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James Francis Cooke

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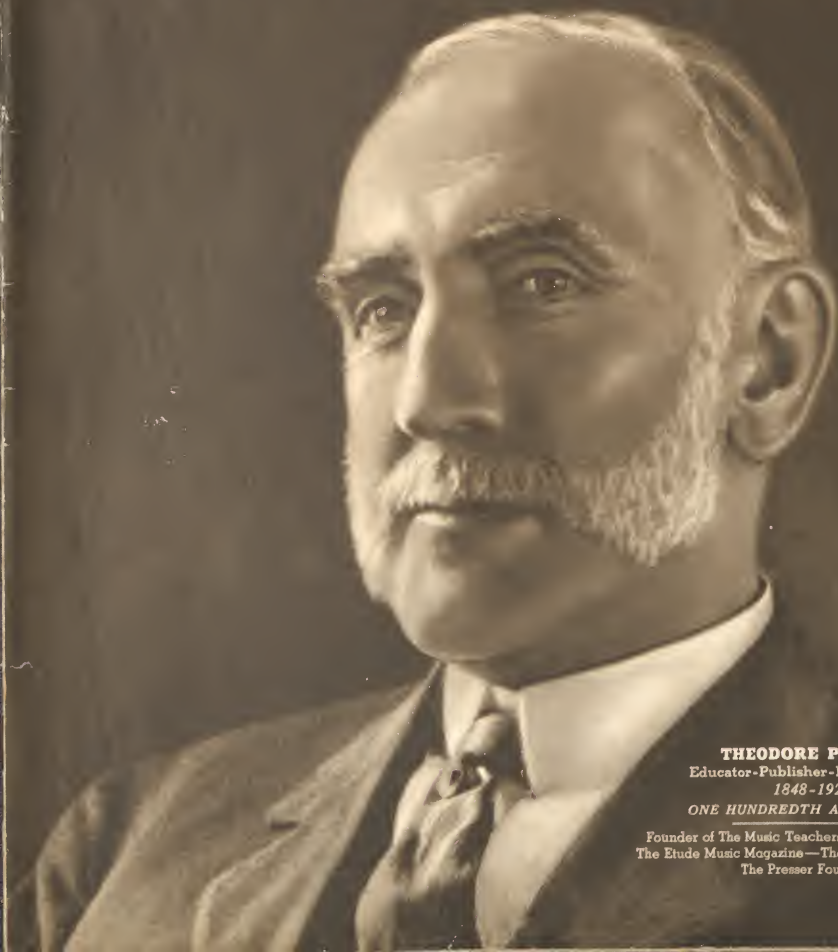
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THE ETUDE

July
1948

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The Music Season of the seventy-fifth annual assembly of the Chautauqua Institution will open at Lake Chautauqua on July 16 with an operatic performance conducted by Alfredo Valentini. On July 17 the Chautauqua Symphony Orchestra, under the baton of Franco Antonicelli, will open a series of twenty-four concerts.

The Goldman Band, on June 18, opened its thirty-first series of summer concerts in the parks of New York City; as usual presented by the Daniel and Florence Guggenheim Foundation. Edwin Franko Goldman, who has not missed a concert in the entire thirty years, is directing the band.

Leonard Bernstein, young American conductor, who earlier this season had resigned as conductor of the New York City Symphony Orchestra, has withdrawn his resignation and will continue in this position for the coming season. However, he has been granted a leave of absence to permit him to accept an invitation to conduct the Palestine Symphony Orchestra, returning to take up his work in New York City in the fall of 1949.

Dr. Abraham N. Fraumhan has been appointed dean of the Hebrew Union College of Sacred Music of New York. This Hebrew school of sacred music, the only one of its kind in the world, has been established to train cantors, directors of music, choir leaders, organists, and other musical functionaries of the synagogue and temple. It will also foster research and creative work in the field of Jewish sacred music.

Marilyn Cottle, coloratura soprano from Minneapolis and Frank Guarerra, baritone from Philadelphia, are the winners of the 1948 Metropolitan Opera Auditions of the Air. Each received a check for one thousand dollars and a contract with the Metropolitan Opera Association. Two runners up, Gertrude Eibla, dramatic soprano of New York, and Anne Bollinger, lyric soprano of Lewiston, Idaho, were each presented with awards of five hundred dollars and an option by the opera company on their services.

Dean Dixon, outstanding Negro conductor who directed the CBS Symphony Orchestra in the closing concert of the fourth annual Festival of Contemporary American Music sponsored by the Alice M. Dixon Fund of Columbia University, was presented with the 1948 Alice M. Dixon Fund Award of one thousand dollars. The award is presented annually to an "American conductor for distinguished services to American music."

Summer Choir Schools are again being sponsored by the Department of Church Music of the Board of Christian Education for the Presbyterian Church. The schools will be located as follows: Allison-James School, Santa Fe, New Mexico, June 28 to July 9; Lafayette College, Easton, Pennsylvania, July 5 to 16; The College of Wooster, Wooster, Ohio, July 26 to August 7.

The Brussels (Belgium) Festival of Music, which ran from April 10 to May 28, included among its events a number of programs by distinguished organizations. Presented in the world-famous Palais des Beaux-Arts, a leading event was the performance of Mozart's "Così fan Tutte" by the Vienna State Opera.



The National Orchestra of Belgium, directed by Erich Kleiber, presented Beethoven's Ninth Symphony. In association with the International Society of Contemporary Music, the Philharmonic Society of Brussels gave six concerts of modern music.

Randall Thompson, Professor of Music at Princeton University, has been appointed Professor of Music at Harvard University, effective July 1.

Dr. Howard Hanson, director of the Eastman School of Music, has been pre-

sented with the Civic Medal for 1948 by the Academic Council of the Rochester Museum Association; this, to quote the announcement, "for his accomplishments in the field of musical education, for the exceptional facilities which he has provided for the encouragement of young musicians, and for the interest that he has created in music in this country and abroad."

Rudolf Ganz, concert pianist and president of the Chicago Musical College, has resigned the position as conductor of the Grand Rapids Symphony Orchestra.

A Monument was unveiled and dedicated to Dr. Herbert Lincoln Clarke in the Congressional Cemetery, Washington, D. C. Dr. Clarke, according to the general opinion of concertists, was probably the greatest of all performers upon the instrument. He was solo cornetist for the famous bands of America, including those of Gilmore, James, Herbert, and the comparable John Philip Sousa. He traveled nearly a million miles and played in fourteen countries, as well as before many crowned heads. Dr. Clarke made

more phonograph records than any other cornet player of the world. He was director of the famous Long Beach Municipal Band in California, for many years. The monument in Washington was erected by the Pennsylvania Bandmasters' Association in collaboration with the American Bandmasters' Association and the Sousa Band Fraternity Society. The speakers at the dedication were Dr. James Francis Cooke, President of The Presser Foundation, and Mr. Frank McGrann, who delivered a historic eulogy.



Hans Schweiger, who since 1944 has been conductor of the Fort Wayne (Indiana) Philharmonic Orchestra, has accepted the conductorship of the Kansas City Philharmonic, a position vacated by Efrem Kurtz when he became conductor of the Houston (Texas) Symphony Orchestra.

Prof. Paul Stoye, concert pianist and for the past twenty-seven years head of the Drake University piano department, will retire at the close of the present school year, having reached the compulsory retirement age of seventy. Prof. Stoye has had a brilliant concert and teaching career. He came to the United States in 1910 and to Drake University in 1921.

The Nineteenth Annual Chicagoanale Music Festival will be held in Chicago's huge Soldiers' Field on August 13. Under the direction of Philip Maxwell, with Henry Weber as general musical director, the festival will present as usual an array of events of which the contests in various classifications will be an important part.

The Golden Jubilee of Queen Wilhelmina of The Netherlands is the occasion for several music festivals to be held in several cities during the summer. Amsterdam, Rotterdam, and The Hague will each be the scene of musical events which will enlist the services of world-famous artists such as Yehudi Menuhin, Leonard Bernstein, Carl Schlicht, and Charles Münch. The twenty-second International Festival of Music, from June 5 to June 13, was held at Amsterdam. Continuing from June 15 to July 15, the Holland Music Festival will present The Netherlands Opera Company, the Amsterdam Concert Orchestra, and The Hague Residence Orchestra.

A. Austin Harding, for forty-three years director of bands at the University of Illinois, and considered the dean of American college bandmasters, will retire from active service September 1. Mark H. Hindsley, assistant director of bands at the University since 1934, has been appointed acting director for the next two years.

The Choir Invisible

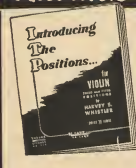
The Klude is deeply pained to note the death of its friend, Olga Samaroff-Stokowski, on May 17, 1948, in New York City. A memorial service was held at the Juillard School of Music, Thursday, May 20. Dr. John Erskine made the memorial address. In a later issue we will pay an appropriate tribute to this eminent pianist and teacher.

Francisco Alonzo Lopez, leading operetta and musical comedy composer of Spain, died May 18 at Madrid, age sixty-one. He was the composer of more than twenty-five operettas, revues, and zarzuelas.

Kador Achron, composer, pianist, teacher, and for more than ten years accompanist for Jascha Heifetz, died May 12 in New York City, at the age of fifty-five. He had made extensive tours both with Mr. Heifetz and as a soloist in his own right.

(Continued on Page 447)

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A Memorable Anniversary

THE ETUDE MUSIC MAGAZINE and its publishers, the Theodore Presser Co., revere its past but live in its splendid present and its potential future. With this issue we celebrate an important event—the one hundredth birthday anniversary of the founder, Theodore Presser, who was born July 3, 1848.

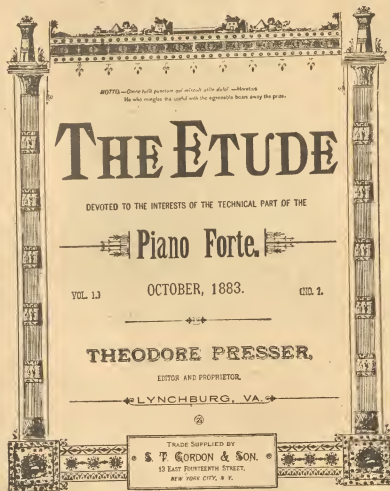
For over a year your Editor has been collecting, collating, and checking data to prepare a full biography of the great man who was destined to have a powerful influence upon American musical education. His life was so distinctive, so colorful, and so idealistic that we are certain that the tens of thousands of music lovers, teachers, and students who have benefited by his career will find this record informative and inspiring.

Theodore Presser was in every sense of the word a genius. While his calling was primarily professional and he was proud to his last hours that he had been a musician and a teacher, he was also a very practical man, a leader, rather than an executive, with many gifts in journalism and publishing which made it possible for him to conduct one of the foremost music businesses of the world, organize the Music Teachers National Association (from which the far-reaching music club movement in America has sprung), write many of the most widely used musical educational books of our era, and establish THE ETUDE, the best known of all musical magazines, which monthly actually reaches "the ends of the earth."

Beneath his endeavors was a determination, a sincerity, a self-abnegation combined with what is now known in business as a huge "drive" or directed energy which, without bluster or ostentation, won him countless friends. His zeal to help the cause of music education was limitless. He answered vast numbers of letters upon music education and did it with unalloyed delight. His philanthropies, which he embodied in The Presser Foundation, have been extended to vast numbers of teachers and students. In eighteen years of the closest association (almost seven days each week) we never knew him to grow tired in helping the cause of music education.

Over twenty years have passed since his death in 1925, and in these two decades great changes have come in music. We are now at a point where the musical activities of our country are far greater than those of any other country of the world. The music profession, which for the most part was pathetically underpaid when Mr. Presser was a young man, can now point to large numbers of professional musicians with handsome incomes—some have become millionaires. Even since Mr. Presser's death the industry of music has advanced so enormously that the American public is now spending billions of dollars a year for music in its various forms.

The biography of Theodore Presser begins in this issue and will run serially. We trust that our readers will take as much joy in reading it as we found in preparing it.



FIRST TITLE PAGE OF THE ETUDE
Here is the cover of The Etude for October 1883. The quotation from the Latin poet Horace (Quintus Horatius Flaccus, 65-8 B.C.) was Mr. Presser's motto for years, as is told in his biography starting in this issue.

America's Most Popular Anthem

by Hazel Thomson

IT was May 1887. A visitor sat in the gallery of the Board of Trade in Chicago. Soon he became the sole object of attention, for someone had pointed him out to a few of the members of that hithermost financial center. Suddenly the usual din of the trades ceased, and from the wheat-pit came the familiar words, *My Country, 'Tis of Thee*.

After four stanzas had been sung, followed by tumultuous cheering, the seventy-nine-year-old gentleman arose and bowed. Escorted to the floor by the Secretary of the Board, the members flocked around the honored visitor, everyone eagerly grasping his hand. Then, leading him to the wheat-pit, they doffed their hats, and sang the two remaining stanzas of *America*.

The elderly gentleman was its author, Samuel Francis Smith.

This most popular, though not official, national hymn of the United States was first sung one hundred and sixteen years ago at a children's Fourth of July celebration in the Park Street Church of Boston. Its immediate acclamation brought it into the public schools of Boston, and soon it was heard at public gatherings everywhere.

America has traveled to all parts of the world, and has been sung in most unusual places, from the soaring heights of Pike's Peak to the fantastic depths of the Manitou Caverns.

Oliver Wendell Holmes, a Harvard classmate of Samuel Smith and one of our nation's celebrated Men of Letters, made this comment to his fellow-poet: "Your name and fame will live when I and my works are long forgotten." He also stated that *America*'s greatest strength was revealed in its opening word, "my," instead of "our."

