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James Francis Cooke

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THE CLEVELAND ORCHESTRA will inaugurate something new in the annals of American symphony orchestras this coming season, under its new conductor, George Szell, it will engage two "apprentice conductors," as assistants to Mr. Szell complete dates for these new positions will be submitted to a rigid examination and will work with the orchestra as "master students," under the personal supervision of Mr. Molić. These opportunities have been made possible through the cooperation of the Kulas Foundation, established by Mr. and Mrs. E. J. Kulas, trustees of the Musical Arts Association which operates the Cleveland Orchestra.

GIAN-CARLO MENOTTI has been appointed to the faculty of the Curtis Institute of Music, Philadelphia, to succeed his own teacher, Rosario Scalero, who is retiring.

LILLIAN MAGIDOW, seventeen-year-old pianist from Los Angeles, has been judged winner in the third annual KFI-Hollywood Bowl Young Artists Competition. She will have a professional appearance as soloist with the Hollywood Bowl Symphony Orchestra under the direction of Leopold Stokowski.

THE UNIVERSITY OF IOWA Chorus and Symphony Orchestra presented in May a program of compositions by Iowa composers. The chorus was directed by Gerald Stark, and the orchestra was conducted by Philip Greeley Clapp. The composers represented on the program were Maurits Krasner, Leon Karel, Marshall Barnes, Wendell Schroeder, and Philip Greeley Clapp.

THE CANADIAN FEDERATION of Music Teachers Associations held its sixth biennial convention on July 1-3 in Toronto. With Mr. Lyell Gustin of Saskatoon, Saskatchewan, as president, the convention program included valuable discussions on subjects of vital interest to teachers.

A "TRIO in Memory of Our Dead Children," Op. 63, by Michael Gnesin, Soviet composer, was given its first American performance when it was played by the Musical Arts Trio in Chicago, on May 25.

PRINCESS ELIZABETH, heir presumptive to the British throne, received a bachelor of music degree at London University on July 10. Princess Elizabeth, who sings and plays the piano, has long taken great interest in music.

THE DALLAS SYMPHONY ORCHESTRA, headed by Antal Dorati, has announced plans to offer a commission of one thousand dollars each year to a composer for a new symphonic work, beginning next season. No indication is given of who will receive the first commission.

ROBERT MENGA, eleven-year-old violinist of North Foxboro, Massachusetts, is the winner of the seventh annual auditions of the Edgar Stillman Kelley Junior Award Competition of the National Federation of Music Clubs. Master Menga is the youngest winner by three years, ever to have won this award.

THE NINTH SYMPHONY of Shostakovich was given its first performance in this country in the program which opened the Berkshire Symphony Festival on July 25.

THE UNITED STATES ARMY is sponsoring a series of concerts of recorded music given in Belgrade, Yugoslavia, which has proved a decided success. At the first concert, a program devoted to recordings of works by Samuel Barber attracted an audience twice as large as the hall could hold.

ELLEN BALLOON, Canadian pianist, has been invited by Helor Villa-Lobos, Brazil's leading composer, to play the latter's new concerto under his direction in Rio de Janeiro, on October 26.

DR. OSCAR WAGNER, dean of the Juilliard School of Music and of the Graduate School, has resigned to become a member of the piano faculty and adviser on curriculum at the Los Angeles Conservatory of Music and Arts.

DR. JAMES ALLEN DASH, musical director and conductor of the Bach Festival Society of Philadelphia, has announced auditions to select several young singers as soloists in the 1946-47 Great Masters Series Concerts, in the Academy of Music. The new soloists selected will appear with Metropolitan Opera stars already engaged for the series of oratorio concerts. The dates of the audition will be announced later, but meanwhile, applications may be addressed to Dr. Dash at 1715 Chestnut Street, Philadelphia 3, Pennsylvania.

BARBER SHOP QUARTETS had their big night in June, when the twelfth annual American ballad contest for barber shop quartets, sponsored by the Department of Parks of the City of New York, was held in the Morgan Library. The quartet Flat Frogs, a quartet of Bronx policemen, won the finals, with the second prize going to the St. Mary's Horse声音. Sigfried Spahn and Geoffrey O'Hara were among the judges.

THE ROBIN HOOD DELL concert season had an auspicious opening on June 24, when an all-Tchaikovsky program was presented under the direction of Antal Dorati, with Carroll Glenn, violinist, and Eugene List, pianist, as soloists. All attendance records for opening night were broken when, with perfect weather, a throng of 12,000 turned out. The soloists stirred the audience to a high pitch of enthusiasm with their brilliant performances. Among other artists scheduled for the season are André Kostelanetz, Oscar Levant, Eleanor Steber, Claudio Arruza, James Melton, Nathan Milstein, Dorothy Maynor, and David Madison, concert master of the Dell orchestra.

THE SEVEN-WEEK SEASON of "Popp" concerts at Carnegie Hall, New York City, closed on June 22, with everyone voting it a most successful venture. Opportunity was given, during this series of concerts, to a number of promising young conductors, as well as other conductors of established reputation, to direct the orchestra, composed to great extent of members of the New York Philharmonic-Symphony Orchestra.

THE PHILADELPHIA ORCHESTRA, during the past season, played to the greatest total audience in its history. The one hundred and seventy-two concerts drew a total of 630,000 listeners.

ERICH LEINSDORF is conducting the London Philharmonic Orchestra this summer in a series of five concerts in London. He will also make several appearances in Holland. On his return to the United States in the fall, he is scheduled to conduct six performances of the Chicago Opera and twelve concerts with the Rochester Philharmonic Orchestra.

THE SEVENTEENTH ANNUAL Chicago Land Music Festival sponsored by The Chicago Tribune which usually draws an audience of 100,000, will be held in Soldier's Field on August 17. Guest stars will be John Charles Thomas and Helen Traubel of the Metropolitan Opera and Edith Mason and Rosa Raisa, Chicago opera favorites. An innovation this year will be an East-West vocal contest, when two Philadelphia singers, Jean Marlan La Roche and David Lloyd Jenkins, will compete with two Chicago singers to be selected before the final contest on the day of the festival.

FRANZ RODFORD, pianist, associate professor of piano at De Pauw University, Greencastle, Indiana, recently gave a series of four Bach recitals at the University, which included, among other well-known works by Bach, the entire two volumes of the "Well-Tempered Clavier."

THE HOLLYWOOD BOWL opened its silver jubilee season on July 9, with a performance of Bizet's "Carmen," under the direction of Leopold Stokowski.

THE MUSICAL PLAY, "Oklahoma," in July broke all records for consecutive performances in New York City, when it gave its 1,405th showing.

THE WORLD OF MUSIC

The Cho r Invisible

HENIO LEVY, pianist and composer, and associate director of the American Conservatory of Music, in Chicago, died in that city on June 16, at the age of sixty-six. In addition to appearances as pianist in Europe, he had been soloist with the Chicago and the Minneapolis Symphony orchestras.

JAMES ALBERT MALLINSON, composer, died April 5, at Elsinore, Denmark, aged seventy-six. He spent seven hundred songs, he had composed orchestral and chamber works.

PAUL KLEPPER, manager of the Foreign and Standard Department of the Edward B. Marks Music Corporation, died in New York City on June 11 at the age of fifty-two. Born in Roumania, Mr. Klepper entered the music business in Paris when a youth, and worked there for leading publishers. He entered the employ of the Marks firm in 1925. Up to that time the firm was known chiefly as a publisher of popular music and Mr. Klepper commenced the laborious task of instituting an excellent Standard and Foreign Department.

Competitions

THE UNITED TEMPLE CHORUS announces the third annual competition for the Ernest Bloch Award for the best new work for women's chorus, based on a text taken from, or related to the Old Testament. The competition is open to American and foreign composers. The winning work will receive an award of one hundred and fifty dollars, with publication guaranteed by Carl Fischer, Inc. The closing date is December 1, and full details may be secured from United Temple Chorus, The Ernest Bloch Award, 670 Woodmere, Long Island, New York.

THE COLUMBIA UNIVERSITY BAND offers a first prize of one hundred dollars to the winning composer of an original composition for full symphonic band. The contest closes November 1, 1946; and full details may be secured by writing to Harwood Simmons, 609 Journalism Building, Columbia University, New York 27, N. Y.

A MUSICAL CREATIVE CONTEST for Youthful Composers of Los Angeles, California, is announced by the Department of Municipal Art through the Bureau of Music of the City of Los Angeles.

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THE ETUDE

music magazine

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THE ETUDE
The Need for Leadership

The greatest of London department stores, "Selfridge's," once wrote the following adroit lines describing the difference between a boss and a leader:

The boss drives his men; the leader coaches them.
The boss depends upon authority; the leader on good-will.
The boss inspires fear; the leader inspires enthusiasm.
The boss says "I;" the leader says "we;"
The boss says: "Get here on time;" the leader gets there ahead of time.
The boss fixes the blame for the breakdown; the leader fixes the breakdown.
The boss knows how it is done; the leader shows how.
The boss makes work a drudgery; the leader makes work a game.
The boss says "Go;" the leader says "Let's go."

From "Boss or Leader?"

In colleges and in schools the teacher who has the qualities of leadership is always conspicuous on the faculty. He is the one who rises to a presidency when the opportunity occurs. We have had contacts with many scores of college officials and college presidents. We never have known one notable president who did not, in addition to his professional training and scholarship, manifest the essentials of leadership very much as Mr. Selfridge has indicated them.

The teacher who is a leader rarely lacks a fine position. In talking with university heads we have always been impressed with the fact that they have far less difficulty in filling the small, poor paying positions than they do in finding suitable teachers to fill the top positions. Of course the same thing applies to business. The men and women who are eligible for peak positions are very, very rare, and this is largely because they have few of the qualities of real leadership.

There is nothing so disturbing in an organization than the individual with ambitions to become "boss," who imagines that he is a leader. Failing in those precious qualities of coordination which bring people together in one splendid, telling effort, to work shoulder to shoulder to accomplish great objectives, the "boss" often becomes a destructive nuisance. Instead of placing faith in others and endeavoring to make them more and more competent, he attempts either to boss the whole undertaking or to subdue others to his will. Such a person almost inevitably fails in the long run, whereas if he had studied the principles of real leadership he might have been a great success.

(Continued on Page 480)
Was Wagner Influenced by Schubert?

by Frank Patterson

THERE APPEARS to be an almost universal desire on the part of musicologists and music critics to search out the paternity, the artistic heredity, which has guided or driven composers forward into new and uncharted fields of creative endeavor. It seems, indeed, at times as if the critics were jealous of the individuality of genius and were endeavoring to disprove or disparage the composer's originality and almost to accuse him of borrowing from existing sources.

It is not in this spirit that we are now delving into the past record of Wagner and the growth of his influence of Schubert. Both were dramatists, and for the sake of an accurate understanding of the problem at hand it is necessary to speak briefly of certain subdivisions of the musical contents of their works.

"Dramatic," as a term applied to music, is not limited to works for the stage. It must be understood to include not only songs of a certain sort, but also purely instrumental compositions, and not alone symphonic poems where a title or program indicates the intentions of the composer, but also any work in which ordinary thematic development gives place to passages of emotional intensity not in keeping with what was deemed acceptable to the sonata and symphonic forms of classic times.

