisable to be back to music that is considerably less difficult than the music you are writing when you stopped lessons. So begin work at material of second grade difficulty rather than the first. This will give you a chance to discipline yourself to read the score with thoroughness, to try to see and observe every single detail, including words and signs relating to tempo and dynamics, fingering, and pedal markings. Of course your progress should be much more rapid this second time over, and I do not mean that you are to go back to second-grade music and then take two years to reach fourth-grade music. Even though you spend only a few months on second-grade material and a few more on third-grade, I sincerely believe that you will learn so many things you missed the first time that the experience will be enormously valuable to you. But don't wait too long to start again, otherwise your loss one's playing ability very rapidly in these early stages.

ABOUT THE SABER DANCE

"Will you please give us some information about the "Saber Dance," its story, origin, and to which music it is back?

...by Evangeline Lehman; "Jubilee" and "A Little Nigor" by George Gershwin; "Three Preludes, by George Gerchek; "Ecceenti...," both by Debussy; as follows:

"The Saber Dance" is taken from the ballet "Guyne" by the contemporary composer, Aram Khatchaturian. The story of the ballet deals with cotton pickers on a collective farm in Armenia. One of the characters, the husband of Gayne, is fond of being a "traitor," a fact which the pickers find out; the second character, Gayne, is her child. Gayne is not to go to school, but he is taken by the hand and is led away by the teacher. The third character, Gayne's mother, is that she is too young to bear children. She is saved and her villain husband is killed. The second character, Gayne, is taken by the hand and is led away by the teacher. The third character, Gayne's mother, is that she is too young to bear children. Gayne is back in her arms, and her villain husband is killed. Gayne is back in her arms, and her villain husband is killed. Gayne is back in her arms, and her villain husband is killed. Gayne is back in her arms, and her villain husband is killed.

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., Music Editor, Webster's New International Dictionary, and Prof. RObERT A MELCHER, Oberlin College
ZOLTAN KODALY WAS MY TEACHER

Moede Book Suggestions for the Month Continued

(Conimt,ed from Page...

THEODORE PRESSER CO., Bryn Mawr, Pennsylvania

ETUDE—APRIL 1951

Music Book Suggestions For The Month

MUSIC BOOK SUGGESTIONS FOR THE MONTH

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ETUDE—APRIL 1951

Music Book Suggestions For The Month Continued

410-4001 TIN CHORAL PRELUDES AND A FANTASY ON FAMILIAR HYMN TUNES

by H. Alexander Matthews

Look for the distinctive organization. Includes preludes, fantasies, pedal points and based upon well-known hymn tunes. They are simple in design, and never above average difficulty; of particular interest. The collection contains hymns suitable for the important seasons of the church year, including Christmas, Easter, and others for general use. Over 75 compositions are given. List price, $1.00

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VOL. I

11-40010 VIOLIN SOLO WITH PIANO ACCOMPANIMENT

110-40100 Once Upon a Time... by Morris Kaminer

List price, $1.25

OCTAVO

332-40079 How Do I Love Thee

Harry Robert Wilson

(SATB, a "new" for high school and college programs, arranged from famous poems)

11-40017 Jesus Born in Bethlehem, Traditional Carol from the Appalachians

Arr. Tom Scott

(One of Scott's best, easier, "masking," easy to sing, totally different than any other arrangement of a Christmas carol)

11-40016 The Lord's Day

Ralph E. Marlow

(SAID, a "new" piece, easy arrangement, easy to perform, could be used on Sacred programs)

11-40015 The Lamb

Gladyis Beldyre Bush

(SATB, a metered piece, easy for small voices, of easy difficulty)

SACRED

332-40023 0 Gentle Jesus

Arr. R. Jull

(104th century melody, easy arrangement in chord style)

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410-4016 THEMES FROM THE GREAT GALLERIES

Arranged by Henry Levine


CLAS.

PIANO TEACHING GETS RESULTS

(Continued from Page 18)

CLAS.

PIANO TEACHING GETS RESULTS

(Continued from Page 18)
During the Christmas holidays we have planned many programs. Our class provides the music, while another classroom prepares the punch and other snacks. A gift for each child is always a birthday cake, either made by the mothers or by the girls themselves. Punch and snacks are also always a treat for the older children. As the holidays approach, the class is busier than usual, as the girls are busier too.

Every pupil gets a report card at the end of the year. This year the report card will be given to the mother of each pupil, so that she can see what her child has learned.

There are many benefits to using music in the classroom. Music helps to develop the child's imagination, and it also helps to develop the child's social skills. Music is a great way to teach children about history, geography, and science.

Some of the benefits of music education include:

- Improved cognitive skills
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- Improved social skills
- Improved emotional well-being
- Improved motor skills
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The method, although classical, is chosen particularly for its appeal to the child. It is an outstanding piano study course. In the summer of 1949 the Atlanta Symphony Orchestra was organized and the studies give the农药者 much of the credit for selling the Symphony. One official states that 156 women in the group have made as many as 35,000 telephone calls to solicitation departments to get tickets to the concerts. The service is entirely voluntary.

As a result, the Atlanta Symphony renewed the 1949-50 season "in the black," possibly the only symphony in the country in this condition. Corporate gifts and large personal donations have been particularly sought by the group. A plan of corporate sponsors is being tried for the first time this year, and promises to become very successful. This upsurge is under the direction of the president of one of Atlanta's largest department stores and the president of a leading bank. Business participating pledge a certain contribution for a two-year period.

Another division of the Symphony Guild is the Junior Division, composed of younger women who assist the Women's Committee, and attend to the Young People's Concerts.

The Young People's Concerts, undertaken first during the 1949-50 season, also have been an outstanding success.

This is a series of three concerts, one of which is offered for children only. The concert series was first offered through Atlanta schools but many school officials have asked to participate in the program and have been included in the Symphony's list.

The concert series for young people during 1949-50 was highly successful. The 1950-51 season saw a hundred of dollars that bought every seat in the house within two days and left 100 children on the waiting list for tickets. The entire series is sold for $3 per ticket. The tickets are printed in special program booklets which contain program notes and other study materials to help in the preparation of the students for the concerts.

The school teachers cooperate with the Symphony by discussing the music to be played, playing records of various selections and teaching concept aliquotes.

The children also have broadcasts over the Atlanta school systems radio station, WATF, which includes commentary on the music and interviews with the music master and the conductor.

Although the Symphony of today is composed of master musicians, many of them are former school boys and girls who played in the first band which became the Atlanta orchestra.

The conductor of the Symphony is Robert Harrison, Professor of Music at the University of Georgia. Harrison is probably the youngest conductor of a symphony in the country, but Conductor Sopkin describes him as "the best violinist I've heard."

There is no truth in which the answer of art is shown as much as in playing on the Fiddle; all other things being considered at first: any man will forge a bit of iron if you give him a hammer; not as well as a smith but tolerably; and make a bit though a clumsy one; but give him a Fiddle and a Fiddle-diddle, and he can do the very best.

- Samuel Johnson
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