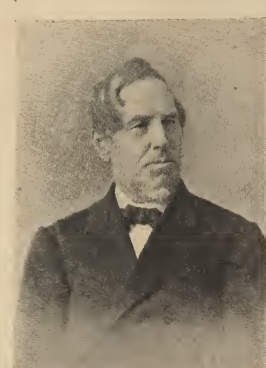
America has not reached its popularity without criticism. Some have severely attacked it from the standpoint that, with its "rocks and rills and temple hills," it does not fully represent our great nation. While this description is typical of New England, it does not include the vast rolling western prairies, nor, from a literary point of view, are some of its lines above criticism. In spite of these discrepancies, however, it still exists as our greatest national hymn and is above reproach in expressing American patriotism.

Reared in a musical atmosphere, and within hearing of the chimes in the Old North Church, Samuel Francis Smith sang the light of day on October 21, 1808. His potential talents, for which he received frequent recognition, displayed themselves early in youth.

He was one of the numerous distinguished graduates of his class (Harvard 1829). Besides Oliver Wendell Holmes, there were such noted personalities as James Freeman Clarke, poet and clergyman; George Higelow, Chief Justice of Massachusetts; and B. R. Curtis of the United States Supreme Court.

While studying at Andover Newton Seminary from

which he was graduated in 1832, the young *America* was born. He was looking over a German songbook one dark, raw February day, when he discovered a spirited tune entitled *God Save the King*. He liked it, and picking up a scrap of paper nearby, wrote in thirty minutes the four stanzas of *America* to this tune. Giving it to Mr. Lowell Mason, who produced it at the memorable Fourth of July celebration, Samuel Smith was completely astonished at the great ovation it received.



DR. SAMUEL FRANCIS SMITH

Entering the Baptist ministry, Dr. Smith worked in various capacities, not only as a pastor, but as professor of modern languages, as editor of several publications, and as the author of several books. During this busy career, he toured the world twice and contributed nearly one hundred and fifty poems to American hymnody, some of them, such as *The Morning Light is Breaking*, becoming world-renowned.

Living to the ripe old age of eighty-seven years, Samuel Francis Smith was privileged to witness the enthusiastic acclaim of *America* upon which his fame chiefly rests.

Rules for Practice

by Julia E. Broughton

When learning new music:

1. Practice two or four measures with the right hand. Practice two or four measures with the left hand. Tien with both hands.
2. Practice slowly at first, without pedal.
3. Count aloud evenly until you know the piece.
4. Follow the fingering marked unless you can find a better one.
5. Be sure the arms are relaxed.
6. Play legato, and try to get a beautiful tone.
7. Learn the meaning of all terms and signs, and be sure to follow them. Play loud and soft as marked.
8. Practice the difficult parts over and over. Do not waste time on parts you know.
9. Write a question mark over anything you do not understand.
10. Think clearly at all times.

RULES FOR SIGHT-READING

1. Select easy music.
2. Look at clefs, key signature, and measure sign first.
3. Do not play too fast.
4. Never stop, regardless of mistakes.
5. Follow the fingering, if possible.
6. Be very alert and look ahead.

Greatness

by Leonora Sill Ashton

A FAMOUS teacher has said: "Everything is a failure that does not begin large. That holds everywhere. Small matters do not become great by prolonged processes of addition. Greatness, at best, is not so much a matter of quantity as quality."

We have been questioning ourselves as to whether we music teachers instill the proper attitude towards music, as an art, in our pupils. Do we impart to a beginning scholar the idea that the music lesson is an intrinsic part of his education, whether it takes place in class in a school, or in the private studio? Do we give him the impression that his work along musical lines is a means to attaining an end, or is it an end in itself?

Great works of literature and poetry, great works of art, fine handicraft, trained eloquence, all have a certain greatness associated with them; they are linked with great names; they are qualities and subjects which somehow appear to be set apart from the everyday-day.

Is music regarded as a kind of "prolonged process of addition" to the regular routine of the school day, the opening hymn, the march to the class room, the drilling of the band—or is the private lesson just another part of home work to be endured?

Never before in any age has the world been so filled with music as it is today. There is music in school, music over the radio, music at the movies. One might almost say, music is an accompaniment to life itself, and truly brings joy and gladness to that life. But also, we believe it is wise to admit, bringing with it a danger that familiarity with different rhythms, with catchy melodies, even with long sustained chords, might breed a certain indifference to the "greatness" of the art.

This danger if it be present in pupils. "Greatness," the teacher quoted above explains, "at best is not so much a matter of quantity as of quality." We may best establish the idea of the greatness of music by giving those scholars—not once in a while—not "spasmodically"—but regularly, month after month, the works of the master us give them Haydn and Mozart and Beethoven; let us give them Bach and Mendelssohn and Schumann and Chopin; let us give them Schubert and MacDowell.

So music will perhaps unconsciously loom large and great, and take its rightful place in the regions of the minds of those entrusted to the teacher's care.

America Goes to the Ballet

A Conference with

Aaron Copland

Distinguished American Composer

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Any survey of contemporary American music must award a high place to Aaron Copland, of whom Winthrop Sargeant says, "As a leader, Copland heads what is probably the strongest 'movement' in American composition at the present time." Born in Brooklyn, New York, in 1890, Mr. Copland was educated in the public schools, and was first taught piano by his sister. At seventeen he began the study of theory with Rubin Goldschmidt, and was later enrolled at the Fontainebleau School of Music in France. Subsequently, he spent three years studying in Paris with Nadia Boulanger. In 1924 he returned to the United States, and a year later became the first composer to win a Guggenheim Fellowship. From 1924 on, Mr. Copland's compositions have earned public attention. His first orchestral performance, "Symphony for Organ and Orchestra," was given by Walter Damrosch with Nadia Boulanger as organ soloist (1923). In 1930, Mr. Copland won a \$5,000 award from the RCA Victor Co. for his "Dance Symphony." Known for his keen interest and participation in the development of contemporary musical movements, Mr. Copland has lectured at Harvard and at the Berkshire Music Center; is the author of several books; was elected to the National Institute of Arts and Letters in 1945 and awarded both the Pulitzer Prize and the New York Music Critics' Award for the score of the ballet "Appalachian Spring." Because of his success, both critical and popular, in the field of ballet, THE ETUDE has sought Aaron Copland's views on this form.

—EDITOR'S NOTE.



AARON COPLAND

Writing ballets is an entirely worthy outlet for creative effort and (what is not the case with all forms of composition) it is remunerative. There are, however, a number of purely ballet problems which the ambitious composer does well to keep in mind.

"First, he should remember that ballets are presented for the entertainment of an audience and that the audience gets most enjoyment by dividing its attention between the stage and the music. The composer, perhaps, feels that first interest lies in the score! Less experienced audience members, on the other hand, may feel that the stage is the thing. The truth lies somewhere between the two, in a sort of give-and-take to the composer. Thus, the composer begins by realizing that he is not writing about music; he is setting a given subject and providing only half the full entertainment. In accommodating himself to these requirements, he makes his score less difficult, less involved than a score for a symphony; he strives for a less weighty texture; he follows the story that the dance will tell, leaving open spaces in his music when the stage business is heavy, and giving more music when the stage is in a quieter state.

How the Ballet Originates

"The composer also does well to remember how ballets originate. Only rarely do they begin with the composer. It would be possible, I daresay, for a composer to work out a complete ballet and then go out and find a choreographer to translate it into action and dancers to bring it to life—but it doesn't happen that way. Ballets start in the mind of the choreographer, who works out an idea for a dance and then goes to a composer to supply the score. The general procedure is for a choreographer to outline his idea to the composer of his choice, and to give him a written synopsis of the dance story, or action, from which to work. Based himself on this story synopsis, the composer sets down musical ideas of the music it suggests to him. The next step, if all goes well, is for a dancer to break down the story into detailed individual scenes, outlining exactly what each should express. The dancer may indicate, for example, that the opening scene must take place in the entire dance company, that it should last seven minutes, and that it should be gay, wholesome, cheery, with the flavor and setting of early New England. If the choreographer has his mind set on opening with a brisk polka, he will (Continued on Page 450)



Courtesy of the Department of Theatre Arts, The Museum of Modern Art

SCENE FROM AARON COPLAND'S COWBOY BALLET, "BILLY THE KID"

IS YOUR ETUDE LATE?

If you, dear reader, only knew what extreme efforts we make to bring THE ETUDE to you before the first of each month, you would realize how embarrassed we are to be compelled to tell you that there are publishing conditions, wholly beyond our control, which make it impossible to do so at present.

THE ETUDE is prepared months and months in advance. For instance, much of the general material is completed far ahead of our regular day of issue.

Owing to a strike of the Typographical Union of Philadelphia, THE ETUDE for the past few months has been set up in a distant city and the delays incidental to this have been unavoidable. There has been no issue between THE ETUDE and the Union.

Therefore, we beg the indulgence of our readers until this difficulty is adjusted.

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator

Changing Seasons—G. P. Broadhead. First the sea rolls slowly and grandly, then it becomes placidly playful; third year.

Sea High—Opal Hayes. A flowing arpeggio study with an attractive melody; third year.

Moonlit Bayou—Walter O'Donnell. A beguiling inner melody with rich outside chords; for high schoolers and adults; fourth year.

Legend of the Waters—Frank Grey. A brilliantly effective recital piece for large-handed adolescents; certainly a deep, rich melody with wide-span broken chords in sixteenth note "perpetual motion"; fourth year.

DANCE MOODS

Song of the Seaside—Frances Light. A smooth, easy first year waltz with a lovely left-hand melody.

Dancetta—Flora Elchorn. A short, unusual, gay, lulling gavotte. Girls will love it; second year.

Starlight Dance—Edna Taylor. Slow, sensitive, rich-textured; early third year.

Valce Debonnaire—N. Louise Wright. Intriguing waltz themes in both hands. Fine for developing long, smooth, legato phrase lines; third year.

Ballet Mignon—James Frances Cooke. Dr. Cooke at his best in an exquisite "divertissement Parisien" with a haunting theme; third or fourth year.

Katinka—Leopold W. Rovenager. A saucy, flashy Polish dance for small hands; good fingers necessary; end of second year.

In Rush and Sough—Milo Stevens. A languorous and exotic tang. Girls will love it; third year.

Dance of the Labyrinth—Walter O'Donnell. An exciting, unusual, and very effective recital piece which looks and sounds much harder than it is; third or fourth year.

Sophisticated Sophie—Ralph Federer. "Sophie," both blues-and-boogie-wise, is guaranteed to "send" any high school jitter; large hand span necessary; fourth year.

September Sunset—Milo Stevens. A good first piece for the second year to get rid of vacation stiffness by smooth elbow-tip phrasing.

Frost Fancies—Bernice R. Bentley. Gently crackling frosted patterns in a fine short recital choice; third year.

SLOW AND SINGING PIECES

Hushaby—J. J. Thomas. A lovely first year slow waltz lullaby for young players; large notes.

Sweet Story—Ruth Libby. Soft chords and a tender melody for very young pupils; end of first year; large notes.

Sweet Sleep—Bernice R. Bentley. Another delicate, sensitive cradle song; second year.

By the Window—William Scher. A slow, lonesome, despairing melody. One of the best simple and unpretentious pieces I've seen in a long time; early second year.

Chimes of Pyramus—Olive Dungen. Slow, majestic bells. Good for developing full, sonorous chords; second year.

Chinese Scene—William Scher. Although short, it contains a slow, easy "oriental" melody, a rapid dance-like second part, and a brilliant ending. Extremely

good recital number for second year.

A Summer Idyl—N. Louise Wright. A unique left-over-right-hand piece with an exquisite melody. Highly recommended for poetic teen-agers or adults; third year.

The Swan—Ella Ketterer. A graceful, dreamy left-hand melody; for developing rich, singing legato in both hands; fine for adolescents and adults; third year.

MISCELLANEOUS

The Striding Harp Player—Milton Harding. Arranged for two pianos, four hands by Louise Ogilvie. Alternate lightly sparkling and softly shimmering passages for each player; a lovely melody; too; an effective recital arrangement; third year.

You Can Play the Piano—Ada Richter. This second volume for older beginners is even better than the first!

Twenty-Four Short Studies—L. A. Wilton. Delightful, useful, and musical studies (without octaves) covering many technical points. Excellent, too, for "interval" sight reading; second and third year.

Etudes for Every Pianist—Maler. Excellent studies, from Heller, Czerny, Chopin, Liszt, and so forth, for third year to advanced grades, with interesting and helpful "lessons." A technical "must" for all students.

Childhood Days of Famous Composers—Tchikowsky—Curt and Bangert. It is a pleasure in these days when cheapening the lives and music of great composers is everywhere practiced and accepted, to find such uniformly high standards as Lettice Elsworth Cuth and Ruth Bangert have maintained in this series.

This latest issue on Tchikowsky is a masterpiece of good taste both in narrative and in music. The story does not drip with mandala sentimentality, there is no talking down to the students, and all the music is well chosen and well interpreted. The six pieces make an especially attractive series for a recital interlude.

Be sure to be on the look-out for Dr. Cooke's book on "How to Memorize Music"—out soon, it's a homey!

On Interpretation

Recently a student played a Brahms Intermezzo for me. When I criticized it severely she confessed that she was rather misled as to it. After her own teacher (a well-known pianist) had given her his "interpretation," her student friends had shown her what their teachers (also well-known pianists) had said about it—again all personal interpretations. . . . Whereupon her confusion was further confounded.

Then I asked her, "Has anyone told you what Brahms said about the Intermezzo? Have you yourself gone directly to the creative source of the music, i.e., Johannes Brahms? Without going to the source, can you give me Brahms' explicit directions at the beginning as to its tempo and mood? How many of Brahms' own interpretative markings can you remember?" . . . The answers to these questions were blanks. . . . No further comment necessary!

Two-Piano Teams

Most piano ensemble teams are consumed with the ambition to sound as one instrument—to play, feel, and even look alike. This is a mistake. It is also one reason why two-piano recitals become deadly bores after the first fifteen minutes. Two pianos should ab-

most never sound like one piano. The two instruments, the players' temperaments, physical aptitudes, and styles merge to create a new medium, an orchestra of piano tone infinitely enriched in resources of quantity and quality.