Obviously anything which one writes upon this controversial subject, filled with loves and loyalties, and embittered prejudices, is sure to lead to—say—at least argument. Yet it must be clear to the impartial student that, during all the long period of formal development in music, from the decline of the contrapuntal age to the maturity of Beethoven, the sole preoccupation of composers was music as such—"per se." Just music! There were no side-lights or side-lines, and the laws and rules that were built up were worshipped as basic and fundamental, and anyone who dared to break into upon them was hissed and boosed not only by the musicians themselves but by the public as well.

Vocal music during this period still placed the formal rules above any effort to express the meaning or sentiment of the text. And in this we have the strange phenomenon of two Schuberts: the one devoutly and devotedly attached to the ironclad form of instrumental music, the other, inspired by the words, throwing down in mad haste a wealth of expressionism that amazed Beethoven and brought from him the declaration that Schubert "was destined to become a great power in the world."

That was a prediction which was to be fully justified, but it was not his symphonic mastery that gave Schubert his power, but the simple, untutored genius that we find immortalized in his songs. He was a revolutionist in spite of himself. He was more attached to Mozart than to Beethoven, whom he found sometimes unintelligible. So, too, did the concert-going public in those early days of the nineteenth century, a conservative public accustomed to the gentle arts, averse to any deep emotion which might disturb their placidity.

The Beginning of a New Era

And into this conservative world burst the young Schubert with his Erl King. He wrote it on the day he first became acquainted with the poem, and on the evening of that same day it was tried out at a meeting of a musical society of which Schubert was a member. He was eighteen years old.

Here we find no evidence of premeditation, but we do find a momentary abandonment of the composer's devoted adherence to the classical tradition. It was the beginning of a new era, an era in which the classical tradition was to break down (in spite of Brahms!), in which music was to become more and more an appeal to the deeper emotions. The Erl King—to quote John Fiske—"marked a new departure in the dramatic treatment of musical themes."

That is an understatement, or, rather, only a partial statement, for this setting of the Erl King was the first piece of music to be completely inspired by the text of a poem, to owe its form and content to the form and content of the poem, and it was the first to introduce a basic discord into music as an expression of emotion—"the superb discord where the child cries that the Erl King is seizing him, where G-flat in the voice comes against rising triplets on F-natural in octaves resting upon E-flat in a bar." It sounds natural enough, even commonplace, to modern ears, but imagine the provincialism of 1815, one hundred and thirty years ago, and is it surprising that the publishers would have none of it even as a gift? This was not the drawing room music that was in demand in those days. This musical presentation of storm and death was not in line with the "Nature Pieces" of the harpsichordists at which the aristocratic young ladies, the "Bobby Sockers" of the day, were wont to be deliciously thrilled, being reminded of spring, and adventure—and love!

But musicians were awakened by it; of that there can be no doubt. It was a break in the long tyranny of the classic, just such a break as, in our time, led to Debussy after the supremacy of Wagner. Composers instantly realized that they could not surpass Beethoven in his own idiom, just as, in a later day, they realized that they could not surpass Wagner; and they accepted this new, great power that Schubert introduced into music, the power of color as opposed to line, harmony, and dissonance as opposed to melody and counterpoint, to express phrasing and depths of emotion that no architectural design could accomplish.

This, the Erl King, was written in 1815; forty years later Wagner began the composition of "Die Walküre" with a passage so similar to the accompaniment of the earlier work that it has become the classic example of "borrowing," or "influence," or whatever the kindly or malicious impulses of the individual may be inclined to call it. Here are the two passages, the first Schubert:

Ex. 1

Ex. 2

These two concepts are structurally identical: in each there is a single note "tremolo" above an upward-reservation—neither the one nor the other has any aspects of the storm, not human suffering, and the emotions become almost traditional even in Schubert's day. Human tragedy may result from the storm—but in the Erl King the introduction is followed by the entrance of the Nibelungen (Continued on Page 470)
Helen Hayes occupies a unique position in the theater. Her innate taste and standards have never allowed her to play a part in which she cannot honestly believe; the result of her artistic integrity is that both public and critics accord her an acclaim enjoyed by few others. One looks to Miss Hayes for flawless performances—and something else, a warm sincerity that reaches the heart. On meeting Miss Hayes, one is struck by her complete unselfishness. She looks like a schoolgirl. Her dress is unostentatious, she wears no make-up, and her manner is not especially simple. You talk to her and at once feel relieved of the necessity of "making" a point: she gives herself completely to what you have to say, meeting your meaning almost before you have expressed it. She talks eagerly of her work, not at all of herself.

Miss Hayes was born in Washington, D. C., and made her first stage appearance at the age of six. After completing her studies at the Institute of the Sacred Heart, she returned to the stage, winning stardom at an age when her classmates were still in school. A master of character portrayed, Miss Hayes' best known roles include the leading parts in "What Every Woman Knows," "Cocotte," "The Ladies," "Victoria Regina," and "Harriet." She has toured every part of the country and, by way of the radio, has become a beloved and familiar personality in towns and hamlets that do not get Helen Hayes tours. In private life, she is Mrs. Charles MacArthur, wife of the eminent playwright; makes her home in the country; and devotes much of her time to the bringing-up of her children. Miss Hayes' hobbies include music, and Tito Euliss has asked her to tell what music means to her.

—Euston's Note.

Music has formed an important part of my life ever since I can remember. That doesn't mean that I know very much about it, however! My life with music is rather a sort of friendly relationship. I love it dearly, and spend as much time with it as I can, and find that it delights me as few other things can. As a child, I had violin lessons. I enjoyed playing (more than practicing) and gave it up only because professional demands crowded into my time. When I grew up, I learned to play piano. That came about in a surprising way. George Kaufman and Marc Connelly had written a play for me. It was called "To The Ladies," and gave me the role of a charming Southern girl. It was thought to have a play written especially for me, and could hardly wait to get hold of the script. But before the authors gave me the script, they observed, in a matter-of-course manner, "Of course, Margaret, you'll have to sing to your own accompaniment in the piece." As those alarming tidings were in the course of being made, I caught a bewildered look in my mother's eyes, and so I spoke up before she could. "Certainly I'll play piano," I answered. As we left the theater, my mother asked, "Have you see you start under a handicap," she said: "what made you say you could play piano?" 'The feeling that I will play before rehearsals begin," I said. We went at once to our house, and couldn't find one; and ended by buying one. I began lessons at once, practiced finger-exercises till I could no longer see the notes—and began rehearsals with the ability to accompany myself. Since then, I have never lived too far from a piano.

"The songs for which those accompaniments were needed have a funny history, too. The Southern girl in the play had to sing two spirituals. I had never studied piano, singing, although, like every actor, I had a knowledge of voice production. Still, I never like to leave anything to chance in my work, and so went to a singing teacher to coach my spirituals. The lessons went strangely, and I was singing in six style. Then, one day, our nice colored maid came into the room while I was practicing. 'Scuse me, Miss Helen,' she said, 'but you sing those songs awright: dey don't sound like what I hear.' With that, she came over to the piano, closed her eyes, swayed back and forth with the rhythm of the music, and sang those spirituals— not according to studio rules, but from the heart. That was how I learned to sing them.

The act of music don't reach to the substance of the thing. That substance, to me, is the fact that music touches the human emotions more directly and more profoundly than any other art. And touching the heart is, in the most, perhaps, that any artist can hope to do. Whatever field you happen to work in, you can help people reach their deepest feelings remaining your ultimate goal. In that, of course, all the arts are inter-related. And for the same reason, you find that the most sensitive artists in any given branch, instinctively reach out for the others. I cannot think of a single great actor who is not keenly interested in music. The finest training in any art is a sense of awareness of the others. I know it helps me enormously, as an actress, to listen to the actor opposite me. And, conversely, most of the musicians whom I know find a lift and a stimulus in seeking and reading great plays. The funny thing about my own music training is that I get a much better chance to go to concerts while I am on tour than when I am at home! I live a good hour's distance away from the city and concert halls. But on tour, I'm right there within walking distance of fine performances.

There is a strong kinship between music and acting. The heart and soul of every fine stage performance is rhythm—pacing, tempo, timing. Once you've had training in the pure rhythm of music, you find your self more readily. When you stop to think of it, the preliminary drill-work of the actor and the musician are not very different. Of the two, I think the musician has the harder task! For one thing, his medium is a less natural one, especially in the case of instrumentalists. No matter how innately musical they are, no matter how great their skills, they must at one time or another learn the purely mechanical steps of handling an instrument. Now, the actor works in an entirely natural medium. Certainly, he has to work hard at perfecting his speech and his gestures, but talking and moving are already a part of his natural human equipment.

"Similitudes become more evident once the groundwork has been laid. The actor with a new part and the musician with a new music must set about their tasks in exactly the same way. The first step is—"artistic" interpretation, but a thorough, intelligent, down-to-earth earth of what the content-matter means. The actor reads his script and asks himself, "Exactly what does this character stand for?" Certainly, the words he has to say are there on the page—but the words are simply the audible outgrowth of his personality in all its subtle blendings of love and hate, and fear and hope, of conflicts and traditions, and standards, and faith. It is this complex personality for which the actor probes. Only after he has found it, can he speak the words convincingly. Your constant test is, not what words do I say next, but what meaning is the actor am I to be? Doesn't the musician go to work in the same way? His test is, not which notes he is to sound, but what meaning he is to inspire in people's hearts and minds through those notes. Always, it comes back to the fact that the business of the artist is to make us think and feel.

"Again, the so-called drill-work of the actor and the musician is very similar. Once the over-all meaning needs to be remembered, the actor buoys down to the actual studying of his part. Not memorizing it—studying it! Every word and gesture have been written into a play for a purpose—the purpose of emphasizing that over-all meaning. And so each scene, each speech must be shaped in terms of its relation to the unified whole. Doesn't the musician do exactly the same? Doesn't he explore phrases, continuity, techniques, in order to give back the single, unified meaning of the composer.

"This completely integrated giving-back of the work has no easy task! It requires more than a knowledge of the words. It requires something much more profound. Once an actor has come to know the meaning of his character, he needs to feel this way in order to make that character live; only his voice can guide him in projecting his emphases; and as for patience . . . !"

"The best advice I could give to any young artist is—"
never take anything for granted, and never leave anything unaccompanied. The least effort must be thought out, planned for, drilled. Many plays call for dialect, and then the work practically amounts to learning a new language. As Maggie Wylie, in Barrie's delightful 'What Every Woman Knows', I spoke with a Scottish burr. When people remarked on how 'cleverly I had picked it up', I felt dizzy. There was nothing clever about it, and most certainly no picking up! I studied that dialect for months, working day in, day out, with a Scotchwoman; mastering inflections; working at positions of tongue and lips. I wonder if the actor's ability to learn dialects is not another proof of that innately musical ear which all actors possess?

"I should like to see a wider recognition of the interrelation of the arts, especially in the training of young artists. Would it not be a wonderful thing if dramatic schools included thorough courses in music, and if musical conservatories included training in great plays? It seems to me that rhythm, interpretation, and, above all, the basic understanding of what the projection of art really is, could be made much more fluent and flexible. I have no notion, just yet, whether my children are going to be actors. But they are getting a sound training in music! The boy seems to have a greater feeling for it than the girl, but both take lessons."