The interpretation of the music must always remain a matter of give-and-take, with both players pooling their individual qualities toward the satisfactory interpretation of the music in hand. Of course such sublimates personal biases and desires for a unified interpretation, but this need by no means result in the sick, frictionless performances often heard from even well known teams.

It is quite possible for temperaments to merge without submerging. The pianists must jointly guard their opposing qualities of technique and feeling, for these strike the sparks which kindle the flame of stimulating ensemble playing. Without these sparks, two-piano concerts are at best tame and chilling affairs.



ROSAMOND TANNER, CONCERT ORGANIST
A graduate of the Eastman School of Music, Miss Tanner is organist at The Manhattan Savings Bank, where she plays the Hammond Organ. She also has been organist of successful radio hours.

A TRIP to the bank, for most of us, is as routine as duty as a visit to the dentist. Any emotion we may have about it is usually a negative one accompanied possibly by a shudder.

Not so, however, for the average depositor in the Yorkville branch of The Manhattan Savings Bank in New York. Ask him how his attitude about entering the vaulted marble structure and he'll answer in terms that add up clearly to, "Comfortable and relaxed."

His friendly reply is due largely to the progressive insight of the President of the five-branch institution, Mr. Willard K. Denton, and in part to the sensitive talent of a young organist named Rosamond Tanner.

For several years the bank, along with many business establishments, had been using "muted" musical programs to drown out shrill and discordant sounds, to soothe and lighten everyone within earshot. But more and more, Mr. Denton and his associates became aware of the inadequacy of this sort of music for their special purpose—that of humanizing the bank, making it a pleasant neighborhood rendezvous. Some of the selections were blatant boogie-woogie and jive, plainly inappropriate, if not embarrassing, to the bank. *Brooklyn*, *Can You Spare a Dime?* didn't fit so well, either!

And occasionally a tune like *Somebody Stole My Gal*, slipped in among the lilting waltzes and ballads, proved actually irritating to depositors and passersby.

An experiment seemed to be in order. Instead of the inflexible, impersonal programs of music now being offered, how about "short order" specials served while you wait? Since music is a way of talking, why curtail the bank use it to say nice things to the people under its roof? Brief under-the-window contacts do not permit the bank's representatives to win friends easily. There's no time to say, "Don't let our stone walls and iron bars scare you. There's no need to walk on tiptoe and whisper. This is your bank and we're glad you're here." That's the tea-party talk. Maybe the idea can be imparted through music. . . . That's how the reasoning ran.

The Experiment Begins

So the officers decided to pioneer with "live" music to take up where the transcriptionists left off in the estimating of goodwill and understanding between the bank and its public. There would be request numbers, community favorites, selections with the right appeal at the right time. The Yorkville branch was selected as the "laboratory" because it stands in one of the dingiest, dingiest, and most sentimental sections of the city. Its residents retain strong nostalgic ties with the Old World.

It is quite possible for temperaments to merge without submerging. The pianists must jointly guard their opposing qualities of technique and feeling, for these strike the sparks which kindle the flame of stimulating ensemble playing. Without these sparks, two-piano concerts are at best tame and chilling affairs.

JULY, 1948

THE ETUDE

Bank Notes and Music Notes

How An Organist Has Contributed to the
Atmosphere of the Counting House

by Alma Denny

A new Hammond organ was purchased, the first ever installed for this purpose on a year-round basis. It was placed on a small balcony above the entrance, against a backdrop of rich mauve draperies and fresh potted palms. Then Miss Tanner, who plays at the St. Regis Hotel and at private musicales, was engaged to be musical spokesman for the management. The choice of programs, based upon local preferences, was left to her imagination and good taste. Only one taboo: no barroom music!

That was in the Spring of 1946. Since then, the experiment has grown into a permanent feature, and other banks are making inquiries into the organ market. Testimony from all sides is very much pro, possibly because Rosamond has a song for everybody. A bookkeeper crosses the floor and is astonished to hear preferences through one of the service men on the floor. Up there on her perch, Rosamond looks like a benevolent Jove hurling sublimations and sound waves where they'll do some good. Her times are unobtrusive, yet pervasive enough to get under (Continued on Page 446)

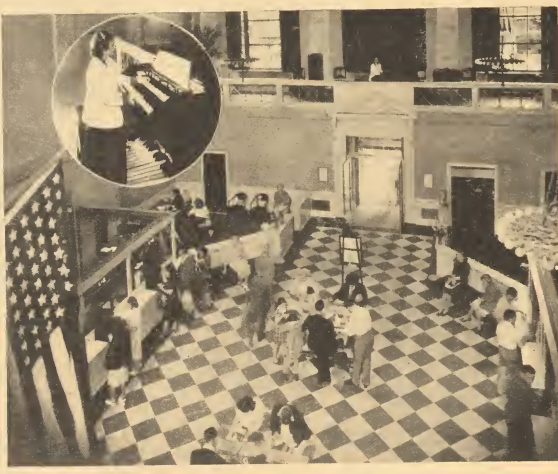
Avenue, and watches his face light up as she fills the air with snatches of a familiar folk melody.

"While we cannot attribute our lively business and good human relations to any one thing," says a vice-president of the bank, "we know that everyone enjoys the organ music and that it has been a worth while innovation. Anything which makes coming here an agreeable experience is bound to be good business."

Various Tastes

By now Rosamond knows the pet pieces of the employees as well as many of the depositors. Some of the latter walk upstairs to the balcony to ask for a favorite number or to express their appreciation for one they especially enjoyed. Others transmit their preferences through one of the service men on the floor.

Up there on her perch, Rosamond looks like a benevolent Jove hurling sublimations and sound waves where they'll do some good. Her times are unobtrusive, yet pervasive enough to get under (Continued on Page 446)



NEW YORK'S MANHATTAN SAVINGS BANK

Eighty-sixth Street Branch. The organ is in the gallery over the entrance. Music is said to be enormously appreciated by the customers.

"MUSIC STUDY EXALTS LIFE"

That Liszt Cadenza!

How to Study the Cadenza from Liszt's Liebestraum No. 3

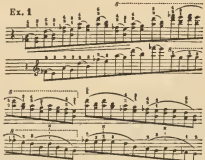
by Mary E. McVey

Probably the most frequently played cadenza of the advancing student is that discussed in this article. —EDITOR'S NOTE.

MANY piano students who would like to learn the popular *Liebestraum* No. 3 by Liszt grow discouraged over the apparent difficulties of the cadenzas. Careful analysis of the harmonic structure of each cadenza and a study of the melodic patterns based upon it will facilitate both the memorizing and the technical mastery of these brilliant passages. Each process indicated below should be repeated a number of times.

The First Cadenza

The pattern of the first cadenza consists of alternating Subdominant and Dominant triads of A-flat major.



Practice these triads:



Notice their arrangement in the cadenza. (Consider the right and left hand parts together for memorizing purposes.) The "triple" melody line is an interesting feature: alternate melody notes of each voice, ascending and descending, form the Subdominant triad; the others, the Dominant triad. In other words, the pattern of chords in this cadenza is melodic as well as harmonic.



Play all the Subdominant triads in the passage; then play all the Dominant triads. Notice that the roots are omitted in the first two triads. Play the alternating Subdominant and Dominant triads of the first section of the cadenza. As soon as the triads have been memorized in the proper sequence, play the lowest note of each, except the first two, with the left hand.

While the ascending pattern is a simple arrangement of alternating triads in various positions, the descending pattern is as simple, except that first Subdominant and Dominant triads in each progression of



six alternating triads are always a repetition of the last two.

The Second Cadenza

The second cadenza should be divided into four sections for purposes of analysis and memorizing.



The right hand part of the first section consists entirely of major thirds, except for two diminished fourths which on the keyboard are the same as major thirds.



The left hand part consists of minor thirds, except for seven augmented seconds which on the keyboard are the same as minor thirds.



Therefore, consider the former a descending progression of major thirds and the latter a descending progression of minor thirds.

This section can be further simplified by considering the melodic pattern of both the right and left hands as "double" chromatic scales. Play chromatic scales as indicated in the following example, starting in each case, on the upper note:



Now, play sections "a" and "b" together as a "double" chromatic scale, using both hands if you wish. Notice the major thirds and remember that every key, black or white, is played. Play the double chromatic scale with the right hand alone, alternating the second and fourth fingers with the first and third, except when two white keys come together. In such case, it is better to use the first and third fingers twice in succession. With the left hand, play sections "c" and "d" as a double chromatic scale in minor thirds. Never skip a key, black or white! Alternate the fourth and second fingers and the fourth and first, using the latter combination twice, when two white keys come together.

Practice the whole section with hands together, playing harmonic major thirds with the right hand and harmonic minor thirds with the left. When sure of the notes and fingering, practice melodically, hands separate and together.

The second section of this cadenza is based upon the Dominant Ninth chord of A-flat major.



Practice and memorize these five tone chords:



Note the F-flat in 1, the D Natural in 2 and 3, and the E Natural in 4. With the left hand, play



before 2, and play



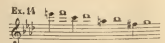
before 3 and 4, respectively.

Practice the whole section melodically. Note that 1 descends, while 2, 3, and 4 ascend.

The pattern of Section Three starts with the last two notes of the preceding section and is based upon the same Dominant Ninth chord, each note of which is preceded by an appoggiatura. For mastery, practice the chords formed with the appoggiatura notes.

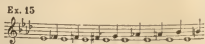


Play the lowest note with the left hand. Now, play melodically, using each note of the broken chord as an appoggiatura to the key above, black or white.



Play the two lowest notes in each octave with the left hand.

Section Four begins with a repetition of the first two notes of the preceding pattern, and uses D as an appoggiatura to a chromatic scale pattern built upon D-flat.



Liszt's *Liebestraum* No. 3 is a universal favorite. Mastery of the cadenzas in this easy way not only will enable the piano student to add this well-loved composition to his repertoire but will guide him in the analysis and mastery of similar chromatic, harmonic, and melodic patterns in the cadenzas of other brilliant numbers he would like to play.

A Conference with

Conquering Tensions

Blanche Thebom

Distinguished American Mezzo-Soprano

A Leading Artist, The Metropolitan Opera Association

SECURED EXPRESSLY FOR THE ETUDE BY ALLISON PAGET

Within the brief space of five years, Blanche Thebom has asserted herself as an artist of distinction whose performances are hailed for their intelligence and musical sensitivity as well as for their vocal excellence. Miss Thebom's "success story" is as unusual as her work. Born in Canton, Ohio, of Swedish background, she sang for the sheer love of singing, but had no formal training. She gathered what she could from choir and church singing, read *The Etude*, and regarded it all as a delightful pastime, as her serious ambition was to go to college and become a teacher. Financial conditions at home made college impossible, however, and she attended business school. After a brief period of substitute work, she obtained a regular position in a large manufacturing concern owned by the Gibbs family, in Canton. In 1938, the Swedish-born parents decided to return home, and young Blanche accompanied them. Aboard their ship, the *Kungsholm*, the girl sang for the vessel's Director of Music, who invited her to take part in the daily afternoon concert. After a few performances, the girl's voice attracted the attention of a fellow passenger, a kindly gentleman with graying hair, who, she learned to her surprise, was Kosti Vehanen, formerly accompanist for Martta Andersen. Mr. Vehanen gave her a more searching audition, and wrote down his opinion of her potentialities. She returned to the United States, hoping to find opportunity for her musical training, and found them in the Gibbs family, who had employed her as secretary. She began her studies, in New York, in 1939 and, two years later, was given a contract by E. Hurck. After three years of concerting on the road, Miss Thebom made her New York debut in a Town Hall recital and, shortly after, was engaged for the Metropolitan Opera. In the following conference, Blanche Thebom tells of the disciplines that contributed to her astonishing career. —EDITOR'S NOTE.

and clutter; I had to depend on myself to give satisfaction.

"I am not suggesting that a responsible business job is a short cut to a singing career—but I am earnestly convinced that somewhere along the line of preparation



BLANCHE THEBOM AS GIULIETTA IN "LES CONTES D'HOFFMANN"

the young singer must find the discipline, the seriousness, and the flexibility which such training gives. If, in fact, he can find it in the wholeheartedness of his own ambitions, so much the better; but find it he must. The fact that I had to earn my living was an enormous advantage to me!

"Good performance is never built by singing alone—one takes for granted that a singer knows his vocal

VOICE



BLANCHE THEBOM

craftsmanship (or should know it!). What makes performance vital and moving is the freedom, the ease, the perfect control that conquers personal fears, 'nerves', and tensions, and allows the singer to project what he has to say into the hearts and minds of his hearers. That is something rather different from mere vocal projection, important as vocal projection is. It is something that only complete control of self can achieve. Let me offer an instance of the non-vocal emergencies a young singer can meet!

"I made my Metropolitan Opera debut as *Fricka* in *Die Walküre* (December 1941). The performance assigned me was not the season's first *Walküre* and so it happened that the singer who sang that first performance did the official rehearsing (on the stage, with orchestra, and with the company ensemble). I had only private piano rehearsals. Indeed, I had not even seen the stage set, except as an auditor in the auditorium. From my seat, however, I watched closely; calculated stage distances, and memorized the ramp on which *Fricka* makes her first appearance. My costume included an enormous and heavy cape, and I planned some fine gestures with it as I stood on that ramp. Well, the great night came. The music was in full swing, the *Ho-To-Ho!* had been sung, and out I came—for my debut. Only as I walked along that ramp did I realize, to my horror, that it was entirely different from the way it had looked from the auditorium. The great space I had 'memorized' was only a few feet. My carefully studied gestures would have crashed against the scenery and landed it on the head of the prompter in his box. And the orchestra was playing and the conductor was giving me my cues! In a split second of time, I had to revise completely my mental picture of *Fricka's* department! It was a critical moment in which to go to pieces. It is no credit to me that I did not; the credit belongs to the years of necessary self-discipline I had had to revise completely my mental picture of *Fricka's* department! It was a critical moment in which to go to pieces. It is no credit to me that I did not; the credit belongs to the years of necessary self-discipline I had had to revise completely my mental picture of *Fricka's* department! It was a critical moment in which to go to pieces. It is no credit to me that I did not; the credit belongs to the years of necessary self-discipline I had had to revise completely my mental picture of *Fricka's* department!

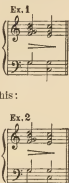
"If I have dwelt on these (Continued on Page 452)

Playing Around With the Pentatonic Scale

by Richard McClanahan

RECENTLY a young player of popular music said to me: "Surprising how much you learn by being bored. I get tired of the same old thing, so I try something new. As a result, I discover some possibility I hadn't known about." and he illustrated with a chord progression on the piano which very neatly took the place of a more conventional one. Here is an attitude which can be heartily recommended to all students, also a cue for harmony teachers. Why can't we teach harmony pretty much as the natural musician teaches himself? To illustrate:

Teddy Wilson, widely known and admired in the field of jazz improvisation, tells me that at some point in the dim and distant past, the "boys in the band" got tired of this:



and instead, did this:



The added sixth brought a little novelty and a certain haunting, nostalgic quality to the last chord, and did not seriously alter its cadential effect. Tiring of this, they then went a step further and added the second:

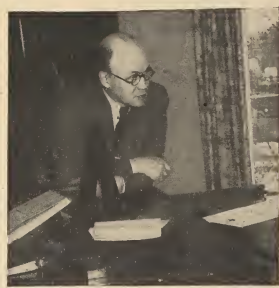
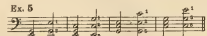


As a result, we had, and still have in the popular music of the day, final chords which include a series of fourths, beginning on the third of the chord and running up to the fifth, or even higher, to the root, an octave and a sixth above:



Note that two and six have also been added to the seventh chord preceding the final chord. The major second and sixth (counting up from the root) may be added to many chords. If the student is "bored" with simple chords, he might experiment with this means of enriching simple harmony.

Note also the use of the open triad and the open seventh chord in the left hand, and the wide dispersal of the tones in the right hand. This brings sonority and fullness. Such spacing, or distribution of the sounds, is a matter of ceaseless experiment among jazz musicians. The student will find it beneficial, both technically and musically, to practice the open posi-



RICHARD MCCLANAHAN

Mr. McClanahan is one of New York's outstanding teachers of piano. He is a pupil of Martin Krouse, Percy Grainger, Marguerite Melville-Liszewski, Harold Bauer, and Tobias Matthay.—EDITOR'S NOTE.

tions of triads and seventh chords; and in both hands, not just the left. For instance: Take any triad, first play it in close position, next leave out the second note from the bottom, and place it at the top (Ex. 5). Roll the open triad, if necessary. With a Dominant Seventh chord:



Do likewise for Diminished Seventh chords, and while we are at it, let the student remember that if any tone of a Diminished Seventh is lowered a half step, a Dominant Seventh is the result.

To refer again to a series of fourths, if one has a keen sense of tonality, fourths may be seen very musical and expressive, for they may be felt as dissonances resolving, or about to resolve:



When Mel Powell, the brilliant young jazz pianist, was studying with me, I remember assigning him the first exercise in Tobias Matthay's "Four Daily Exercises for the Advanced Pianist." The exercise is based upon these notes:



Invariably, whenever he played it for me, the fourths intrigued his ear and started him to improvising. We are told that when, at the beginning of her practice, Clara Schumann played scales and exercises, they always led her into improvisation. This is the proper experimental attitude, and incidentally, it helps one to escape the boredom which the routine and familiar always tend to induce.

There is another point which may be made in connection with "the added sixth": When we add "A" to the G triad, we can consider the result to be the first inversion of a "secondary seventh." Such Seventh chords have a quite different feeling from Dominant Seventh chords—they are not so strong and compelling. This difference may be illustrated thus:



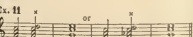
Listen to the rate at which the held-note in the left hand diminishes, and play the last chord softly enough to blend in with it at that point. The stronger feeling of the Dominant Seventh will be apparent.

To many of my readers this series will suggest Irving Berlin's song, "White Christmas." Note that in his version, he leaves the Fifth out of the right hand part and places it beneath, in the left hand:



This distribution of the sounds is better than the other one, being fuller and more satisfying to the ear.

The term "Added Sixth" is sometimes applied to the top note of the second chord in the following version of the 1840s Overture:



It is really a passing-tone between C of the first chord and E of the last. Rachmaninoff has a trick version of this:



(A♭ really functions as G♯ in the last measure)

He gives our harmonic sense quite a twist, for he makes the Sixth into a Seventh,—"a Dominant Seventh, and instead of going to C major, as expected, we find ourselves in the Relative Minor. (See his Prelude in G♯ minor, Op. 42, No. 12.)

As a final point in discussing Six and Two, it probably should be pointed out that the added Second may be thought of as the Ninth.

If we assemble the notes we have been discussing into close position, we have C-D-E-A—the Pentatonic Scale, and a most useful formula for improvising. Our jazz friends like to put this into a little run, or cadenza, "which suggests both scale and chord" (I am again quoting Teddy Wilson). In its simplest form, the run would appear as follows: (Continued on Page 46)

THERE are thousands of young clarinetists in our elementary and high schools, and among these thousands there are many who play with near professional perfection. There are many more times this number who show very little evidence of having been exposed to even the barest rudiments of correct clarinet playing. It is necessary to make allowances for individual differences in innate musical ability and adaptability to the instrument when trying to account for such wide differences in achievement; but after this has been done, these differences are still so great that one is forced to the conclusion that it is the guidance these students have received which is the prime reason for the wide differences in achievement.

This, then, is the reason for writing one more article on a subject which has been treated many times previously. There has been a "crusade" in progress to raise the standards of percussion playing by increasing the competence of teachers. There is now in progress another crusade to increase interest in playing stringed instruments. There is plenty of interest in playing the clarinet, but we certainly do need to launch a crusade for better clarinet playing through the only logical means of achieving it, improved teaching techniques.

Conception of Tone Quality

After one of the recent Missouri music contests (competitionals if you prefer), a prospective teacher (a clarinetist) who had just heard one of the bands asked, "Why do those clarinets sound like kazooes?" His description was a good one, and his question brought up a problem which must, of necessity, be at the root of our troubles. The teacher of the band in question was a good teacher in one sense; he had achieved what he wanted, inasmuch as the entire section played with this type of tone. He had actively set out to satisfy a certain tonal concept and had been very successful in so doing. The unfortunate result, of course, was that his concept of how the clarinet should sound was faulty.

This, then, is our first point: The teacher must develop a correct concept of the tone quality he expects his students to produce. He should constantly check this concept against the quality produced by players of recognized competence. He also must be convinced that basically the clarinet should produce a tone with the same characteristic quality regardless of who is playing it. There always will be great variations due to individual differences and maturity, but from the first few lessons on, the tone produced should be recognizable as tone produced by a clarinet. The teacher who has a double standard for tone quality produced by young amateurs and professionals is doing both himself and his students a disservice, especially when such a double standard permits school clarinetists to play with a tone which cannot be recognized as coming from a clarinet.

It would be a great help if every teacher could produce a good clarinet tone so that the correct concept, of which we are speaking, could be transferred to the student. In fact, it would hardly seem unreasonable to require a man who is going to spend a lifetime teaching bands to study and practice clarinet, which, in many respects, is the most important instrument in the symphonic band, long enough to be able to demonstrate good tone quality. But a demonstration is not an absolute necessity, as teachers who handle all instruments have time and again proved that they can develop satisfactory tone quality in their students, even though it may take a little longer.

Equipment

The teacher who has developed a correct concept of clarinet tone will select equipment for his students which will enable them to produce the desired tone.

The two articles of equipment which have the most important bearing on tone production are the reed and the mouthpiece. The clarinet itself will, of course, have the last word in this matter, but since this is such an expensive piece of equipment that the teacher cannot make changes readily, this fact will be disregarded. On the other hand, he can usually control the type of mouthpiece and reed used by his students.

At a clarinet clinic for high school students at the University of Missouri a few years ago, it was found that, out of sixty players present, forty were using

The Foundations of Clarinet Tone Quality

by Paul Van Bodegraven

Associate Professor of Music Education
University of Missouri

reeds that were too stiff. At least the sound produced was characteristic of a reed that was too stiff, and the result was an airy tone that lacked resonance. Some of these players use softer reeds. The reason that so many players use reeds that are too stiff is that it is easier to produce the high tones with an undeveloped embouchure. A reed that is too stiff will often produce a fairly clear tone in the upper register but will hardly produce a sound on pitches below Middle-C. It is on these lower tones that is built the foundation for good quality and control of all upper tones. The problem of working over a reed until it will respond properly throughout the entire range of the instrument is too involved for an article of this length, but is something which all teachers should understand. Once the student has developed the proper concept of the type of tone he is expected to produce, he will be able to take over the job of selecting and altering reeds. He is not likely to reach this stage of development without competent guidance.

The lay of the mouthpiece will govern the selection of a reed, since a reed that is proper for a medium lay will not be satisfactory on another type. Generally speaking, a standard make mouthpiece with a medium French lay is preferred by most players. Variations from this type will call for softer or stiffer reeds and will result in a different tone quality. In any event, the combination of mouthpiece and reed must be capable of producing a free, resonant tone. Once again, the best way to test this is for the teacher to be able to play well enough to test it himself. Otherwise, he must depend upon brand names and facing markings.

Embouchure

At the same clinic previously mentioned, it was found that the majority of the players had poorly formed embouchures. The first fault was in drawing too much

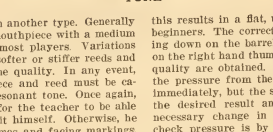
of the lower lip over the teeth, thus permitting the reed to rest on a soggy portion of the lip, which resulted in a tone that lacked brilliance. Only a small part of the red portion of the lip should cover the teeth which, in cases of average-sized lips, will permit the teacher to see part of the red of the lip. Thus the muscles of the lip will be outside the mouth, where they can be used to help control the tone.

The second fault was in playing with a wrinkled chin, which generally results in soggy lip muscles and creates a pillow for the reed to rest on, rather than a firm cushion. The chin should be smooth and active from the lip to the point of the chin. (See illustration.) In fact, "point the chin" is a good phrase to use. As the lip muscles become stronger and the cushion firmer, the tone will gain in brilliance.

In the early stages of playing, it is necessary to develop the idea of the proper contact between lips and reed. If the reed is not placed far enough in the mouth, a thin tone will result, while if it is placed in too far, a squeak will result, so it is best to play just a little short of the "squeak spot." The reed must rest firmly on the lower lip and failure to do this results in a flat, uncontrolled tone so common to beginners. The correct pressure can be seen by pressing down on the barrel joint (see illustration) and up on the right hand thumb until the proper pitch and tone quality are obtained. As soon as the teacher removes the pressure from these two spots the tone will drop immediately, but the student will have heard and felt the desired result and usually will then make the necessary change in pressure. An effective way to check pressure is by using only the mouthpiece and barrel joint. This will produce a definite pitch, usually between F-sharp and G-sharp, when the correct pressure is being used.

Some of this early pressure is often obtained from the jaw, and this needs to be corrected as players advance. Jaw pressure leads to pinching and sharp playing, and the tip is held more firmly against the jaw and teeth, thus forming an increasingly firm cushion for the reed, the player should be encouraged to draw back on the jaw. (Continued on Page 449)

POINT THE CHIN FOR GOOD CLARINET TONE



BAND and ORCHESTRA
Edited by William D. Revelli

Recollections of Edward MacDowell

by Upton Sinclair

Relatively few people know that the distinguished American author, Upton Sinclair, at one time contemplated becoming a musician and studied with the outstanding American composer, Edward MacDowell. In the American Mercury for January 1926 Mr. Sinclair published an excellent article upon MacDowell which we now have the privilege of reprinting through the courtesy of The American Mercury and the author.

—EDITOR'S NOTE.

YESTERDAY the postman brought me a letter from the widow of Edward MacDowell, telling me about the progress of the MacDowell Colony, and asking for help at the task of raising an endowment for it. Enclosed in the letter was a photograph of the little cabin in the New Hampshire forest where the liveliest of MacDowell's compositions had their birth. Twenty-seven years had passed since I last saw that picture, held in the composer's own hands. Memory is a tricky thing; we can never tell what slight detail may serve as a key to open its vaults. All day I found myself thinking about MacDowell, and in the evening, instead of falling asleep, I was talking with him. I was surprised to find how many of his words came back to me, as vivid and as fresh as if he were just uttering them. So many others have come to love MacDowell in the course of the years that it seemed to me it would be worth while to set down his remembered phrases. Many of them may seem trivial, but they are at least authentic, they are his own words, and each contributes something to that roundness of outline which distinguishes an actual object from a drawing.

When I first heard of Edward MacDowell, I was a poor student, sixteen years old, living in a top-story room in a lodging-house in New York. There were two other students in the house, one the son of the widow who kept it. He was a musician, a poet, a religious mystic, and said to relate something of a sloven. I recall the windowless cubby-hole in which the other student and I sat and laughed at the poetic eccentricities

of Stephen Crane, and listened while the young piano genius played his music, and explained what he thought it meant.

This youth wrote to Edward MacDowell, and was invited to call, and came home with the reputations of being the great composer considered him to have remarkable talent, and had offered him free instruction. Thereafter, as you may believe, there was a great deal of MacDowell in our conversation, and a great deal of MacDowell music from the elderly piano. One of the first reports I remembered vividly: the great composer had instructed his new pupil to get his hair cut and to wash his neck. "The day of long haired and greasy musicians is past, Mr. —." Since the young man was soon to become a successful church organist, we may believe that this lesson was in order.