"I'm sorry that my own life with music has to remain so much of a touch-and-go affair. I earnestly wish I had more time to practice, to play, to go to concerts, to listen to our own collection of records. And I can think of no greater joy than reaching people through music. Sometimes, when I daydream, I imagine how thrilling it must be just to open one's mouth and sing out and touch everyone, regardless of the barrier of language. Only musicians can do that. I could act in France, I suppose... but Lily Pons can sing French songs to us here and vibrate us sympathetically even if we don't understand a word! One can't have everything, of course. And so my life with music remains purely a love affair."

A NOTE ON THE YEAR 1626 Girolamo Frescobaldi, the most distinguished organist of the seventeenth century, gave an organ recital in St. Peter's, Rome. His first performance there attracted an audience of 30,000 persons. What did Frescobaldi play? What was it he possessed that could draw so large a number of people? If one could solve that problem, it might help to make our present day organ recitals much more attractive and successful.

Many people are convinced that the organ recital is losing in popular appeal, but others do not feel so badly about it. However, it is certainly a matter for serious consideration.

As organists in particular, let us ask ourselves the following question: "Can we expect the ordinary layman to sit through long dry lectures on mathematics, physics, chemistry and so on?" Hardly, unless he intends to make a career for himself, in some business or profession where these subjects are needed.

Let us consider also the drama. Much of Shakespeare is dull and tedious, in the same way as is much of Bach, Handel, Rheinberger, and Reger. We are not advocating "entertainment" or a lowering of standards—not by any means. We do, however, advocate more "careful" and "elastic" thinking on the part of organists generally. Might we also say—a broader and deeper outlook?

To my mind there is far too much Bach, to the exclusion of other composers with whom we could do to hear more. Why must organists strive to impress their audiences with a big Bach work like the Fantasia and Fugue in G-Minor followed by a whole string of Chorale-Preludes, and then possibly a movement or two from a Trio Sonata? Surely one item or possibly three at the outside is ample!

The great need of the organist today is "research" work. He should take "stock" of all the organ music ever written. After that he should use judiciously, and in this connection, the works of all organ composers of all the different schools of organ music. No one school should predominate. Our trouble has been a too preponderant usage of German composers, old and new.

Recently I came across a lot of beautiful extracts from works by eighteenth century French composers. Much of this music was originally written for the clavecin, and some for the stage. Nevertheless, it was good music and lent itself admirably for organ treatment. I refer here to the music of Couperin, Campra, Detouche, Rameau, Lully, and others than the usual. Through research, a similar galaxy of stars could be found in the English, Italian, Spanish, and many of the European schools of music.

Another aspect of the organ recital is the advertising question. How often do we hear it said—"If only we had known more about it." I know of a recital given recently that received little or no advertising and it brought about a dozen people. The next week another recital was given that had received some little "boost," from the local press, and between thirty and forty people attended.

An organist must learn to "sell" an organ recital. He must convince the people in his community or wherever he is giving his recital, that it is something vital and worth while. If he is efficient, energetic, and sincere in this, he is certain to meet with a fair measure of success. Possibly he may do even better than that. Frescobaldi made a success of the organ recital problem, so what about it, we who live in the twentieth century?

Other points which may be helpful and which I have learned from experience are these:

1. Avoid too much music of an essentially sacred character; that is, chorale-preludes, preludes on hymns different from the usual style of music played during divine worship.

2. Endeavor to supply such interesting music that your audience will feel they want to come back for more.

3. Avoid too lengthy a program and divide it into schools of music, or plan it according to types (sixteenth and seventeenth centuries; eighteenth and early nineteenth centuries and modern.)

4. Encourage "request" numbers and do not be too "formal!" Give a short resume or talk on what you are going to play. Say something about the pieces and the composers first. This procedure lends much interest.

5. Try and sense the type of people who frequent your recitals, and cater to them as far as possible.

In conclusion, I believe the organ recital has a real place in the musical life of any nation. It is up to the organist worthy of the name, to see to it that its position is maintained and advanced.

Making Discarded Music Useful by Gladys M. Stein

Most junior piano students go through periods when they seem to forget their notes and stumble in their playing.

One day a ten-year-old boy did this, and on the spur of the moment I took an old piece of music and asked him to write in the name of every note in the piece for home-work during the coming week. At first he grumbled, but the following lesson found the letters written above the notes, and a pupil who wanted to know more things about sight reading.

Since then I have given out many sheets of old music for such work with the result that my students read other instruments as well as the piano.
Why Not Enjoy Elizabethan Keyboard Music?

by C. Wallace Gould

TO US, the Elizabethan period, which has often been called the greatest age of modern times, seems to have been somewhat of an incongruity. The people were God-fearing, chivalrous to women, devoted to the Queen, and willing to die for their country. They condemned a liar and considered honour as worth all. They were hospitable and never neglected the poor. And yet in many habits and customs to which we consider conformance today a sign of a civilized nation, the Elizabethans were most unrefined and disregardful of the rights of others. In his splendid book, "The Elizabethan People" (Henry Holt & Co., New York, 1910) H. P. Stephenson confirms the above with the following illustrations:

"In Nottingham, a man, attacked by another with a stick, drew his knife upon him and stabbed him."

"In Cornwall, one armed only with a knife, slew his pursuers in use with a sword, for want of breath to run any farther."

The Elizabethans were equally callous in their attitude towards the popular sports. Bear-baiting was one of the most popular amusements of the day; the bears chained and English dogs set on him until either portions of the bear were bitten and chewed up or the dogs were killed, in which case new dogs were supplied. Often the bear's eyes were blinded after the fight with the dogs was over and he was kept for an hour. Perhapes 'Father Byrd' himself, probably the greatest of the English composers, may have been guilty, at various times, of playing practical jokes upon, and causing suffering to, his fellow man. When Giles Farnaby wrote "Put Up Thy Dagger, Jemmy" (See "The Fitzwilliam Virginal Book," the most complete collection of Elizabethan keyboard music extant) he might not have been tactfully warning a friend or acquaintance to be a little less careless in the handling of this dangerous weapon? Musicians were men of the times. They were influenced, as were other men, by the customs and manners of the day. This fact must not be lost sight of, when we discuss their music. They wrote current music for living people to meet current needs.

The Origin of the Virginal

Opinions differ as to the reason why the keyboard stringed instrument of Elizabeth's day was called the virginal. Some have accepted the more or less common belief that it was because the virgin Queen Elizabeth played upon the instrument, but, as we know now that virginals were in use before her day, we cannot accept this theory. Others have advanced the possibility that it was so termed because the instrument was used in convents by girls playing hymns to the Virgin Mary. Still others incline to the opinion that it was so named because it was an instrument considered appropriate for girls, the contemporary lute being the more difficult and hence manly instrument. This belief is supported by the fact that in all the engravings and specific places of musical scenes, it is a woman who stands, before, or is seated at, the virginal.

However, as it does not really matter much what the origin of the name was, we will not attempt here to decide any of the various theories that are placed on paper. It is sufficient to say that the terms virginal and spinet have been generally used interchangeably to designate the same instrument, although there are some who maintain that the virginal is an instrument differing in form from the spinet, the virginal being rectangular and the spinet in the form of a harp laid in a horizontal position. With both instruments the tone was produced by the plucking of the string by a quill attached to a piece of wood called a jack, rather than by the action of a hammer mechanism such as we find in our modern pianoforte.

Shakespeare, in an often quoted sonnet says:

"To thy sweet lips my lay confounds, Do I envy those jacks that nimble leap to kiss the tender inward of thy hand."

It is certain that the virginal was a popular instrument in the fine homes of the time and expensive materials were used in its adornment. There is a spinet extant in the Victoria and Albert Museum, London, which is supposed to have belonged to Queen Elizabeth. It is of the hexagonal Italian type and has a compass of four octaves and a fourth with a short octave; it has the usual one string to each note.

Her Majesty evidently spent a considerable amount on music and on her royal musicians besides the uniform suits which she bought for her trumpeters, fifers, drum players, and so forth, we read of several warrants "for the delivery of crimson velvet for covering, lining and ornamenting of the Queen's spinets and virginals and for the payment of covering with velvet four pair of regals, and virginals and for ornamenting the same with gold and silver lacquer; for covering and ornamenting divers virginals with green velvet, and levant leather, and for iron work for the same; for a wooden box lined with velvet for a pair of virginals and so forth." (See Henry De Lafontaine, "The King's Music," Novello 1909).

Evidently the Queen liked to keep her virginals in good repair and in fine appearance. We know that she was a skilful player, for Sir James D'Affry, who acted as ambassador between her and Mary, Queen of Scots, relates the following little conversation which occurred when Elizabeth demanded to know whether she or Mary excelled in music, and other womanly qualities:

"Then she (Elizabeth) asked what kind of exercises she (Mary) used. I answered, that when I received my dispatch, the Queen was lately come from the Highland hunting; that when her more serious affairs permitted, she was taken up with reading of histories; that sometimes she recreated herself in playing upon the lute and virginals. She asked if she played well. I said, reasonably for a Queen. That same day after dinner my lord ambassador drew me up to a quiet gallery, that I might hear some music (but he said that he durst not shew it) where I might hear the Queen play upon the virginals. After I had hearkened awhile, I took by the tapestry that hung before the door. I entered within the chamber, and stood a pretty space hearing her play exceedingly well. But she left off immediately, so soon as she had turned her about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand; alleging

AUGUST, 1946

"FORWARD MARCH WITH MUSIC"

"COME FROM THE FIRST MUSIC PRINTED FOR THE VIRGINALLS This was also the first engraved collection of English piano music."
Do You Want to Become a Radio Singer?

From a Conference with

Reinhold Schmidt

Secured Expressly for The Etude by Walter Follett

Reinhold Schmidt was soloist on the Carnation Contended Hour for fourteen years. He is a leading teacher of voice at the Chicago Musical College and is soloist at the Kenwood Evangelical Church, Chicago. He does considerable oratorio work and has a heavy schedule of concerts yearly.—Eaton's Note.

The difference between a fine musical instrument, and a poor musical instrument is determined by the balance of these three elements. If the muscles that are to take care of vibration are being used as muscles of power, the whole musical instrument will be thrown out of balance.

Faulty Production

No doubt you have watched a singer's face and neck become purple when taking a high note, and have wondered why this could happen. The singer is using the muscles of the neck, and the throat which is the seat of the vibrating organ, to produce power. The teacher's problem is to get all of the muscles of singing to do the function that is intended for them. The problem of singing is as simple as that. Make every muscle do its allotted work, and not the work of some other muscles.

A vocal student once asked me what I meant by an open throat. I told her that an open throat is nothing more or less than a relaxed throat. The minute a more or less than a relaxed throat, the student a singer consciously tries to open his throat, he usually strains the muscles of his throat and consequently closes it.

The remarks in this article up to this point, are merely the fundamentals that a teacher should spend several years trying to teach his pupils. Some of them will never master these vital elements, and some of them will never gain complete control of them.

Voices are individual, and each one presents an individual problem. Emphasis on these problems will vary with every student who comes into a studio. I may teach one student to do one thing, and the next student, I may tell just the opposite. Some voices are hard and brittle; they must be loosened, and warmed up, while others are so relaxed that there is no drive in them; these must be given an opposite treatment.

With any student who has an adequate vocal instrument, it should not be a life long process of grind and drudgery in order to gain the muscular controls mentioned. If you feel very strongly about this point, and want to emphasize that singing is a matter of muscular coordination.

The first requirement that one must have to become a singer is a naturally good vocal organ. We are not all born with a voice of Chaliapin, Caruso, or Melba, so we must have intelligence, sensitiveness, personality, and preparation.

Intelligence and Sensitiveness

We might say that intelligence and sensitiveness are inclusive within each other; but intelligence is of the intellect, while sensitiveness springs from the emotional side of the individual. Any person who has the desire to become a musician must have a better than average intelligence because music is a fine art, and the successful artist is generally a person of superior intelligence. From the psychological standpoint, an artist must know how to lead, he must know how to sway others, and bring a large group of people enjoyment.

By intelligence, we mean intellect in the psychological sense.

Sensitiveness is intelligently controlled emotion. The singer who so loses himself in a song, that he fails to master his own emotions, is not controlling them intelligently. He must have that ability to feel what the composer felt, that ability to serve the marriage of the words and the music that they become one. Then there is sensitivity in terms of musical phrasing. Some singers naturally feel the turn of a phrase, and others cannot sense it at all. Sensitive phrasing is an innate thing.

I try to tell my students that the really sensitive artist never feels that he is bigger than the song he is singing. An artist can take the most insignificant song and make a little masterpiece out of it. After all it is the song that is the all-important quantity. If the listener's attention is drawn to the performer instead of the song, he has missed the point in his art. It is a much greater compliment to be told, "That was a beautiful song," than "You sang that song beautifully."

Personality and Preparation

Now let us consider personality which is the attribute that creates an immediate feeling of sympathy between artist and audience. The singer should have a temperament, a gracious attitude of familiarity. He should be able to arouse the impression that he is over confident. The physical attributes of neatness, and good looks, are very important, but personality that radiates from within.

Considering the preparation for a vocal career, no one should consider himself a professional until he is. We are constantly "reading such criticisms as, "If he vocalizing for years, but he has never learned how to the literature in all of its forms, of course we all edge of musical literature, because it is such a vast subject.

The singer should have a reading acquaintance with the four important languages, French, German, Italian, and English. If an artist, however, does not have a that this, in itself, is no reason why he should refuse recitals in English, and they are most successful with success from a remunerative standpoint. In addition to to be, for remunerative success, much aggressiveness on the part of the aspirant, and good luck or good fortune, and cultivate their..."
Tune Up, Neighbors!

by Doron K. Antrim

MEMBERS OF THE BRYN MAWR MUSIC GROUP

AUGUST, 1946

"FORWARD MARCH WITH MUSIC"

Dr. A. Pepsinsky, formerly of the Berlin Philharmonic, stopped repeatedly for ragged phrases. Passages were worked over to the point of perspiration. This insistent pushing struck me as rather rough on amateurs and I asked the conductor about it later. "They want it that way," he said, "just like a pro rehearse. When I first came here I thought I might have to go a little easy. But they complained, craved a real workout. So they got it. They're anxious of course, to see results. So we make a record when they begin a piece and another after they've practiced. The improvement is striking and they're tickled as kids."

Mostly for Fun

During a pause for refreshments, I asked the M.D. from several towns down the line why he came. "Mostly for fun," he replied. "And it's a catharsis for the strain of my work. Waiting to come in on the fourteenth bar, I have no time to think of the daily round. Then too, it's a chance to see Kimball's conducting for the stars. We don't always score, but we aim." A woman confided how she persuaded her husband to come to one of the rehearsals. "He listened for a while, she said, then wandered off. When it came time to go, he was nowhere to be seen. I found him finally in an upstairs studio, sleeves rolled up, dabbing water colors on paper with other kindred souls. I could hardly tear him away. Now we're both crazy; he about painting, I about music."

Small groups are special favorites at the Center. This is easy to understand, since room music has been the traditional indoor sport of musical amateurs since the distant age of lutes and lyres. Then, too, the players get more opportunity to shine individually than in the orchestra. The Center encourages small ensembles by making it easy for lone players to get together. A card file is kept of the people of the community who play instruments. A clarinetist, for instance, phones for a hook-up. He is told of other nearby players, how to round up a possible ensemble, and what music is available. The group will meet at the Center, get started, then go ahead on its own steam.

Almost any request for a musical what have you is welcomed here. Fill-in players are provided. Recently some French sailors wanted an accordion player. He was found in a sort order. Groups are furnished to liven up entertainments and parties.

Other Activities

The two-piano group was launched during the war. Some families living in and near Bryn Mawr moved to smaller quarters where there was no room for grand pianos. So the Center found itself host to nine pianos. This gave the music director, Clare Ray Ford, an idea. She paired the pianos, put them in different rooms, and invited pianists to come and play two-piano pieces, a privilege rarely afforded amateurs. The timid ones retired to the third floor to try out simple duos behind closed doors. The bold ones tackled anything from Bach to Stravinsky's concertos. Now they meet regularly, select music, and pair off.

Music is not the only activity at the Center. I dropped in one afternoon on an adult painting class presided over by Kimball, who is really an art teacher with music as a hobby. Most of the class were doing varied subjects from memory. On a large canvas a cleric was trying to depict some ships in a harbor fog. Every time I glanced his way, he was scraping off large hunks and beginning again. When the others started trekking home for dinner, he stayed behind.

Mr. Kimball kept urging (Continued on Page 475)
Coming Inviting Radio Programs
by Alfred Lindsay Morgan

The NBC University of the Air continues to be a source of unusual entertainment and of musical enlightenment on Thursday evenings from 11:30 P.M. to midnight (EDT). The programs of late have been entitled "Concerts of Nations," and the music heard one week might be from some corner of Europe and the next from the Orient. "Concerts of Nations" is actually a new series of programs prepared by Gilbert Chase, who gave us the interesting series of broadcasts on musical form during the winter season. It is a summer offering, presented as a part of the NBC United Nations Project; the programs will stress the international unity of music and will feature characteristic native music of United Nations members. Frank Black, NBC general music director, is the regular conductor of the NBC Orchestra, heard on the program, and the well-known critic Samuel Chotzinoff is the announcer. Several concerts of Latin American music are planned. They will be under the direction of José M. Velasco Maldina, Bolivian conductor and composer.

The new RCA Victor Show, starring Robert Merrill, baritone, with a thirty-six-piece orchestra directed by Frank Black made its debut on Sunday, June 2 at 4:30 P.M., (EDT). Merrill, who possesses one of the finest voices in America, proves to be singularly gifted in shifting from light to classical modes of music. Actually the program is named "The Voice," a title bestowed on the "music America loves best." This is chosen from light opera, musical comedy, and grand opera. In pursuing the idea of presenting the music "America loves best," the program each week will include selections chosen by an American family. The story of each family will be part of the script. Ken Banghart is the announcer who tells us about the musical selections and the family that chose them. Merrill, who got his first professional boost when NBC signed him as a staff singer, made his symphonic opera debut this past season and was immediately acclaimed. This program aims to preserve a continuity by having the music of the show unbroken, the selections being blended into the announcements with musical bridges.

Eileen Farrell, the youthful prima donna of the Columbia Broadcasting Network, has been delighting her radio audiences on Mondays of late (11:30 to 12:00 midnight, EDT) with operatic airs and art songs. Miss Farrell is also heard in the Family Hour (Sundays, 5:00 to 5:30 P.M., EDT—Columbia network) along with the baritone Earl Wrightson. The latter part of the program places the accent on lighter fare, but it has the added attraction of Grace Moore and Al Goodman and his orchestra. Recently, Thomas L. Thomas, the baritone, replaced Mr. Wrightson who was hospitalized unexpectedly for an appendectomy. Both baritones are extremely happy in the broadcast. Miss Farrell, who is a radio personality that continually surprises us with her versatility.

Returning from Hollywood recently, Bernard Herrmann took over the podium for the Columbia Broadcasting Symphony Series on Sunday (3:00 to 4:00 P.M., EDT). These programs replace the winter concert series of the Philharmonic-Symphony Orchestra of New York. Herrmann is one of the best program directors, and one is almost certain to hear a program of the future that might well be popular. Herrmann is also back conducting the orchestra on that unique and highly ducing the orchestra on that unique and highly

appreciative series known as Invitation to Music, which the Columbia Broadcasting presents on Wednesdays from 11:30 to 12:00 midnight, EDT. As in the past, Mr. Herrmann is scheduling some rarely heard music on each broadcast—a work, for example, as the Chausson Concerto for Violin, Piano and String Quartet, which was played on the evening of June 11. "Chausson is almost inevitably identified in the mind of most music enthusiasts," says Mr. Herrmann, with his Poème, for violin and orchestra, or with his Chopin's Piano Concerto number one.

There is another chamber music program, featuring the Fine Arts Quartet, a group of musicians associated with the American Broadcasting Company's New York station WJZ, which is heard from 11:00 to 11:30 on Sundays, EDT. Each week the ensemble, which comprises Leonard Sorkin and Morris Morovitzky, violinists, Shappir and Leithoff, viola, and George Gershaw, cellist, performs a single work. Sometimes, it is a quartet of the classical school, like the Mendelssohn Opus 12, or again it may be one from the modern school.

This same network has another Sunday program called "Sunday Strings" (12:30 to 1:00 P.M., EDT), which is very popular with those who like their musical fare on the sentimental side. The excellent string ensemble is directed by Ralph Norman, and the soloist is Nino Ventura, tenor, who sings ballads that have long been favorites of everyone.

American Broadcasting has yet another program which is of interest in its presentation of unusual guest artists and conductors and also for the fine quality of the musical items. This is called "Saturday Concert," and is heard from 5:00 to 6:00 P.M., EDT.

And last, but not least, is the concert of the Boston "Pops" Orchestra, which has taken over the spot occupied by the Boston Symphony broadcasts during the winter (9:30 to 10:30 P.M., EDT—Saturdays). Arthur Fiedler is the vital leader of these concerts, and he too presents various soloists to lend variety to the proceedings.

For the third successive year, Arturo Toscanini was named "leading symphony conductor" of the air by the magazine Musical America. His production of Puccini's "La Bohème" with notable soloists and NBC Symphony Orchestra was selected as the "outstanding musical event of the year." We concur with this opinion. Never have we been as thrilled with any musical event in radio as we were with those two broadcasts of "La Bohème." Telephone Hour soloists Marian Anderson, Helen Traubel, and Maggie Teyte won honors in the "frequently heard woman singers" classification, and Jascha Heifetz, Fritz Kreisler, and Robert Casadesus in the Instrumental classification.

Invitation to Music, spoken of above, won first award this year from the Institution for Education by Radio, under the sponsorship of Ohio State University, "for its effort to bring worthy but seldom heard works of the radio audience appreciative of more than the usual fare in the field of musical literature to that portion of the audience that numbers in the millions." The Institution for Education by Radio, which is under the auspices of the National Association of Broadcasters, has given its annual awards to the most outstanding "in those things which help the radio to become, in the words of its founder, Mr. Charles A. Wadsworth, "a wonderworker of the future." The awards were given to those radio programs which have "done the most to advance or elevate the standards of the medium." The "institutions of the air" which received the awards were "Telephone Hour," "Pops," "Music Appreciation Hour," "Invitation to Music," "Saturday Concert," "NBC Symphony Orchestra," and "VC Hot Jazz Club." The "institutions of the air" which received the awards were "Telephone Hour," "Pops," "Music Appreciation Hour," "Invitation to Music," "Saturday Concert," "NBC Symphony Orchestra," and "VC Hot Jazz Club."
The Etude Music Lover’s Bookshelf

by B. Meredith Cadman

very last chapter there is the ridiculous story of the player in the Philadelphia Orchestra who had never missed a rehearsal and who had never been late. Finally came the day when all of the members of the orchestra knew that the player was about to become a father for the first time. Surely, on such an occasion he would want to be with his wife at the hospital! The rehearsal began and there the player sat, in his usual place. The symphony

music in the home

“Fun with Music.” By Bigmund Spaeth. Pages, 64. Price, $1.00. Publisher, Greenberg.