A year or two later I was graduated from the College of the City of New York, and went up to Columbia University, and resided as a special student, with the intention of acquiring all the culture there was in sight. There were two courses in general music, one elementary and the other advanced; they were given by MacDowell and an assistant. I took them both in successive years, so during those two years I spent one or two hours each week in the presence of the composer. There were, I think, not more than a dozen students in the class. I remember times when we were only six or eight present—which gives you an idea of how much Columbia University valued genius in those days.

Edward MacDowell was the first man of genius I had ever met. I was so infatuated for that business myself, or thought I was, so I just nothing about him; I watched his appearance, his mannerisms, his every gesture. I listened to every word he said and thought it over and pondered it.

He was a man of striking appearance, in spite of his best efforts to avoid it. He was robust and solidly built, and his moustache did its best to make him look like a Viking or a Berserker. His eyebrows also wanted to stand out—he could easily have been called a man of wild hair, slightly tinged with red; but he kept it carefully trimmed, and dressed, trying to give every look like an American banker. He had an expressive face, and his lips,

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PORTRAIT OF EDWARD MACDOWELL

I remember, were especially sensitive. He had great difficulty in restraining his gestures, and he could not help making faces at things he did not like—musical sounds, and also words. There were words that affected him as physical pain, he said, and cited the word "mutilate," and showed with a face how much it hurt him.

He differed from most musicians whom I have since met in being a man of wide general culture. He read good literature and talked wisely about books. I got the impression that he was something of a rebel in his political thinking, but I cannot recall a single self-satisfied opinion upon this subject. But he was certainly a friend of every freedom and of every liberal and generous impulse. He hated prejudice and formalism, and all things which repress the free creative spirit.

I recall just two of his literary judgments. I had been reading Balzac, and got tired of him. I said that when you got to know that world of sordid rags and corruption, you had had enough of it. And MacDowell said, "You are right. I can't read Balzac." The other judgment was upon a novel of Hamlin Garland, the title of which I have forgotten. I have the impression that MacDowell knew Garland personally, and spoke with sympathy of his Single Tax activities, and of his courageous realism. The novel in question had to do with a man of the Rocky Mountain trails, and how he went to England and defied the aristocracy in their halls. I said that the first part of the book was interesting, but the latter part was unreal. MacDowell said, "I can't see how he could write such stuff; and when I see that he has been to England, and was introduced into social life, he would be so scared he wouldn't know which way to turn."

I would not say that Edward MacDowell was a successful teacher after the university pattern. He was lacking in that subtle pedagogical technique which can now be acquired through correspondence courses. I think he was keen at the same, and didn't know quite how to set about it. We began obediently with primitive music and ancient music, and we got down to Palestrina, and it was all (Continued on Page 44)

THE amount of misleading information peddled by violinists and teachers about their chosen instrument is amazing. Most of these busy people have never gone into a first-class violin repair shop to study and discuss the construction, repair, and tonal features of the violin. They are too busy to bother with such details; they just play the violin or teach it. Yet, when a pupil comes to buy a violin or to have repair work done, these same busy teachers and violinists suddenly become "experts" about violins and solemnly issue the most profound opinions as to what must be done in the matter of buying the student a violin or in getting the student's instrument repaired. Listening to their advice is often about as sensible as it would be to call in the violin repair man and have him finger the last movement of the Mendelssohn Concerto for a pupil; in fact, the violin repair man could probably come nearer making a good job of the fingering than the average teacher could of advising a student about violin problems. Teachers owe it to their students to inform themselves of the facts about violins, so that they may pass on reliable information and sensible advice to those who depend upon them for such help.

One teacher, who was a graduate of a leading pre-war European conservatory and who held a fine reputation, told a student not to buy a violin with wide-grained wood in the top; the professor maintained that no good violin had ever been made with wide-grained top wood. Of course, there is no evidence to support such a weird idea; on the contrary, many fine violins do have tops made from wide-grained wood. The student, however, took the advice of the professor, and as a result, bought an inferior violin. This same professor maintained that a certain type of "sensitive" metal string gave the violin a more brilliant tone, and he insisted that all his students buy and use these strings instead of conventional strings. The result of this pernicious practice found that the professor had his own solo violin pulled to pieces in five years by the metal strings, he spoiled his own intonation, and that of all his students, the worst of all, he prejudiced a large number of students against using the very strings that have been universally accepted by artists for years.

Beware the Sound Post Juggler

Another example of his ignorance must be given because it is so typical of thousands of violinists and teachers throughout the country. One day a quick "sound post artist" visited his studio and informed the professor that he had a "new type sound post" which would do wonders for his violin. The new sound post was fully installed and the traveling quack collected his fee (much larger than the regular charge made by reliable shops for this service) and went his way, never to be heard from again. Within two weeks, the teacher was in a violin repair shop with his violin, fully replete with his error. His repentance, however, could not undo the damage done by the clumsy "expert" in sliding a hardwood post back and forth against the inside of the soft top wood of the violin.

These examples are by no means isolated, and they show that mistaken ideas about violins are not confined to the uninformed and the ignorant, but actually exist among musicians who have been well trained and who ought to know better. A pianist who stood by the piano tuner and repair man and attempted to tell him how to do his job of regulating the piano would be justly regarded with contempt. Violin repair shops, however, often find themselves directed to do certain repairs in a certain way—the directions being given by persons who play the violin, but who know very little about its internal structure. These self-styled experts may tell a student that his violin needs bass-bar reinforcement, but the rattle may be coming from a grooved fingerboard or a loosely wound string. Of course, a reliable shop will scrape the fingerboard and replace the string, but if the violin happens to fall into the hands of an independent expert-tuner who welcomes the opportunity to rip the instrument apart and try his newest model bass-bar, the result may be an unrepairable instrument.

Teachers and violinists are largely responsible for the mistaken idea that "a violin grows better with age." They ought to know that a violin left unplayed in its case will actually deteriorate with age, just as anything else would under the same circumstances. It would make new violin will improve with playing, provided it is properly adjusted. The improvement con-

tinues for several months, after which time it is so unimprovable that it cannot be measured, if it exists at all. We know, for example, that the violins of Stradivari, when new, were sought after by violinists, but there was no doubt of their qualities when they were raw and new. There simply isn't any evidence to indicate that "a violin grows better with age." Any expert artist would prefer a Stradivarius fresh from the master's hand, if he could get it, because he knows the tone would be superior to one which had been played for a hundred or more years.

This brings us to the much disputed idea that "the old violin is better than the new." There does not seem to be any evidence to prove this statement, although it is generally accepted by experts and laymen alike. Actually, exhaustive and impartial tests show that the most critical and musical audience cannot tell the difference between the new and the old violin, when played by the same artist. In fact, some of these tests indicate that the new violin is stronger, brighter, and has a more even scale. We must assume, however, that the new violin is correctly made of fine material and by a master craftsman, and that it is not the spare time work of a carpenter or clerk who does violin making as a "hobby." Naturally, instruments of this caliber cannot be considered superior to fine old violins, although some of them may be, if they are well made.

Some say that the artist can tell the difference and that he prefers the old violin, but again, this proves nothing except that the matter is one of personal preference. It is simply not a matter of proven fact; actually, one may be as good as the other, and in any given case, each instrument must be judged absolutely on its merits. No prejudice should exist and no "judicial advice" should be given by so-called "experts." Let each instrument speak for itself. Remember, also, that the concert violinist can afford to get the best and healthiest among the old violins, while the student, with less money to spend, must take the lesser instruments, which are frequently inferior to good new violins.

Another point of discussion among musicians and teachers is the so-called "Italian tone." It is said that Italian violins have a certain distinctive quality of tone which makes them superior to all other violins. Italian tone is just good tone; it may be found among makers of all nationalities. When an American crafts-

man makes a fine new violin, the critics compliment him by saying it has an "Italian tone." Do not these critics know that the Italian makers differ among themselves in the tone they produce more than they differ from makers of other countries? The makers of Cremona produced a tone entirely different from that of the craftsmen of Naples, Venice, and Brescia. On the other hand, a violin by Lapot was taken to a famous concert violinist of the past century who played it and once pronounced it a Stradivarius, beyond all doubt. Villanume is known to have made a number of really

Fiddle Facts and Fancies

by Carmen White



A fine example of a violin made by J. B. Guadagnini, a famous maker of the late eighteenth century, who was active in various cities of Northern Italy.

fine instruments which were sold as "old Italian" violins to musicians and competent judges of tone. Of course, as soon as the true origin of these violins became known, the cry of "fraud" rent the air and their prices dropped to the level of the "accepted prices" of these "inferior makers." Did their tone change overnight as the price fell? Let it be remembered that the millenium and other makers of new violins fool the finest musicians and judges of their day on tone—and tone is what counts in judging a violin! And let it be noted that "Italian tone" is just good tone, and that while many Italian makers (Continued on Page 44)

How to Write a Chromatic

Q. In transposing a song from the key of B-flat to that of A-flat, I am puzzled as to whether to use a double flat on the G or to write it as A-natural. Will you tell me which is correct?—W. B. S.

A. Composers are very inconsistent in their use of altered scale tones, and there seem to be no definite rules upon which all agree. In the case you mention, I should personally prefer to write B-double-flat, but I am sure that some others would write it A-natural. So write as you yourself would prefer to see it if you were reading the accompaniment at the piano.

How to Prepare for a Major In Music

Q. I am a girl of fifteen—a senior in high school. I began to study piano when I was five, with my grandmother as teacher, but this study stopped after seven months because of her death. When I was nine I began to take lessons again, but after five months I became ill and had to stop again. When I was thirteen I began again, and have been studying ever since, but because my work has been so irregular I find that my progress is very slow. I am very poor, and this worries me very much because I should like to play the music when I go to college. It is difficult for my teacher to determine what I ought to study because I can play music with perfect ease whereas other pieces of the same grade are very hard for me. I have mastered *Clair de Lune* by Debussy and a few others of the same difficulty. Will you suggest a course of study for me, and also something which would provide the necessary mental and physical fundamentals of music?—Miss C. D.

A. Since your study has been so sporadic and your ability to perform is so "irregular," I suggest that you ask your teacher to help you regularize your playing by putting you through one of the graded courses, probably beginning with the third grade. Compel yourself to play each study or piece perfectly—this includes fingering, pedaling, observance of tempo and dynamics signs, and so on. If you can play it absolutely perfectly the first or second time then go on to the next one; but if any detail is imperfect, then repeat it until it is exactly right.

Watch your finger and arm position carefully, and train yourself to listen critically to your own playing to make certain that it is legato when it should be, and that the phrasing is correct. When you have completed the third grade book, do the same thing with the fourth; and perhaps this summer, when you can practice several hours a day, you might be able to do the fifth. If you can play fifth grade music well, and if you know all the major and minor scales and key signatures perfectly, you will be reasonably well prepared to make in music during your college course. But if you wish to do a little more on the theoretical side, procure a copy of my book, "Music Notation and Terminology," and study it as you go along, in every instance applying the theory to the music you are playing.

One further suggestion: The "course books" that I advise emphasize the mechanical side of piano playing, and to balance this on the musical side, I would ask your teacher to allow me to study at least one Haydn or Mozart sonata, and a half dozen pieces of about fourth grade difficulty—those to constitute a sort of "dessert" following your

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

meal! The book mentioned may be secured through the publishers of THIS EXCURS.

Don't Look at the Keys!

Q. I am an ardent admirer of your page in THIS EXCURS, and although I have never written before, I now have a problem which puzzles me greatly. I have been teaching piano for nearly eight years and now have forty-five pupils. Among them is a girl of fourteen who has studied with another teacher for several years, and with me for ten months. She has finally managed to complete a second-grade book, and she still does not know her notes. She often misses Middle C frequently. I have tried writing notes for her, explaining how to recognize the notes, and so on, but she does not know her notes any more than she did five months ago. She learns her pieces by having me tell her the notes, over and over. What shall I do? This girl loves music, has a good sense of rhythm, and plays well with me. I have been thinking of giving her a book, but she cannot read the notes while she is playing.—Mrs. M. V. S.

A. My guess is that your pupil is one of the many who look at the keys constantly and thus do not pay any attention to the notes. Such children play largely by ear, and although there is no objection to playing by ear, yet there should be well prepared to make in music during your college course. But if you wish to do a little more on the theoretical side, procure a copy of my book, "Music Notation and Terminology," and study it as you go along, in every instance applying the theory to the music you are playing.

One further suggestion: The "course books" that I advise emphasize the mechanical side of piano playing, and to balance this on the musical side, I would ask your teacher to allow me to study at least one Haydn or Mozart sonata, and a half dozen pieces of about fourth grade difficulty—those to constitute a sort of "dessert" following your

C. Now have her close her eyes and find all the keys on the keyboard. Similarly, the white key at the left of the group of three black ones is always F, and she must again close her eyes and find all the F's. Now with eyes closed, have her find D, E, G, F-sharp and so on. It is a game—it is fun; but it must be done over and over until she can find any key that you name even when her eyes are closed.

Now go back to your pupil's first-grade book, or, better yet, get her a different one so that she may have new material to work with. The simple pieces and exercises will be so easy that at first the girl will laugh at them. But you will tell her that she must play them without looking at her hands—she must find the right keys by feeling. This is a game too, but it is also the development of a very important habit—the habit of looking at the notes instead of at the keyboard. Your pupil will probably go through the first-grade book very rapidly, after which I suggest getting her a new second-grade book and also some easy second-grade pieces. Tell her she may look at her hands occasionally, but that she must keep her eyes on the notes most of the time.

After completing a new second-grade book in this way your pupil should now be ready to go through the third-grade in the regular way. But it may take a year to come to this point, since her progress will probably not be as rapid as that of the average pupil. However, if she can learn to play pieces she can also learn to read notes—at least fairly well.

Testing for Musical Aptitude

Q. I wish to determine the degree of musical aptitude possessed by a sixteen-year-old boy. He has been exhibiting a marked interest in music but the lack of a musical home in the house does not permit him to express himself fully. I wish to have this boy tested for musical aptitude before sending him to an institution in the United States, where he will be the answer, but I do not know how much about them, nor where to go for this type of assistance. How old should a child be before taking such a test?—Mrs. S. B. R.

A. I am sorry that I have to inform you that there is no way in which a sixteen-year-old can be tested for musical aptitude. The Seashore tests and also a similar series by Kvalwasser and Dykeman are intended for older children who have had

some musical experience, and even then I have never felt that they were infallible. The only satisfactory way of testing a child's musical aptitude is to put him in a musical situation and get some musical person to watch his reactions. In other words, I advise you to provide him with a piano, teach him to sing little songs, to respond to rhythmic playing, to begin picking out little tunes on the keyboard. If you yourself are musical you might do some of this yourself, but probably you will need the aid of an intelligent and sensitive teacher. If your boy learns quickly to carry a tune, to respond appropriately to rhythmic music, to play little melodies on the piano, then he has sufficient musical aptitude to make it worth while to give him several years of piano lessons, after which you and the teacher will be able to decide how much further to go. I might add that the child's interest, his desire to learn, has much to do with the matter.

Are Syllables Necessary in Piano Playing?

Q. My small son, now eight, has been taking piano for about a month and all his work up to now has been in the key of C. His teacher has had him play exercises alone with his hands and, of course, all his work has been in the key of C. He is now beginning to learn the key of G, and his teacher still wants him to call G, G-sharp, and so on. In other words, the "fixed-do" system. I myself have been teaching the "movable-do" system, as I am asking you which system is preferable, and I am defined as a dilettante. In the study of piano and voice.—Mrs. C. A. S.

A. There are two systems of syllable singing, and although I don't think either one has much place in piano playing, I am glad nevertheless to explain the difference. In the "fixed-do" system, C is always do, D is re, and so forth. But C-sharp and D-flat are called do also, and other words, any kind of a C is do, any kind of a D is re, any kind of an E is mi, and so on. This system is in use in France, Belgium, and a few other European countries, and for the talented pupil who expects to be a professional musician it serves very well. But for the average pupil it is far too complicated, since he has to figure out the interval before he can sing the tone.

The "movable-do" scheme is quite different, and I believe it to be much better adapted to the ordinary, average school child who has only fair musical ability and is only mildly interested in music. As its name implies, do moves as the key changes. In the key of C, do is C, and so on. Thus the intervals are automatically determined, do-re being always a major second, do-mi a major third, and so on. The "movable-do" system is used almost universally in the United States, and although it has its limitations, I believe there is considerable advantage in using it for the introduction of single singing. But I see no objection to its use in recital piano, and since your child's teacher is evidently not accustomed to the "movable-do" system, it might be better to ask her to omit the use of syllables. Certainly your boy ought not to be afflicted with a different system in his piano study than he will probably soon be using in school.

THE student who practices intelligently is an in-comparable joy to a teacher. Some teachers say, "There are no teachers, only students." Since each student must do his own learning and growing, a teacher's efforts are futile if the student does not use correct practice procedures and habits. It is the teacher's task to give the student a thorough understanding of what real practice is, and to stimulate him to employ his full mental and physical capacities. Moscheles has said: "The mind should practice more than the fingers; the mind is everything." Musical, mechanical, or rote practice is not only useless but even detrimental, for it merely perfects the errors. Practice does not always make perfect.

Concentration

The development of real practice depends entirely upon concentration. Arnold Bennett described concentration as "the power to dictate to the brain its task and assure its obedience." All normal people have some basic equipment in regard to concentration; any difference is found in the way they use this equipment. It is natural for the mind to dart from one thought to another with amazing rapidity and ease. This innate facility creates the erroneous impression that the mind can attend to more than one thought or operation at the same time. Since this is not so, concentration can be achieved only by ridding the mind of wanderings and distractions through an intense interest in the work at hand and by forcing the mind to that work. It is simply a matter of exercise—a matter of activity. The human mind is a wonderfully proficient instrument which it is intensely concentrated. William James said that geniuses differ from ordinary people, not in any innate quality of brain, but merely in the degree of concentration which they manage to achieve.

The Law of Practice

The law of good practice consists of three factors: 1. Conception (thinking); 2. Action (doing and thinking); 3. Criticism (thinking over). Conception—a flawless mental picture of exactly what is to be produced, and it is to be executed. This demands a completely detailed analysis of the passage, phrase, or composition, and all that its performance comprises; an understanding of the

composer's intention so his thought will be accurately translated.

Action—the actual performance; the endeavor to fulfill precisely what has been conceived and designed by the mind. Complete mental and physical concentration is compulsory during execution, if the performance is to approach, or equal, the mental-ear concept. Criticism—a rigid self-criticism; an itemized review; a comparison of the actual performance with the mental-ear ideal. The ideal should be the same attention repudiated and discarded. Thus practice becomes a creative experience.

The Role of The Ear

These three steps in the law of practice compel the use of the mental-ear. Its duty is to translate the composer's intention into the conscious mind. If the mental-ear is untrained, or not used, the impression will be superficial and transient at best. This inner sense of hearing must conceive sounds correctly before they can be produced correctly. All the details of the impression must be indelibly recorded and held in readiness for immediate or future expression, at which time the mental-ear adjusts and adapts the muscles for production, and then either accepts or discards the results accordingly.

Since the eye is usually, first to be presented with the music the ear will hear, it is used more consciously than the eye. As a result, unmusical, lazy, and indifferent students are prone to rely on looking at the musical problem in learning and producing. But the student who is sensitive, musical, eager, and industrious, will have, or will attain, more highly developed sense perceptions. He will seek to dispose with the eye as the learning medium and become entirely reliant upon his inner sense of hearing. One glance at a phrase will be ample for his mind-ear to function in immediate coordination with the muscular-sense.

Slow Practice

The ear is dependent upon muscular response for the realization of the anticipated results. Inversely, the muscular adjustments and adaptations are dependent upon the ear and under its absolute control. No intelligent, telling performance is possible without this relationship and interdependence. Any other approach results in unmusical, mechanical note repetitions which can only lead to bitter experience, and a contempt for practice and all that it involves. Automatic repetition of producing sound without conceiving and hearing them—is valueless. Only intelligent repetition develops the right habits and reflexes. The importance of this in connection with repetition is not how many are needed, but how few.

It seems superfluous to refer to slow

practice and its benefits, and yet it must be thoroughly understood to be advantageous. The old adage, "Slow Practice Is Golden" is not only delusive, but often untrue. It is golden only if all the fundamental conditions are correct. It is imperative that all muscular actions in slow practice be identical with those employed in fast tempo. Actions and motions can, and should be, exaggerated in slow practice for the attainment of precision and control, and to assist correct coordination, but which would be unavailable at greater speed, be avoided. They are definite impediments to progress. They nullify the value of slow practice.

The one difference between slow practice and the final performance should be in the speed; that is, slow practice is simply the ultimate performance (*adagio*, for example) played in a slower tempo, so that the fundamentals of the physical, technical, musical, interpretative, and emotional aspects of the performance as in the fast tempo. Even *nuances* and *rubato* must not be neglected. This detailed application must be carefully followed as the tempo is reduced, but therein lies the value of slow practice. You cannot be really secure in the fast tempo until you are secure in the slower speeds. The result is that you need to be more than one hundred per cent secure when playing in public!

Slow practice is essential in developing precision, speed, flexibility, and endurance. This is true in all fields of endeavor and activity; in pianism it is a cure for many ills and difficulties. It demands scientific method. It develops accuracy because enough time is allowed to ascertain the exact key to be operated and to predetermine the exact color, intensity, and duration of tone desired. The listening processes are disciplined, and the performer is able to perform in a manner that is controlled, composed, of relaxation, balance, power, and coordination created.

Fast Practice

Fast practice occupies as important and definite a place in the practice realm as does slow practice. However, before it is employed, it must be preceded by a more than considerable amount of slow practice preparation. In this way fast practice offers a means of gauging the results of the slow work already done. One needs experience in playing at the required tempo for a realization of the sensations which will occur in that tempo and in public performance. Each individual must discover for himself whether slow or up-to-tempo practice is more profitable and comforting as a public performance approach. Even after a piece or program has been learned and performed in public many times, it is vital and necessary to revert constantly to slow practice, lest inaccuracies creep in.

Performance Practice

Practicing a program by playing it before small groups of people by way of rehearsal, or preview, is a most revealing experience. It presents an opportunity to play the program in continuity, to get a perspective of it as a whole, to study one's reaction to a listening audience, and the audience reaction to the performance. It disturbingly exposes unknown weaknesses, lack of poise, nervous qualities; in general, everything both good and bad which can be (Continued on Page 441)

Practice Can Make Perfect

by George Mac Nabb

Pianist, Eastman School of Music

Harriet Cohen

Renowned British Pianist

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HARRIET COHEN

DURING England's 'freezing winter' of 1947 I had an illuminating experience. On the coldest day of that bitter season, when London was suffering from lack of fuel, I gave an all-Bach recital in a large hall, a great bank of a place, completely unlighted and unheated. The house was crowded. People with pitched faces huddled under the blankets they had brought, finding spiritual sustenance in Bach. A thing like that could never have happened before the war; it plainly shows that people want not merely entertainment or performance, but *music*. This is of more than real importance.

People Want Music

"We are growing out of our bedazzlement with technical gymnastics and into a realization that music means more than technique and speed. For a while, the very nature of our machine age set up a vicious circle of judgment. Performers gave audiences speed and 'show,' and audiences came to expect such fare. People came to concerts to hear *performers* instead of music. Yet what is the result? In Britain we have numbers of performers who play with incredible technique and brilliance—yet more than ever, Myra Hess remains the best and best-loved pianist in the land. An analysis of her fine artistry shows that (like the en-

British-born Harriet Cohen, one of the world's greatest pianists, received her rare gifts as a small child. She pursued her studies under the tutelage of her father, a pianist himself. Her distinguished career has centered chiefly in the music of the Seventeenth Century and of contemporary composers. She is credited with the first recording of the *Clavier Exercices* of Bach. Playing the late Adolph Weissmann said, "So deeply has the spirit of the master entered into her that she has become a part of him." In 1941, when while Alfred Einstein wrote, "She must be added to the list of those chosen ones who stand among the great." She has been called "the greatest living pianist." She has produced major works of Elgar, Beethoven, Vaughan-Williams, Bartók, Bloch, De Falla, Villa-Lobos, and others, many of which have been recorded. She has been the soloist in numerous festivals throughout the world and has been decorated by the British, Belgian, and Czech governments. She has been awarded the title of Dame of the Bath. She has been awarded the title of Dame of the Bath. She has been awarded the title of Dame of the Bath.

ment Harold Bauer) she concerns herself solely with music, using her technique merely as a means of projecting her feeling for the composer. Thus, an age that has been fed on technique, turns to her for salvation!

"This points to a need for teaching and playing music as music. Excellence of performance means but one thing—honest interpretation of the life, the soul, the genetic impulses of the one who wrote the music. The best concerts are those which deepen our understanding of the composer by letting us forget the performer until the very end, when we suddenly return to everyday life and send a wave of gratitude to the artist who brought the composer so beautifully close to us. How, then, shall that kind of performance be taught?"

An Interesting Experience

"We can begin by understanding that music is approached by the mind and the heart rather than with the fingers. Certainly, the fingers must do their part, but technical difficulties smooth themselves out. I have found, once the student has been taught to seek and evoke musical values. My sole aim in teaching is to lead the student to a comprehension of the mood and the meaning in the music. I have no one method—I invent a new method for each student, trying to meet the special needs of each individual architecture of his hands, body, and mind. The wise teacher does not tell his pupils what to do; he does not set up his own unworkable methods as models for them. He keeps the

"An interesting instance of this kind of teaching oc-

carried while I was on the faculty of the Mathias School. Among my students was a typical Spanish schoolboy—good, plebeian, without a trace of taste or sensitivity (I was not a fan of his music), but he had no ear for music. He was a good basketball player. As an experiment, I assigned her one of the most saddest Protelus—*La Puerta del Vno.* First I talked with her about it; explained that Debussy had never been to Spain, that this was the only old gate in the Alhambra on a postcard, his imagination had conjured and he felt impelled to set it to music. Could she see what he saw? No, she could not. Next I talked of Spain, of the Moorish and the gypsies living in caves and on the Monte outside Granada. I described the music of the music, giving her Debussy's own directions for playing it, "with sharp contrasts of extreme violence and passionate sweetness" (*avec brusques oppositions de violence et de douceur*). I told her that she was playing *never in terms of what she must hear* but always in terms of the purpose of the music. Do we want that fat, oily tone? I would ask, 'Are we at a German coffee-party, or are we at one of those Spanish dances and in the end, the music is to be "disembodied,"' I said. As her understanding of the music grew, her tone adapted itself to it. Let me stress that her change of tone grew out of her evocation of mood and not of her knowledge of the music. She was not playing the Prelude at one of our concerts, telling her that she might keep the music before her to busy her up—in response to which she determined to memorize it, and she did. She had the music in her memory and visualization, as she had no ear, bringing it to life herself for her understanding projection of the music. (As a parenthesis, let me say that I see no virtue in insisting that all music be memorized. Memorizing is a means to an end, and it is not the end. I would not let him play from notes.) The greatest artists kept their notes before them until Von Bülow introduced the trick of memorizing. Perhaps Von Bülow realized that the notes were the province of journalists and needed something extra!