The prolific Dr. Spaeth comes to the front again with a collection of short cuts to learning to play tunes on the piano and the ukulele, and how to do musical tricks and stunts. He gives fifty-seven thumbnail sketches of famous composers; a music quiz; the words of forty-two best known songs; the stories of twenty-one grand operas; and finally, a six page dictionary of music—all in sixty-four pages.

From Poodle Dog Cafe to Carnegie Hall

“DUKE ELLINGTON.” By Barry Ulanov. Pages, 322. Price, $3.00. Publisher, Creative Age Press, Inc.

Ever since Samuel Wooding took what he claims was the first jazz band to tour Europe in June, 1924, and kept his talented group of colored players touring over all of Europe and North Africa for eight years, American Jazz, with various European deflections and additions, has been universal. Starting everyone knows, with the telling and original rhythms of the deep South, American Jazz and Swing and Boogie-Woogie now embrace arrangements of tunes from all nations. The classics have been transposed and have been transformed to the Swing Band treatment until Bach, Mozart, Chopin, Wagner, Tchaikovsky may now be heard in millions of homes in tonal Jacob’s coats of many colors.

The most sensational true leader in this field is Duke Ellington and those who make a hobby of Jazz will find in the new biography of this genius much that is strikingly interesting. His mother was musical and in his youth “Duke” worked after school as a soda jerk. He is the Washington “Poodle Dog Cafe,” where he formed his first orchestra of six players. Gradually he succeeded in forming “a name” orchestra of unusual individuality, which has toured extensively in America and Europe, meeting with exceptional receptions everywhere. Ellington thinks for himself and has given his organization a quality of originality which has placed it in the front line of jazz bands.
A mature man at twenty-four can be helped by only one person, I think... Himself... At fourteen or even seventeen it may be possible to live in a dream world, but at R. V.'s age, he must face reality. Although I do not pretend to play as a professional composer, and do not know the extent of R. V.'s talent, intelligence, or pianistic aptitude, I, like all other professional musicians, must warn him of the overwhelming difference between studying music for one's life work, and learning to play the piano for pleasure. The gulf between these two objectives is so deep that I often hesitate to advise people with talent and years of good training to study music professionally. If I knew R. V. personally I would be almost certain to counsel him to try to be happy holding down a job and taking piano lessons from the best available teacher on the side, practicing only one concentrated hour in the evenings (longer of course during week-ends), getting more and more of a knack for the instrument, each year becoming more skilled in interpreting the immortal compositions of the masters for his friends and himself.

Why not be content to follow in the footsteps of two of the finest scientists, engineers, doctors, mathematicians, and business men who play the piano because, as R. V. writes, it makes them feel happy and comfortable? I'll wager, too, that these men love music and piano playing more than any gift given and competent but sour and disillusioned professionals who regard music as a business, not an art... So, I hope that R. V., like thousands of other music loving men and women will practice and study seriously in order to play as beautifully as possible. If he has no other hobby to compare with music for the inner satisfaction and peace it brings.

It is much more national and sensible for a man of twenty-four, who has had virtually no training to keep the piano as a stimulating release, an emotional safety valve and spiritual nourisher, than to embark on years of suffering training toward a career he is likely to compete with long later and make his experience an excellent professional. I know of no accredited music school willing to offer a scholarship to R. V. However, he would find it necessary to work for his studies, room and board, and study hard and work under good teachers. I want very much to go to a music school, but I do not have the money. Is there any school where I could go and where I might work to pay for my studies and board? To me the piano is my best pal and friend.

I feel very warm and good inside whenever I see a piano. I feel I could burst just to touch it, for I love a piano. I know I will learn to play it, if given the chance to really study. At present I have to work all day, and am only able to practice about two hours after work. If I could be in a school studying all day and all night if necesary, I know that I could achieve my goal, to play as great a part of the masters as it should be. Do you think you can help me?

—R. V. California

The Teacher's Round Table

Conducted by

Guy Maier
Mus. Doc.
Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words

A Student in Reverse

What shall I do about a young lady who is left-handed (as am I) but who also writes up- looks much on musical coordination which hampers of materials for her has been "Little Handy", a scale practice. She is an honor student in school, but somehow I feel that I have failed in my approach.

Yes, but if in addition to being left-handed she is also a color blind—when the notation of both music backwards, too—that would be the worst of all she needed to do would be to turn topsy-turvy, and then read the something new, wouldn’t it? In such a case all she needed to do was to return to the bottom right side—presto! she’d be a wizard.

But seriously, your girl’s problem is a slighter. She is probably an example of which is this: Most persons are either right-eye or left-eyed, one or the other impressions are recorded on both sides most person one side soon becomes the dominant. This dominant side learns to patterns result when... Cross motor and in a dominant side (sounds quit this is the case). One is determined by inheritance, the other right-eye only one pre dominant only left handed, the other right handed, still another right-eyed and...
Technic—Basic Need for Good Playing

A Stimulating Factor in Velocity Work

by Frances Taylor Rather

The purpose of this article is not to discuss the advantages or the disadvantages of any one specific method of technic, but to emphasize the need for a sound technical foundation as the basis for good piano playing, to stress certain important points, and to offer a few suggestions which should serve as aids in technic building, and thus pave the road to fluent execution.

The technic function should include, not only mechanical drill work, but also hand and arm organization, slow practice, regulated tempo, rhythm, suitable fingering, and, with all (this is important), coordination of thought and fingers.

In the work of technic building, such fundamentals as good hand position, weight, relaxation, rotary motion, other motion habits, and various touches, are principles of prime importance, to be dealt with by the individual teacher—principles requiring concentrated and extended drill by the player under the guidance of a competent instructor.

There are varied and conflicting opinions regarding the value and employment of technical exercises. Some teachers advocate technical drill from the earliest stages of study, while others think it best to defer such work until later stages of advancement. However, whether it is given in early or late stages, technic should be accorded a place among the major essentials of piano study.

Mechanical Drill Work—Hand and Arm Organization

The marvelous playing of world-renowned pianists who are sturdy disciples of technic, and the successful performance by students of eminent teachers, who are likewise staunch devotees of sound technic training, surely offers convincing and enduring proof (if proof be needed) that a thorough technic foundation is the basis for stability and fluency in piano playing.

E. Robert Schmitz says: "One cannot put too much stress on fundamental training to establish rules that will not induce bad habits in piano playing; both from the mechanical and the physiological standpoint. Freedom of feeling which also means freedom of musical conception should be created, leading to pleasure in playing the piano. Technic must be learned first, eliminating the feeling of constriction.

José Iturbi says: "The basis upon which piano playing rests is technic. To be sure, technical display for its own sake is valuable—but on the other hand, finger facility is the only channel through which an inner musical conception can flow into living music. Where the future of a real pianistic talent is concerned, I advocate the strictest possible adherence to finger exercises during the early years of study." Iturbi speaks of the mechanical foundation which he stresses as being "a matter of technical resource, of capital—something that must be there, after which it can be drawn upon for any expenditure of finger facility." He further says, "And that kind of technical foundation can, to my mind, be built only by the regular, continuous practice of exercises." But he specifies that he does not mean that the young player should practice "fingers only." "He must also practice music," says Iturbi, "since music is what he will ultimately play.

In the matter of hand and arm organization, many individual teachers employ their own ideas and methods, and some originate exercises for their own particular students. There is one phase of technical equipment, however, included under hand and arm organization, that of finger equalization, which should be incorporated as a paramount part of any method. Slow practice, weight technic, and controlled relaxation are a foundation for finger equalization and should be practiced with special accent on the weak finger tones (fourth and fifth; particularly the fourth) is an excellent means for securing smooth playing, evenness of tone, and clean articulation. The natural, or normal accent can be readily regained after the temporary displacement by the accent shift.

Among the many published exercises that are useful for the purpose, nothing has been found technically superior to the Czerny Velocity Etudes. These not only provide fine material for technic building, but many of them, when worked up to a rapid tempo, serve as attractive and acceptable numbers for use on recital programs.

In speaking of finger development, Iturbi says: "The student who really studies his way through the successive books of Czerny will find his fingers becoming stronger; he will also leve off the disparity between naturally strong and naturally weak fingers." And elsewhere he says: "Czerny is the sum of all other exercises that the student could possibly practice, for all of the fundamental stages of the piano. But Iturbi stresses the fact that the mere playing, but the purpose of the drill, must be always kept in mind.

For independent finger action, the study of Bach also provides excellent material. The gifted young pianist and technician, Hilde Somer, has been termed "the greatest of women musicians," stresses the study of Bach for "firm basic foundation for all styles." She says: "I firmly believe that a thorough grounding in Bach will provide a secure approach to all problems of playing."

Slow Practice—Regulated Tempo—Rhythm

A widely recognized, yet deeply regrettable problem confronting the piano teacher is found in the inferior quality of student performance through persistent, though futile efforts at forcing speed. Such efforts entail use of expenditure of time and mental emphasis with carelessly executed, erratic execution as result. Hence, the would-be-facile player, with weak or undisciplined technic, unstable practice habits, and lack of preparation, through his ill-chosen course of procedure, meets with meager results as a fluent performer.

The habit of attempt at speed beyond ability is often due to a feeling of uncertainty or uneasiness, or what might be termed nervousness. Such tension is frequently induced by a conscious sense of inadequate preparation, which acts as a propeller, and mistakenly urges the player on. Another frequent cause of forcing speed (often exhibited by juvenile players in the presence of listeners) is an uncontrolled desire to show off, which is subconscious wish to do real playing that sounds big and hard; and so, in many such cases, great effort is made to "put on an act." But, whatever the cause, the habit is one that should be curbed from its earliest symptoms.

The speedometer should ever hear in mind, that, just as a plant does not attain its growth over night, neither can speed come with a sudden bound. The increase must be a gradual process, with slow practice as the starter, for it must be remembered that slow practice is a dominant and necessary factor in the approach to good playing. To the one who acquires speed readily, if his technic and the quality of his work warrant an increase with less slow practice than many require, we should say to be thankful for the ability and use it. We know that the short road is always a welcome one, and if that road be a safe one, by all means “eliminate the curves,” and make the short cut.

Here a plea for the metronome will not be out of place. Metronome practice need not be regarded as monotonous drudgery, for real interest can be derived from the process of watching the gradual increase in speed, and thus noting progress through its use. Observation is sometimes made to the metronome, because of the belief that its use causes the playing to be mechanical. No such opinion or fear need be entertained, for we want and work for rhythmic playing, and that is what the metronome helps to give through its excellent service in steadying and regulating the tempo. The artistic and superior performance of pianists who have been “brought up,” so to speak, on the metronome, should recommend its use. Also, many of our best teachers are strong advocates of metronome practice; and surely that should be an additional guarantee.

The Metronome and Scales

The metronome is not advised as a steady practice mate, nor for all styles of composition, or all stages of advancement on the composition being studied; and for some purposes, its use cannot be even considered. It is recommended especially for the practice of scales, arpeggios, and other forms of velocity work, and for some complicated rhythms, at least until the tangles are unraveled. In its particular domain, the metronome can be relied upon as an unfailing safe and dependable guide.

The study and practice of scales and arpeggios should be classified as a supplemental part of the daily practice schedule. Aside from its harmonic value and relation, scale practice is needful because of the skill it brings in playing facility—a faculty much needed in the execution of frequently occurring scale passages that have an important place in the pianist’s repertoire.

The Word of the Masters

No stronger testimonial to the practice of scales and arpeggios can be given than the following from music Masters, new and old, who have already been quoted in an article entitled “Foundation Exercises for Scale Playing” by Alfred Calvin (one of a series of foundation articles, published in earlier issues of The Erin Music Magazine). The present writer takes the liberty of including them here:

"Do you ask me how good a player you may become? Then tell me how much you practice the scales."—Carl Czerny.

"Scales should never be dry. If you are not interested in them, work with them until you become interested in them."—A. Rubinstein.

"During the first five years the backbone of all the daily work in Russian music schools is scales and arpeggios. The pupil who attempted complicated pieces without this preliminary drill would be laughed at in Russia."—Josef Lhevinne.

"Few artists realize the beauty of a perfectly played scale and too few teachers insist upon it."—Sigismund Stojowski.

"I reiterate with all possible emphasis that the source of my technical equipment is scales, scales, scales. I find their continued daily practice is not only beneficial, but necessary."—Wilhelm Bachaus.

"The experienced teacher knows that a fluency and an ease and a general..." (Continued on Page 475)
Every Music Lesson Is Expandable
by Dr. Thomas Tapper

The uninflated toy balloon is a dead, inert thing. But a boy looks upon it not for what it seems to be but for what he knows it can make of it. He breathes into it and it takes on form—the beauty of rotundity. It gleams and glister in the light, iridescent. The boy has brought it, as if by magic, into the world of delightful color and motion. For its inherent (and this is the important word) expandability has lifted it from a flabby mass to an airy, fairy loveliness.

Now, let us see what this quality of expandability is capable of doing when it is made to inflate a child's imagination in music, so to speak. It is a lovely thing to watch when it has become inert in the presence of something to do that it does not know how to do.

I was privileged to attend a half hour lesson period in piano playing which, by the magic of resourcefulness, spun out an hour full of fun and revelation. The pupil was a boy in his early teens; alive, alert, keenly interested in everything in his environment. On this particular morning, however, he was in a frame of mind not restful. The technical factor of his lesson had to do with the tremolo octave. He made a poor job of it, even at a slow tempo. His octave tones alternated more like the rumble of a truck on a rough road than in swinging consonance. Fortunately the teacher, too, was alive and alert. And she knew exactly what to do.

"Paul," she said, "have you ever listened to thunder when it begins far, far away and very softly? Then it works up more and more until it comes to its loudest crescendo? Then it begins to fade away into the same softness with which it began." At this point Paul was alert not only with two ears but with a pair of questioning eyes. The flabby balloon of his lack of interest was being breathed into by the living breath of dawning understanding and curiosity.

The teacher went on: "Let's try to imitate the rolling thunder, first softly, then making it louder and louder and then let it disappear." She placed the fifth finger of the boy's left hand on the lowest C and the thumb on the octave above. "Now," she said, "go ahead, make it thunder just the way you have heard it. Do it your own way."

A Continuing Miracle

The demonstration was a success. Awkwardness fell away from the boy's hand and an interest in making the movement perfect was awakened. Then the teacher built a scenario by which Paul could manipulate the tremolo octave not only to imitate thunder in the bass of the piano but rustling leaves and ringing bells in the upper register. The boy was experimenting, trying to apply a pedagogic fact.

We conclude, then, that a pupil may be utterly cast down by an assignment he does not understand. But once his purpose is so presented that it arouses his curiosity, the interest he feels will find for him a way into it and so make it expandable. He will experiment with it, do things with it and, best of all, make discoveries with it. When a teacher can produce that result, educational training at her hands becomes a continuing miracle for the simple reason that efficient and distinctive instruction always proceeds from the understanding heart and not from the ego or from a passing fit of bad temper.

Came another day and another teacher. And with them the case of a pupil left to handle an assignment without benefit of direction or scenario for procedure. By scenario I mean a lead or a spur to the imagination by the suggestion of which it is made to roam in the right direction. It seems to be a basically natural interest to "see" things when making or listening to music. To catch the spirit in that fact is a great pedagogic help. One goes a long way with its impulsion even with pupils of little talent.

In this second instance the pupil was a young girl who had been given for the week's lesson report the composition by Rimsky-Korsakov entitled Sheherazade. The reader will recall its dreamy atmosphere, the quiet, well-nigh monotonous recitative of a droning, sing-song voice. Add to this the fact that no cadence (it is in four-four time) falls on an accented beat, each phrase reaching its conclusion on the fourth beat, and with all of this one has an atmosphere.

By one of those guesses, after which human kind tries to do so many things, the young girl had worked for a week from the assumption that Sheherazade might be a foreign language variant of the word scherzo. One does not play Sheherazade as a scherzo without having the warning red light of traffic halted one's tempo. The pupil was, of course, embarrassed. But what most interested me at this point was the fact that the assignment was merely withdrawn in favor of another and without explanation. That is, the pupil had been set to a laboratory experiment without a working formula, and then abandoned.

It is interesting to pause for a moment and to inventory roughly what might have been said to the pupil about the scenario that could have been projected by the title and the spirit of the music. By this we see the principle of expandability in abundant blossom. There is the Sultan waiting, graciously, perhaps, to withhold decapitating the ladies of his household, so long as Sheherazade can keep him guessing about the next following night's story (you will recall there were a thousand and one of them). Then there is the soothing narcotic of the droning voice; the story is never finished but pauses at a point where one must guess the coming turn of the narrative stream. And let us not forget the constant recurrence of that cadenceless pause at the phrase-end; the voice at a dead level of narrative pitch but rising for effect at a chord climax as in the measure in F major. Here, certainly, is expandability if it is to be found anywhere.

Find Your Own Picture

So one wonders if this alluring scenario latent in the music should not have been the pupil's equipment for the week's practice. For it is true that expandability inspires equally the technical exercise as we have seen with the tremolo octave and the story-telling factor on the other. For it is not true that all music appeals to us and pulsets the imagination because instinctively we search for a story in it.

But—what is one to do when the composer gives no clue, no title suggesting mood or meaning or imaginative scenario? First, in reply to this very logical question, let us recall Beethoven's statement in which he said: "When I am composing I have in mind (imagination) a definite picture (Continued on Page 440)
Singing at Sixty-Nine

A Conference with

**Giuseppe De Luca**

World-Famous Baritone

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**Music and Study**

**GIUSEPPE DE LUCA**

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

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**“FORWARD MARCH WITH MUSIC”**

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In 1940, Giuseppe De Luca, eminent baritone and last, perhaps, of the dramatic baritones of the “great tradition,” retired to home and private life, after a distinguished career of forty-three years, twenty-five of which endeared him to audiences of the Metropolitan Opera House in New York City. In 1946, Mr. De Luca emerged from his retirement. At the age of sixty-nine, he returned to New York to lay the foundations of a new career at a Town Hall concert, and his audience was spellbound with the results of his enthusiasm and distinguished critical acclaim. It is not surprising that the interpretative powers of so experienced an artist should earn commendation. It is surprising, however, that the purely vocal powers of a man of sixty-nine should be classed in the “superior” category.

Born in Rome, on Christmas Day of 1876, young De Luca gave marked evidence of musical aptitude at an early age. At thirteen, he sang for Bartolini, who advised the boy to devote himself to music. This was highly gratifying to Giuseppe; less so to his father, who pointed out the fact that the family was poor and that it would be better to turn to a less precarious profession. Music remained the boy’s goal, however, and he studied at Santa Cecilia, in Rome, working for five years under Pesichini. He made his debut at the age of twenty, in the role of Valentin ("Faust"), in Piacenza. For the next five years, he appeared at the chief operatic theaters of Italy. In 1902, he conquered Milan, appearing at the Teatro Lirico, and at La Scala where he worked under a promising young conductor named Toscanini. From that time on, De Luca was established. He created the leading baritone roles in many of the operatic repertory, including Massenet’s "Gringolitsa" and Puccini’s "Madame Butterfly." In 1915, he made his American debut, as Figaro in "The Barber of Seville," at the Metropolitan Opera House, New York. His magnificent voice, which has taken him through the United States and Europe, and into Russia and South America. Mr. De Luca’s hobby is athletics. He devotes much time to his fine voice in exercises, and he has, in effect, a means of keeping fit and partly because he enjoys them. Regardless of late performances, he rises early to get in his exercises in the best possible style. He avoids using automobiles for any distance that he can possibly walk, and holds records for swimming championships. In the following conference, Mr. De Luca outlines for readers of The Etude some of the theories that have contributed to his making musical history at the age of sixty-nine.—Eusté’s Note.

"THE SECRET" of good singing? In one sense, that is very easy to analyze; and in another sense, it is impossible! The easy part has to do with what we all know—the young singer must be perfectly sure that he is endowed with a really fine singing voice; after that, he must work long and hard, under competent guidance, to familiarize himself with the essentials of good vocal emission. When he has done these things, he will be able to sing! The next question, of course, is, how shall he accomplish this—and finding the answer imposes difficulties!

**Finding the Answer**

"Actually, there is no one method for learning how to sing. No two people look exactly alike, and no two people are built exactly alike. Throat, vocal cords, chest expansion, resonance chambers, mouth, lips, palate; all are unique. Only the vocal craftsman, I believe, has studied the relationship between these five elements and the voice; and even he, I believe, has not yet made all the discoveries. When I tell you that the voice is the result of these five elements, you must believe me, for it is true. The voice, as all of us know, is a combination of the five elements mentioned above. When I say that the voice is the result of these five elements, you must believe me, for it is true. The voice, as all of us know, is a combination of the five elements mentioned above. When I say that the voice is the result of these five elements, you must believe me, for it is true.

**Voice**

he can do is to resist such temptation! A bit of forcing here, a bit of pushing there—what harm can it do? At the moment, perhaps, the harm may not show. But in ten or twenty years’ time, a voice that has been forced, suddenly fails to pieces! It is a safe maxim to judge a singer’s production habits in terms of the length of time which he is able to maintain sound vocal standards! Singers whose voices ‘crack up’ in their forties have only themselves to blame. Somewhere in those forty years, they have forced their voices.

"All through my singing career I have practiced scale work—I still do. My personal system is to rise early, when the spirit of the day is still fresh and young, and to go through fifteen minutes of gymnastic exercise. Then I am set up, my blood circulates freely, I feel free and intense—and I am ready for work! My
Introducing Donald Lee Moore, Composer

READERS of The Earwax are not unfamiliar with the music of Donald Lee Moore. His first piano composition, Autumn Sunlight, appeared in the November 1941 issue, followed later on by Afternoon on the Green, and Come Dance on the Minuet. A song, Ah, Will I Sigh? was included in January of this year.