Sensing the Composer's Message

"The soundest way to keep music musical is to teach it and to project it in terms of imaginative evocation. This is but another way of saying that music must reflect the intentions of the composer for, in most cases, we have little more than imaginative insight to guide us to those intentions. Behind the notes we study, we seek the symbolic value that *notes alone* can only suggest. Bach wrote his music without indications, relying on the *music itself* to give the clue to performance. Busoni once told me a charming Bach anecdote: when asked *how* one of his works was to be played, Bach answered, 'The meaning is in the music. If you cannot find it there, do not play it.'"

"The secret of musically lies in sensing what the composer had to say—neither more nor less. Naturally, this is made lighter when one learns about the composer—his times, character, tastes, moods, habits. It is again made lighter when the student matures to the point of relating the life-facts of the composer to life-facts in general—the hopes, fears, struggles, and joys of all people. But to discover the exact shade of meaning that binds certain notes into a musical pattern, one must think, feel, imagine, explore, striving always to evoke the spirit and the intention of the composer.

"Even the purely technical aspects of playing should be approached through imaginative evocation. Not a scale should be played without some kind of musical intention behind it! And, in chord playing, no musical image should be absent. I have always opposed the rigid hand school of those who teach the lifting of each finger across musical meaning. Surely, Bach and Mozart were not thought in terms of right and left hands. They thought of music, weaving tone into a single, integral pattern. The mechanics of the mechanics of performance are secondary. The musical image is the primary. This pattern, and the musical image, come through; little hammer-like gestures of right-hand, left-hand break its flow. Part-thinking, if not part-playing, must be present in every chord. Learn to think in terms of musical pattern and the hands will follow themselves. The hands are the fingers and the overhands is that once you know *exactly* how you wish a passage to go, once you hear it right in your head, your fingers will somehow follow your intention and bring it to life."

IN QUIET PASTURES

Much of the effectiveness of this piece depends upon practicing it very slowly at first so as to insure an extremely smooth *legato*. *Legato* means "bound," and each note should be bound tonally to the next, with no interruption except at the termination of phrases. Grade 3½.

BYRON COLEMAN

BYRON COLEMAN

Molto legato (♩.=63)



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VALSE

There are six or more waltzes attributed to Chopin that were not published until after his death. About one of them there was some doubt as to its authenticity; but in the case of this Opus 70, No. 2, there can be none, for it has the full flavor of the inimitable Chopin idiom.

Grade 5. Tempo giusto (♩=144) FR. CHOPIN, Op. 70, No. 2

mf
tem.
cresc.
dim.
dolce
cresc.
f
dim.
p
rit.
con anima
p
f
sf
dim.
cresc.
f
dim.
pp
mp
p
f
dim.
cresc.
p
cresc.
1st time
Last time
D.S. senza ripetizione

ROMANCE

FROM VIOLIN CONCERTO IN D MINOR

Henri Wieniawski (1835-1880) was one of the foremost of all Polish violinists. His training, however, was almost entirely French. Part was received at the Paris Conservatory. With his brother Josef he toured Europe with great success. In 1860 he became solo violinist to the Czar. In 1872 he toured America with Anton Rubinstein. Returning to Europe, he succeeded Vioutemps as professor of violin at the Brussels Conservatory. The rhythmic problems in *Romance* are readily understood, if carefully practiced. Grade 5.

HENRY WIENIAWSKI

Arr. by Henry Levine

Andante non troppo (♩=66)

cantabile.

p
cresc.
dim.
a tempo
simile
espress.
p
rit.
dolce
p
a tempo
poco rit.
espress.
p
espressivo
rit.
a tempo
p

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Musical score for the left page, featuring five systems of staves. The notation includes various musical symbols, dynamics (p, mf, ff), and fingerings (1-5). The piece is in a key with one flat and 12/8 time. The first system includes a *p* dynamic. The second system includes a *mf* dynamic. The third system includes a *p* dynamic and a *sopra* marking. The fourth system includes a *p* dynamic and a *cresc.* marking. The fifth system includes a *ff* dynamic and a *poco rit.* marking.

Musical score for the right page, featuring four systems of staves. The notation includes various musical symbols, dynamics (p, ff, pp), and fingerings (1-5). The piece is in a key with one flat and 12/8 time. The first system includes a *Tempo I* marking and a *p dolce* dynamic. The second system includes a *sotto* marking and a *ff* dynamic. The third system includes a *poco rit.* marking and a *molto rit.* marking. The fourth system includes a *a tempo* marking and a *pp* dynamic.

CARNIVAL ECHOES

This novelty piece has a distinctive flavor and character. Catch the spirit of a country carnival and practice it until you can play it rapidly and have fun doing it. Grade 5.

WALTER O'DONNELL

Allegro giocoso (♩=92)

f quasi non legato

f

a tempo

poco rit

f

To Coda

f

poco rit.

Poco meno mosso
cantabile

mp

mf

a tempo

mp

poco rit.

f

dim.

poco rit.

2nd time
l.h. D.C. al

f

Tempo I

f

poco rit.

f

poco rit.

mf

subito
poco rit.

D.S.

mf

cresc.

ff

CODA

f

mf

dim.

mf

f

BALLET MIGNON

A smooth, flowing ballet movement, which should be played as though you were actually looking at the dancers on the stage. It was written in memory of the composer's friend, Mme Cécile Chaminade. Grade 4.

JAMES FRANCIS COOKE

Moderato languidamente (♩=84)

mf sempre legato non troppo rubato

a tempo

poco rit.

mf

poco ten.

1st time 2nd time

c dim.

p

p

mf

a tempo

rit.

mf

poco ten.

rit.

D.C.*

Poco più mosso

TRIO

ff

* From here go back to the beginning and take 2nd ending; then play TRIO.

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THE RTD

Meno mosso

pp sotto voce una corda

fallarg.

tre corde

Tempo I

ff

p molto ritard.

mf

a tempo

poco rit.

mf

poco ten.

rit. e dim.

pp

Grade 3.

CHIMES AT PARANÁ

OLIVE DUNGAN

Slowly (♩=69)

Both hands 8va on repeat

mp

p

mf

p

poco rit.

una corda

dim.

ppp

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IN THE GAY NINETIES

This quaint musical caricature should make a useful comic relief at a pupils' recital. The quotation, "Hold that minor, boys!" which occurs here with a major chord, merely refers to the habit of members of a barbershop quartet to call any chord which pleased them a "minor." Grade 3½.

THE FLORADORA GIRLS

RALPH FEDERER

Tempo di Schottische (♩ = 69)

mf *brightly*

f *dim.* *mp* *f* *To Coda*

THE ROVER BOYS

A little slower

pp *ff* *pp* *mf* *ff* *pp* *mf*

mp *pp* *ff* *pp* *mf*

Slower

Much slower

p *distinctly* *in time again* *pp* *softly*

THE BARBER SHOP QUARTET

Slowly and sentimentally

p Bring out middle notes in right hand. *simile*

mf *p*

"Hold that minor boys!" *much louder ff* *mp*

Tempo I

mf *mf brightly* *D.S.*

CODA

f *pp* *f* *ff* *ff* *ff* *sfz* *sfz* *sva lower*

WHEN MORNING GILDS THE SKIES

SECONDO

JOSEPH BARNBY
Arr. by Clarence Kohlmann

Alla marcia

a tempo

L'istesso tempo

Maestoso brillante

WHEN MORNING GILDS THE SKIES

PRIMO

JOSEPH BARNBY
Arr. by Clarence Kohlmann

Alla marcia

a tempo

L'istesso tempo

Maestoso brillante

I BRING YOU ROSES

Marian Phelps

MAY F. LAWRENCE

Moderato *mf*

I bring you ros-es, kiss'd by morn-ing
I'll bring you ros-es, gold-en as the

dew, Fra-grant with love, my ar-dent love for you; White brid-al ros-es, meet for one so
sun, Full-blown at noon-tide when youth's day is done; Em-blems of love, as true as purest

f broadly *rit* *mf* **REFRAIN**
fair, And in each clois-ter'd heart is hid a lov-er's pray'r. I bring you
gold, Love that through all the chang-ing years shall ne'er grow cold.

f broadly *rit* *mf*

a tempo
ros-es, Fra-grant and fair; Each heart dis-clos-es Love's plead-ing pray'r. Tell me you

a tempo

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THE STUDIOS

mf *rit poco*
love me Once a-gain, I pray; I bring you ros-es With my heart to-day.

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JOHANN SEBASTIAN BACH
Edited by Edwin Arthur Kraft

MANUALS *Modèrment lent* (♩ = 63) *Sw. p* (B)

Gt. pp (B) *2 3 3 1 4 1 2 5 3 5 1 3 3 1 2 5 4 14 1 2 1 3 3 4 3 2 1 3 5 3 3 1 3 4 3 4*

PEDAL *pp* *Ped 51*

a tempo *poco rit*

Notes marked (x) are to be played with the right hand thumb.
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BOURRÉE IN G

G. F. HANDEL
Arr. by Karl Rissland

Allegretto

VIOLIN

PIANO

mf *espressivo*

mf poco sostenuto

TOP SERGEANT

LEOPOLD W. ROVENGER

Grade 2.

In lively march rhythm ($\text{♩} = 104$)

mf

 f

*May be played two keys with the thumb.

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Grade 1.

HUSHABY

J. J. THOMAS

Moderato (♩ = 60)

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Grade 2.

AMERICAN PATROL

F. W. MEACHAM
Arr. by Ada Richter

March time

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THE KUBE

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ON A SUMMER'S MORNING

CEDRIC W. LEMONT

Grade 2.

Allegro moderato (♩ = 132)

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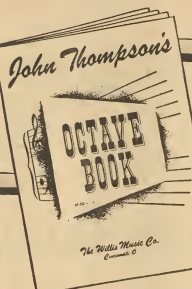
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Practice Can Make Perfect

(Continued from Page 410)

discovered only under audience conditions. The newly-found weaknesses may then be eliminated by reversion to slow practice. Constant practice alone in a studio does not develop those luxurious qualities of poise, repose, and abandon, which are so necessary for successful public playing. Every student should seek, even create, audience opportunities.

The Metronome

The metronome is an indispensable help in establishing a desired practice, or performance, tempo. Steadiness in the particular speed selected results from the complete coordination of the execution with the inflexible time-measuring of the chosen speed. Obviously, one cannot expect *rubato* and flexibilities when practicing with the metronome, but neither can they be attained at all until one is able to gauge and control an established, steady tempo. Otherwise, how will one know what to deviate from or recur to? The intelligent use of the metronome does not result in a mechanical performance.

The metronome is also a medium for developing velocity by gradually increasing the metronomic speed over a considerable period of time. It is often wisely supervised by the metronome, to build in performance into a tempo greater than the one desired for public use. This develops endurance and creates that wonderfully comfortable and satisfying feeling of reserve when playing at the correct tempo. To offer a performance at one's top speed is precarious, to say the least.

Silent Practice

Silent practice is a mental focusing on all the attributes of practice and playing, induced by the absence of altering sounds and distracting muscular functionings. Klavier practice is silent practice, with the muscles executing their duties while the inner sense of hearing supplies the sounds and the tone color. Obviously, the best results are not acquired from practicing silently, or otherwise, when one is physically and mentally fatigued. At all times, short periods of concentrated work are more profitable than long hours of automatic repetition.

Technical Practice

To achieve clarity, velocity, and endurance, begin with the first few notes of a run at a steady rate of speed and then successively add a note until the entire run is included; 2. Reverse this order by beginning with the complete run and successively eliminating each note. Chord passages, octaves, and mordents lend themselves readily to clarification by this means. The advantages of practicing hands alone and in all keyboard registers, and, when physically possible, with hands crossed, are too universally acknowledged to need more than mention.

Negative practice is practicing errors and bad habits to an excessive degree in order to rid oneself of them. A student practices in order to acquire skill and

control, but indulges in bad habits because he is unskilled in them and cannot control them. The reason he cannot control them is because he does not know how he learned them. The fact is, he learned them unintentionally and involuntarily. The speediest and surest cure for bad habits is found in purposeful, exact repetitions of them. Through intentional and voluntary negative practice the student will discover how he learned them and thus, how to control and remove them.

If, in aiming for intelligent practice and performance, a student will hold himself responsible for every detail on the printed page, he cannot avoid growth and success. The average student, even one who uses his eyes only, sees so little on the printed page that he finds himself perfecting faults and inaccuracies, and eventually expending much energy and time in unlearning and relearning.

A teacher must be inchoastly resourceful in devising and organizing practice plans and procedures. The design must always be clear and comprehensive. Never should it be allowed to deteriorate into perfunctory and mechanical drill. "Drill" is not sufficient, nor is it adequate to say "practice this," or "practice that," or "practice this passage ten times," or "practice slowly." In fact, all of these admonitions are quite out of order. There must be instead, conception, action, and criticism. These, coupled with interest and enthusiasm at a high pitch and with the finished performance as an incentive, know no barriers. Nothing is too difficult with enough incentive.

Theodore Presser

(Continued from Page 405)

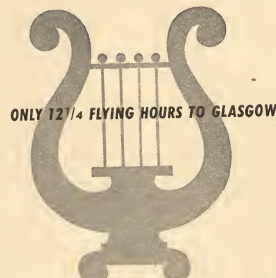
Therefore, in the following pages where "mentor" is mentioned, it refers to some personality who in some way helped to mould Theodore's life. He learned much about business in general, as well as about dealing with the public, from C. C. Mellor. Mr. Mellor also laid much importance upon maxims, proverbs, and the wisdom of the past. He taught many of them to Theodore. When THE ETUDE was founded it was marked every month for years by a column of maxims, a feature which, in the complex life of today might be repeated to advantage. (To be continued in the next issue.)