This month The Earwax is pleased to present the Music Section Mr. Moore’s first sacred song, Silently Now We Bow. This song has that quality of simplicity and sincerity which will assure it a secure place in the repertoire of church music.

DONALD LEE MOORE

Donald Lee Moore was born in Mooresville, North Carolina. At the age of six he moved to Brevard, North Carolina, where, as he tells us, he now resides as a “small town business man.” He is almost entirely self-taught, having gone industriously through the best works on harmony, counterpoint, and composition, developing a familiarity with the compositions of the master composers. He modestly asserts that he had only one lesson on the piano and studied the alto horn for six months with an old circus performer. This, together with The Earwax, “an invaluable source of inspiration and information,” constitutes his only formal training. It must be remembered that many of the world’s most famous composers have depended largely upon themselves for the development of their original creative gifts.

By William D. Revelle

Band Questions Answered

Matters of Etiquette for Band Members
Q. 1. What is the proper etiquette for the wearing of band caps?
A. The band caps should be worn in military fashion without undue angle or slant. Only when performing outdoors or on marching parades and athletic events; never during band practice, nor on the march and during performances of a pageant nature.

2. The twenty-six or twenty-eight inch step is recommended.

A Fingering Chart Needed
Q. 1. Will you kindly tell me if the fingering of the B-flat clarinet is the same as the B-flat clarinet?
A. The fingering is not entirely the same. I suggest that you consult a teacher for this information: otherwise a fingering chart which will show the fingering desired, Saxophone fingering charts which will provide this information may be obtained through the publishers of The Earwax.

Appraising an English Horn
Q. 1. I own a metal clarinet, but my teacher advises me that the wood clarinet is a better tone. Is this true?
A. The wood clarinet is usually superior to the metal clarinet in both tone quality and intonation. However, a cheap wood clarinet is not as well recommended. In the fact that none of the symphony clarinetists play the metal clarinet is evidence of the superiority of the wood clarinet.

By All Means, Continue
Q. 1. Will you please recommend an elementary flute method for an adult beginner? I have played the oboe class have encouraged me to continue playing because they felt that I have the talent. Because I am a Negro I am rather not taking lessons. Do you think that I would have any advantage of the necessary training if I were to continue to study and I had necessary training?
A. If you have the necessary talent and will study and find a place for yourself, many men and women of Education fields.

A Elementary Flute Method
Q. 1. Will you please recommend an elementary flute method but has had any instruction or experience on any wind instrument. Do you think that private lessons would be necessary to Flute Playing?
A. There are several fine methods, such as Ernst Wagner Flute Method, Foundation meet your needs. I certainly do advise private lessons advantage of such tutoring and hence acquire accomplishments. Even though you might not expect to number of lessons will do much to improve the intonation and habits of study.
Perhaps the best way of explaining what, in my opinion, church music ought to mean, is to use illustrations of the work at the Union Theological Seminary. The purpose of the Seminary is to train young men for the ministry, and it is in that spirit that the musical work goes forward. Music is a ministry, not merely a matter of playing the organ and inducing choirs to sing well. Certainly, the playing and the singing are enormously important elements, but the point is that they are not the whole story. Thus, the first step in approaching church music—or sacred music, as I like to call it—is a proper understanding of its significance.

"This significance lies deeper than merely knowing the service and getting through it without mishap! The Seminary builds its work upon a thorough knowledge of sacred music—its history, its development, most of all its meaning. We present the history and content of all liturgies, with their music, beginning with the Hebrew, basing this historical sequence of dates and forms upon the living events that took place upon the various 'dates' and that caused the 'forms' to come into existence. Thus, the history of church music becomes a vital correlation of the happenings of the Reformation, when, for the first time in European development, men began thinking and feeling in terms of the individual. Man’s urgent need to assert himself individually and humanly showed itself in many ways: in Gothic architecture, in the political independence of cities, in painting—and in the desire to let individual voices sound forth. I am convinced that knowing this puts new values into the voices that do the singing. And those values (which have nothing to do with the mechanical business of letting four voices sing in tune!) are precisely what is needed in making church music a true ministry.

A Graduate Department

"As a healthy means of placing first emphases first, the Seminary organized the music work as a graduate department. That means that the courses are reserved for those who are college graduates, or the equivalent. That means, further, that no classes are offered in elementary organ, theory, and the like. This arrangement stresses the strong feeling that the best projection of sacred music begins at the point where elementary mechanics end. We have a very stimulating group of students—some seventy, some of whom are ministers. In addition to the work in music, they must take ten points of work in Theology (chiefly Religious Education, Church History, and Bible). These subjects integrate perfectly with the history of sacred music and the development of the various liturgies—always showing why and how, in addition to the what of the matter. Each liturgy is explored (practically, as well as historically), since we prepare the students for service in any denomination, and the relationships of musical descent are made clear. This has had most gratifying results. One of our students went, as musical director, into a Presbyterian church in a neighborhood that was predominantly Greek and Russian. His knowledge of Greek and Russian forms was of no practical value to the young man in the accepted sense, since normally, the music in those churches is in the hands of their own communicants. Yet in our sense, it had great value to him. Early mornings, before the children went to school, he gave a short service based on those musical forms that have come into the church from the Byzantine. And the little Greek-Americans and Russian-Americans heard strains that were basically familiar and home-sounding, and were glad to come. Obviously, a routine presentation of the hymns of the Presbyterian church would never have touched them in quite this way. And the personal touching of hearts is part of the ministry of music. I am glad to report that the young musician in question was awarded the Presbyterian Medal for his services.

"So far, I have not mentioned the playing-and-singing aspects of our work. We offer courses in advanced organ, choir direction, composition, and improvisation. And this brings me to the next important point in the study of sacred music. There is urgent need of more thorough grounding in the elements of musical theory. Although the Seminary is a graduate school, it sometimes happens that the students lack sufficient equipment in this area. When that happens, we try to give them special work in building up what they ought to have when they come to us, but they receive no credit for it. The soundest knowledge of theory is necessary before improvisation can be successfully attempted.

The Choir-Training Course

"The only 'trick' about improvisation is to know one's theory, harmony, and counterpoint so well that it is second nature; that harmonies and chord resolutions work themselves out by themselves, slipping quite automatically out of the fingers, while the mind takes a melody from the anthem and treats it in correct and musical style. Once the fingers and the mind are able to distribute the labor this way, improvisation presents few problems. Thus, the answer is—put the elements into the fingers!

"Our choir-training work includes a supervision of patron technique (eliminating any ugly motions that might detract from the singing), and the art of making a choir of soloists sing with the warmth, the lift, the spirit, and the vitality of a single soloist. This gives us out of the abilities of the choral director. He must know the significance of the music to be sung, and from it, he must shape (Continued on Page 468)
A Touch of Showmanship

by George F. Strickling

WHEN a high school choir steps out in public to do a program it immediately enters into the whole field of entertainment and as an entertaining unit it places itself in comparison with all other choirs, amateur as well as professional, in addition to other forms of entertainment which may be offered by the school. One of the reasons for poor attendance at choir concerts, and the lack of respect people have for choral programs, is the fact that too many of our choir directors refuse to acknowledge the truth of the first statement. They still bury their heads in the sand and delve themselves with the idea they are musical crusaders, armed with the holy cause of choral music, launching forward to convert the people and to translate them into hallowed beings who have somehow been miraculously transformed from tired business men and harassed housewives into fanatical devotees of Bach and Vittoria. Even our music critics contribute to this wretched state of things by refusing to recognize the fact that people go to concerts to be entertained and refreshed, not to be educated. A recent concert of mine with an excellent adult male chorus brought forth plaudits of praise from a critic about the wonderful performance of a Bach chorale and a Gregori Allegro number, then bacterially condemned the lighter portions of the program as being of a mediocre college level. It might be well to ask the members of the audience, many of whom stood, how they felt about the concert.

Don't misunderstand me. I am for the highest type of choral music it is possible for our singers to sing, but when presenting our music to the public, I do not feel it is a wise thing to hand it over to what might be known as musical “illiterates” in one concentrated dose. Even strong medicine is diluted with water when the occasion for taking it arises. But I do strongly feel akin to what John Philip Sousa once told me: “When building your programs remember that the musical intelligence of your audience is very low, and if you want them to return another time to hear you, your music must be programmed with their intelligence in mind.” The wonderful and winged power of the Sousa band proved the masterliness of their director in correctly mixing his program to satisfy the high musical intelligence as well as the musical moron.

Choral Music Less Glamorous

We must keep in mind that choral music is far less glamorous and attractive to the majority of people than the stirring, exciting melange of sound from a concert band, where the uniforms are flashy and the movements of the players and the glitter of brass and silver have fascination for the eyes, as well as the music for the ears. Our high school marching bands strut their stuff on the football fields and in parades, so when they take themselves indoors for a concert they have already well-advertised themselves and a full house can almost be taken for granted. On the other hand the choir may approach its concert without ever having appeared in public before, so they go into the concert “cold” as far as having built up an audience is concerned. Then if they go ahead and sing a program—all of Bach and Handel, and classical in the purest sense of the word, it is not likely many, outside of their intimate circles, will return for another inoculation of culture, but if the program is brightened up occasionally with a few “chings” the audience will feel as though a heavy weight had been lifted and they may decide to try it again another day.

Next December, for the first time in sixteen years since we first began singing our annual concert at that season of the year, we are taking it away from our high school auditorium and will present it down town in the large Masonic Auditorium where we can sing to a larger crowd. Several times we have over-sold our auditorium seating 1,900, and last year all reserved and general tickets were sold three weeks in advance of the concert; hence we feel that we should have no difficulty in filling a larger hall even if it is “off the campus.”

How did we build up such a following for our concert? If it is not to happen all at once. Our first concerts were poorly attended. A few hundred persons came, mostly parents and close relations, but each year the audience grew in size—600—900—1,100—1,500—then suddenly a lot of tickets were sold for an auditorium seating less than 1,900. And most of those ticket holders came, presenting a demand to our auditorium manager. After that, reserved seats were used and the over-sell stopped.

Why do they come? The answer is that they completely enjoy the type of music which we present—a program which includes music of by-gone centuries and some of the music of the period in which we are living. My article in the July issue of this magazine, “Youth Must Be Served,” gave my position as to what music should be included in a 1946 program. To many of our regular patrons this concert is considered a “must” on their calendar, even after their own friends in the choir have become alumni. And speaking of alumni—we have tied them into our concert each year by singing Emotive Spirituals, Trian as the closing number and inviting them to the stage to join. The last concert before the war gave me a terrific thrill when two hundred and fifty came up with their friends helped to fill the seats.

But music isn’t everything. I have stated that the minute a choir stands revealed on the stage it enters the field of entertainment and everything done or sung should proceed from there. The very manner of entrance sets the mood for the concert. Whenever possible we prefer to be in position back of the curtain rather than have the singers trail in—tall and short, thin and fat, homely and beautiful, robed up to the knees and down to the floor, singers gazing into the audience to see where pop and mom are sitting, spaced wide apart or close together. Is there anything less conducive to creating an atmosphere at a concert than such a hodge-podge-Pied-Piper procession onto the stage? And the same goes for leaving. How much more dignified is the presentation of a choir with everyone in position, presenting a complete picture instead of a kaleidoscopic procession of odd sizes. This is really a very important detail.