Fiddle Facts and Fancies

(Continued from Page 417)

did not produce it, there were others who were successful in duplicating it. Impartial tests tend to show that modern craftsmen, imbued with a love of the art and using better tools and materials than the old Italians, can do the same thing. Our point here is that teachers should not be prejudiced against the new violin. At best it is honest, and does not claim to be "old Italian," as did the works of Vukobratovic and others, who had to resort to that stratagem in order to be heard at all. Teachers should listen to and compare violins at every opportunity, for in this way they develop a conception of good tone.

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Are We Music Educators?

World citizenship must also be included as an objective in this field. Are we concerned with it in our school music rooms? Music affords us a magnificent opportunity to become citizens of the world. I wonder why we have not realized our opportunities in this regard. The imagination is staggered at the impact of this

objective, and our relationship to it. It gives to music an aesthetic value not to be dealt with lightly. This is not a Russian, a Czech, a Norwegian, an Italian, and an Englishman, each speaking out of his mother tongue, can gather themselves together in ensemble and, without other preparation, play a piece of music more skilfully than the mastery of their instruments. It is the music of each other's country! Thence they arrive at an in-

The observance of discipline, or shared responsibility, is another related objective that presents itself for consideration. Here we have a concept that is not new, but its ramifications through those being educated in the rehearsal hall. Punctuality and close attention are instantly called for. The observance of discipline. However, these are only two of the many cooperative aspects of discipline. There are many other aspects that are necessary for regimentation. There are others that have a profound effect upon the individual. The observance of discipline is of educating the student to discipline himself through home practice, so that he may have a fuller realization of his endeavor. The observance of discipline, it is our responsibility to provide the integration necessary to parallel home practice with our program of education in the rehearsal hall. It is enough to tell a student that he must practice at home, but he should be shown how to practice. Oddly enough, few music educators ever take the time to do this. The student should be told how to practice at home. This is not a casual studies, and so forth, should be assigned as homework. This is an educational procedure that is both practical and effective. It is a procedure that is set, so that the student may evaluate his progress by a set of specific standards. It is not educationally sound to have the student evaluate his progress against the attainments of a "chair" or a "higher or lower "chair." Surely, the correct administration of rehearsal technique will provide integration at this point.

As educators we must give thought to the teaching of discipline concerning a regard for school property and the property of others. The lack of concern shown by many music students with regard to school equipment and property is a reflection upon the ability of the music educator to educate wisely and well. The disorder found in the average school rehearsal room (music on the floor, instruments in faulty condition and laid away in a hazardous fashion, racks falling apart), is not to be tolerated by the thoughtful music educator who provides for adequate education in this field.

Disciplining oneself to submerge the ego so that the whole may be important is an objective that, correlated to classroom procedures, will make a musical ensemble in the true sense of the word. The point I wish to make is this; that an objective needs to have *planned consideration* if it is to be fully realized in the classroom. Note that I say classroom. I think that if we began to consider our rehearsal halls as classrooms, we might be well on the way to becoming music educators.

Included among the stated objectives of this section must be that of critical judgment. By and large, the young people who make up our musical ensembles go through the three or four years' training received at our hands without acquiring the ability to perceive critically the difference, musically speaking, between good and bad. As educators we decry certain diversive musical influences, yet do nothing to promote good influences. This

Title and Grade	Composer Price
At the Carnival (3)	Williams 30c
Blacksmith's Song (1)	Bordman
Butterflies	Williams 30c
Country Parade (3-4)	Love
Country Gardens	Baines
Dance of the Butterflies	Williams 30c
Dance of the Firebricks (3)	Codman
Dance Ecossais (3)	Baker
Deep River (4)	Arr. Kallman
Deep River (4)	Hamer
Gypsy Life (3)	Wagners
In Old Virginia	Amour
John's Reel	Grann
Jubilee March (3)	Williams
Majesty of the Deep (5)	Hamer
March of the Boy Scouts (2)	Williams
March of the Boy Scouts (2)	Grant-Schuster
May Day Dance	Terry
May Day Dance	Anthony
Off to Camp (2)	Adams
Ours (2)	Matthews
Play the Game (4)	Williams
Processional March	Williams
Processional March (3)	Englemann-Stoughton
Sandal Dance (2-3)	Terry

Buy a Broom (2)	Arr. Ellison
Children's March (2)	Zilcher
Coronation March (3)	Meyerbeer
Country Gardens (4)	Arr. Page
Dance Recousse (3)	Baker
Echoes of the Ball (3)	Gillet
In Old Vienna (3)	Arr. Saar
Jubilee March (3)	Williams
Romance in E-flat (3)	
	Rubinstein-Sortorio
Secret. The (3)	Gontier
Waltz in G (2)	Streabogg

Miner's Dance (4) *Grieg-Bell*
 Ballet of the Ron Bonts (2) *Briggs*
 Children Playing in the Park (2) *Briggs*
 Dance of the Doves (4) *Arr. Saar*
 Dance of the Sunbeams, Givotte (3) *Godard*
 Dance (4) *Arr. Kelterbine*
 Donkey Ride (2-3) *Briggs*
 Fairy Dance, Op. 12 (4) *Briggs*
 Fantasy (5) *Bach-Bauer 1*
 First Waltz in E-flat (4) *Darond*
 Flower Dance (4) *Briggs*
 I Love Thee *Grieg-Bell*
 In Old Vienna (5) *Arr. Saar*
 In the Garden (4) *Grieg-Bell*
 Lollipop Parade (2-3) *Briggs*
 March of Progress (3) *Williams*
 March of the Toys (4) *Briggs*
 Notturmo, Op. 54, No. 4 (4) *Grieg-Bell*
 Pastoral (5) *Platt*
 Pastoral (5) *Martheau*
 Prelude (5) *Platt*
 Prelude and Fugue (5) *Bach-Bauer 1*
 Rain (4) *Briggs*
 Second Waltz in E-flat (4) *Godard*
 Simple Aves (3) *Grieg-Thome*
 Simple Aves (3) *Grieg-Thome*
 Star-Spangled Banner (4) *Smith-Scintoni*
 Strolling Harp Player, The (2-3) *Harding*

Danse Ecclésiastique (3) *Baker 1*
 Gypsy Lisc (3) *Schumann 1*
 Polka de la Reine (3-4) *Wolf 2*
 Polka de la Reine (4-5) *Wolf 2*

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type of education is a matter for pioneer work out of the classroom. In isolated cases, I have observed young people having good critical judgment with regard to music. Where this has been true, I have always found music educators who have been true to the aesthetic spirit which motivates all good music. They have been wise and understanding. Because of this, they themselves were able to reason their way into an appreciation of the aesthetic principles through which we grow into an admiration for good music. Then too, they have developed the gift of communicating this aesthetic

almost as if he were trying to release the reed. This also has a tendency to open up the mouth cavity and eliminate pinching, while increasing brilliance. It should be added that the firm lip cushion referred to is controlled by the muscles of the lip and *not* by using the cheek muscles to pull back the corners of the lips. A slight smiling position is maintained, but if this is carried to excess, it causes muscles to tire rapidly.

An alert observer will notice that some clarinetists who produce a good tone violate some of the points previously mentioned, particularly with regard to the smooth, pointed chin. But a little experimenting will prove that many who play with a poor tone can be helped by close attention to the details enumerated and that a poor tone is never the result of the type of embouchure described.

It is my personal opinion, and it is so stated, that in good embouchure and tone quality are quickest realized during the beginning stages of playing by eliminating the use of the tongue, making attacks with the breath. The action of the tongue tends to foster a soft cushion. The use of the tongue is not soon out of the embouchure and dead tone is established. It also is easier to teach the correct use of the tongue at this time than during the first lessons.

The importance of teaching diaphragmatic breathing to wind instrument players has been emphasized. The importance of other aspects of technique, such as posture, seems necessary. For one reason, this point is all too often neglected in teaching clarinetists.

rhythm of the age that produced a given work. Don't play Bach, Beethoven, Schumann, with a Twentieth Century pulse.

"The goal of truly musical interpretation, then, is to evoke the moment of musical creation, drawing out of a work every shade of meaning, feeling, color and truth that the composer put into it. The fast-and-loud school of technicians miss this completely. They are seemingly contented to reproduce merely the *not* (as speedily and brilliantly as possible) bestowing as little care upon mood and meaning as a machine bestows upon the imitation lace it turns out a hundred times more quickly than patient, pattern-makers can produce it. But here

sense of values to others. Invariably, I found that the young people being trained by educators of this type had developed a like faculty. They were able to discriminate between liking, which is an act of will, and admiration, which is a reasoned judgment. I wonder how many educators have developed genuinely educational procedures in this field? Begin to do so, and the programs that come to my desk will show the record of performances of worth while music. At present they are often filled with music that measured by all standards, has little or no aesthetic value.

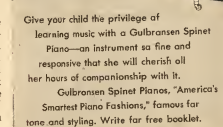
and the result is inevitable: a weak, underfed tone.

The clarinetist needs all the breath he can muster when practicing tones in the chalumeau register. These tones must be practiced daily, attempting to get all the tone possible. This is a fundamental exercise for the development of full, round tone quality. The volume of tone while a player produces on these low tones can usually be doubled and tripled as correct breathing is developed and embouchure muscles strengthen.

While most clarinetists underblow in the lower register, the opposite is true in the clarion register. This causes the barking and piercing sounds so often produced by clarinet sections. The player should get the notion of blowing into a funnel as he goes up the scale—the higher he ascends the funnel the less air he blows into the instrument and the firmer the support of the breath in back of the tone. In the lower register, most of the breath goes into the tone; in the upper register most of the breath stays in back of the tone. The tone of a wind instrument is fed by breath; if it is to grow it must be fed in increasing quantities.

* On the basis of the above discussion, it can be seen that the thesis of this discussion is that the teacher who has a correct concept of clarinet tone quality and the technical training to: (1) Select proper equipment, (2) Develop correct embouchure, and (3) Teach diaphragmatic breathing, will produce clarinetists who play with good tone quality. It's as easy as that. Try it!

made life remains the more desirable. And so does music. That is why more and more people are turning away from the fireworks of agile display, and turning to performances that give them interpretative, evocative revelations of what the composer had to say. The cold London hall was not in the slightest interested in the speed with which I played runs and trills; they came to hear Bach. And that is a happy thing. It enables us to look forward to a not-too-distant time when technique will be relegated to its proper place as a means to an end, and the players and performers will unite in understanding and providing the evocation of musical meaning."



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Playing Around With the Pentatonic Scale

(Continued from Page 412)



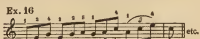
I have my pupils transpose this into all keys, and also make up variants. Here is one which Mr. Wilson uses:



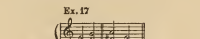
Again, it should be done in all keys, and in minor as well as major. It affords excellent practice for the thumb. Reverse it for the left hand, beginning on Middle C and descending. Mr. Powell adds a chromatic ornamental note:



This also may be reversed for the left hand, beginning on Middle C and descending. Another variant would be:



It might be either preceded, or followed by such enriched cadences as:



Notice the consecutive Seconds in the second cadence.

When one thinks of the composers who

use the Pentatonic Scale, or who add two and six to their chords, Debussy at once comes to mind. Advanced students will find many beautiful illustrations of such effects in his *Reflets dans l'eau*. Doubtless he discovered these fascinating effects by the very process we are advocating; for Mary Garden relates that in the evening after dinner, he would seat himself at the piano and "go tuning." I like to think, for example, that the cadenza at the top of Page 2 of *Reflets dans l'eau* was discovered in this way; that is, seated at the piano, experimenting with the Pentatonic series, he might have tried moving the upper three notes down a half-step:



(Again notice the Consecutive Seconds.)

—and liking the result, he made a whole passage out of it.

Useless experimentation and the use of the natural ear are indispensable aids to the mastery of either harmony or technique. It is also important to begin with the simple, and to go on from there. Thus, we move from the known to the unknown. Gradually, new possibilities emerge; but still the same old fundamentals remain as points of departure, or as the foundation for all future experiments. Teachers should encourage this kind of freedom.

For a piece of medium difficulty, written in the Pentatonic vein, I should like to recommend *Vo. 2* of Frederick Velius's "Three Preludes for the Piano," and for the early grades, *Lotus Petals*, by Albert Seward Tenney.

Recollections of Edward MacDowell

(Continued from Page 411)

that was all a piano meant to the manufacturer; he was interested in the details of producing tones, and in exchanging such banal shop talk, but he had really got nothing of Paderewski's vital message.

I saw MacDowell a few times after I had completed the two years' course. I met him once in his Columbia class room after he had had his dispute with the great Nicholas Marnett, and had resigned. He told me a little about the trouble, but without going into details. The point was that the university did not seem to care, and would not give the necessary credits for musical study. He had hoped to build up a great department, a center of culture, but he had failed.

The next time I saw him was at home, an apartment in upper Elmhurst avenue, or Central Park West, as it has since been named. I had written my first novel, a boyish effort, but it was full of a fine frenzy, and I thought it was marvelous,

and asked MacDowell to read the manuscript. He did so, and I went to get his verdict, and I remember the apartment-house, and the elevator, and the large room looking over the park, and the piano, and MacDowell. He was very generous and kind, and wrote me a few words about the book. I don't remember them, and I shall not look them up, because they might be the means of causing someone to read that boyish effort.

I never saw him again. Soon afterward I read in the papers that his mind had failed from overwork and nervous strain. There was nothing I could do; he needed medical attention, not the admiration of a young student. He died; but he lived on in my memory, as you can see from this brief record. His personality was to me as a bit of radium, which continues to give out energy, and yet is undiminished and imperishable. He was a vital artist, and one does not meet many of them in one lifetime.

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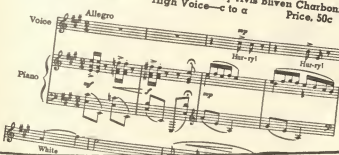
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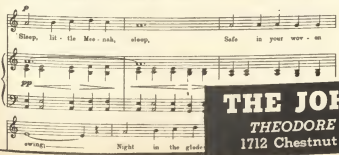
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