We mentioned “showmanship” in the title of this discussion, and here is where a grand bit of it is included in our annual Christmas concert—right at the beginning. The stage curtains are closed: house lights turned out; soft string orchestra music sounds through the speakers; the curtains slowly creep apart revealing a beautiful stained glass window, flanked by large candelabras, and with subdued lights glowing through the aniline-dyed rose windows. When the music starts, our choir, divided equally in two files, each member holding a lighted candle, moves down the two middle aisles from the rear. Perfect step is maintained as the singers mount the stage steps from the side, meet in stage center, turn and ascend the platform steps. The music fades out, the pitch is given and the choir starts this, Adeste Fideles is begun, and on the first word of first line step forward, other line steps, and by and by every director has not been in the picture at all during this son people come to the concert.

The singers robed, then changed into formal and section had a complete living room arrangement on the stage, from decorated Christmas tree to davenport, to make a lovely scene. Informally the singers sang the music was sung without “feet or feathers.” In a few minutes move about the stage in a folk dance, and the crane of one paper had this to say (Continued on page 470).
Dento-Facial Irregularity and Embouchure

Part Two

by Edward A. Cheney, D.D.S., M.S.
and Byron O. Hughes, Ph.D.

To position the lower teeth and lips directly below and even with those of the upper is increased when lower jaw retrusion is present. Adaptation of an extreme distoocclusion to a small brass mouthpiece requires a great deal of precision in jaw movement. Often the amount of movement needed, in addition to the other necessary adjustments to embouchure, is too great to permit satisfactory function. The trombonist, for example, has a great deal more opportunity to adapt a retruded lower jaw to a medium sized mouthpiece than does a cornetist adjusting a similar condition to a small mouthpiece. In medium retrusion of the lower jaw on the upper the incisors strike one-quarter to one-half an inch behind the upper incisors. The upper and lower front teeth are well aligned. Mildly protruding upper front teeth tend to slightly exaggerate the discrepancy in jaw relationship. A smaller number of brass players experience embouchure problems when moderate retrusion is present than do those with the extreme condition. For these players the difficulties apparently occur as result of the irregularities of the teeth and lips. For the most part woodwind players adapt well to any retruded relationship.

Medium protrusion of the lower jaw on the upper is common. The lower jaw just slightly out in front of the upper jaw. One or more of the lower incisors strike on the outside of the upper teeth. Both upper and lower incisors are irregular and crowded out of their normal alignment. Woodwind musicians with this condition usually experience difficulty with embouchure and orthodontic correction would be recommended. The protruded jaw carries the lower front teeth to a position too far forward for the lower lip to fold easily over them during playing. Brass instrumentalists satisfactorily adjust lower protrusion to the mouthpiece. Although extreme protrusion was not observed there is little doubt that interference would be so great that woodwind playing would be practically impossible and also brass playing very difficult.

Tooth and Lip Irregularity

In addition to the inefficiencies arising from undesirable jaw relationships are those resulting from irregularity of the teeth and lips. Usually the problems of adaptation are increased by teeth and lip irregularity. Some variations in the positioning of the individual incisors are more important than others. Various types of crowding of the front, or anterior teeth, are observed. There may be crowding of the upper and lower front teeth in association with retrusion of the lower jaw on the upper. Usually the upper incisors are sharply rotated and the lip has only the corners of the crowns to rest against during playing. The lower incisors overlap each other and strike one-half inch behind the upper incisors. Occasionally crowding of the upper and lower front teeth occurs when the lower jaw is mildly protruded. The upper central incisors strike end to end with the lower centrals and are slightly rotated. The upper lateral incisors are crowded back of the centrals and strike inside their lower opponents. The lower front teeth are mildly rotated and tip laterally. In jaws of equal size crowding many times affects the central lateral incisors. The lower left central incisor may be protruded and rotated. The lower central incisors crowd slightly to overlap the lateral incisors. This form of irregularity is one of those most undesirable for wind instrument playing. Over half of the brass players with upper anterior crowding associated with lower jaw retrusion adjusted poorly to embouchure. All of the brass players with the uncommon irregularity of crowding of the upper incisors associated with a protruded lower jaw had embouchure problems. However, relatively few of these instrumentalists with crowded teeth in jaws of equal size were disturbed.

When Teeth Are Crowded

to some extent brass players are disturbed by crowding of the lower teeth. The lip is irritated by the sharp corners of the rotated teeth when they are shifted forward to assist in support of the mouthpiece. This condition seems to be more troublesome for individuals with protrusion or retrusion than for those with normal jaw relationships. For the same reason woodwind players with crowded lower teeth in protruded lower jaws may experience embouchure problems.

Extreme spacing of the upper and lower anterior teeth appears to be very undesirable both for brasses and woodwinds. Here, both the crowns and the roots of the upper and lower anterior teeth are one-sixteenth to one-eighth of an inch apart. The lack of contact between the crowns of adjacent teeth allows pressure from the lips and mouthpiece to be transmitted directly to the bone and results in discomfort during playing. The presence of mild spacing is apparently of little consequence.

Varying degrees of overlap of the upper front teeth over the lower are observed. Although overlap, or depth of bite, does not directly affect adaptation, it appears to be indicative of adjustment or non-adjustment. To a great extent over-bite is associated with the relationship of the lower jaw to the upper. Extreme or very deep over-bites are usually the result of small retruded lower jaws. Under these conditions the lower incisors strike into the soft tissues behind the upper front teeth instead of on the back side of them. The instrumentalist must shift his lower jaw forward to overcome the retrusion, and downward to overcome the deep bite. In extreme cases adaptation is difficult. In jaws of equal size the over-bite may range from deep to the normal one-third overlap. The musician has only the adjustment from the deep over-bite to a playing position to make when the lower jaw is directly below the upper. Shallow over-bites are usually indicative of protrusive tendencies in the lower jaw. Overlap of the upper teeth over the lower may range from one-sixth to an end-to-end bite. Usually the protrusive tendency of the low jaw forces the lower incisors against the
Music and Study

back of the upper front teeth resulting in a shallow over-bite and crowding of the lower front teeth. As was pointed out in the discussion about crowding, this condition often interferes both with brass and with woodwind embouchure. For brass players, the deeper the over-bite the greater the tendency for embouchure difficulties. Few woodwind players complained about over-bite, although some trouble was got by some individuals with the crowding and lower jaw protrusion as described above. In general, then, depth of bite, while not directly the cause of embouchure problems, can be used to estimate these difficulties.

An open-bite relationship of the upper front teeth to the lower is not common. In mild-open bite the upper incisors are apart from the lower incisors one-quarter to one-half an inch. The anterior teeth are three-quarters to one inch apart in extreme open bite. There may be marked interference with the individual teeth associated with this condition. Brass players are not affected by mild open-bites, but are seriously interfered with by the extreme conditions. In extreme open-bites the teeth are too far apart to assist the lips in supporting the instrumental mouth-piece. It would appear that individuals with extreme open-bites should not attempt to play the small brass instruments. Neither can they expect to be highly successful in adjusting to the medium sized brass mouthpieces. Occasionally there occurs an open-bite relationship involving the teeth opposite the corner of the mouth which is perhaps even more difficult. The protrusion of the anterior teeth with one exception, woodwind players apparently are little concerned with open-bite. Occasionally there occurs an open-bite relationship involving the teeth opposite the corner of the mouth which is perhaps even more difficult. The protrusion of the anterior teeth is not noticed. Woodwind players indicated that they experienced difficulty in preventing the escape of air through the corners of the mouth when this condition occurred.

Occasional Retrusion

Protrusion of the upper front teeth is often associated with a retraction of the lower jaw. The teeth incline forward approximately at an angle of forty-five degrees and are mildly spaced. All of the brass players examined had this condition adjusted poorly to embouchure. The outward inclination of the upper incisors interferes with lip placement and increases the amount of jaw movement needed to put the teeth in a playing position. That there were only a very few brass instrumentalists with protruded upper teeth substantiates that upper protrusion is undesirable for brass instrument playing. Woodwind instrumentalists exhibited no trouble with protrusion of the upper front teeth.

Occasional retraction of all the upper incisors is observed. The front teeth are well aligned and tip backwards twenty to thirty degrees from the perpendicular. The lower jaw is mildly retracted and the upper incisors entirely overlap the lower incisors. This condition offers no problem to the wind instrumentalist. Rather, it is an advantage to brass players with retracted lower jaws, as the amount of jaw movement required to adapt is greatly reduced. Retrusion of one or two of the upper front teeth is more common. The central incisors incline the laterals jut outward and the canine teeth tip laterally. Incisor retraction in association with crowding, rotation, and mild protrusion of adjoining and opposite teeth gives a great deal of trouble. Adjustment of the lips and mouth-piece against the retracted incisors without irritation from the adjoining irregular teeth is often impossible.

Three types of cross-bite of the upper incisors may be seen. One incisor may be locked behind the lower opposing incisor. Usually mild crowding of all front teeth occurs. Secondly, all of the upper front teeth may be locked inside the lower and both upper and lower incisors are well aligned. Thirdly, the lower jaw is protruded and carries the lower front teeth out in front of the upper. The upper incisors are well aligned but the lower incisors are rotated, tipped, crossed, and crowded against the lower incisors. Support for the mouth-piece against the lip is reduced otherwise. The crossing of a single central or lateral incisor. Embouchure problems do not appear when all upper teeth are inside the lower and all teeth are well aligned. However, the woodwind player with extensive anterior cross-bites involving crowded lower teeth experiences lower lip irritation.

The loss of a single incisor is frequently observed. A space equal to, or slightly smaller, than the size of the teeth lost, breaks the even alignment of the upper front teeth. Embouchure is affected little or none by minor losses of anterior teeth. There is every reason to believe that the loss of a single incisor would affect embouchure in the same manner as a cross-bite of a single incisor. In these cases, however, adaptation is often facilitated by movement of the adjoining teeth into the space created by extraction. When a great deal of crowding occurs, the loss of a tooth may help to reduce it to the player's advantage. Extreme loss of the anterior teeth was not encountered. It is reasonable to expect, however, that wind musicanship would be highly unsatisfactory or impossible with extensive loss of the front teeth.

The Role of the Lips

Tooth length varies a great deal. Although extremes are rarely found, definite differences in length are observable. It will be noticed that tooth length is a relative relationship dependent on the over-all size of the tooth and the surrounding structures. Brass Instrumentalists with short incisors adjust poorly to embouchure.

Investigation of the role of the lips in the playing of wind instruments revealed little information of a definite nature. A majority of the retracted jaw brass players adjusting poorly had thick lips. There was a tendency for the protruded lower jaw brass players with adaptation difficulties to have thin lips. The brass players with jaws of equal size who had adaptation problems tended to have shorter lips. Poorly adjusted brass players with lower jaw protrusion had the longer lip form. On the whole it is difficult to estimate the role of lip size in adjustment to embouchure. It is a more reasonable to consider these parts as important when in combination with other irregularities of the teeth and jaws. There is little evidence, however, to show the variation in lip form as highly influential in the production of a satisfactory or exceptional wind instrument embouchure.

The discussion has pointed out the various ways in which dental and jaw irregularities influence embouchure adaptation. It is obvious that malocclusion of many kinds bears strongly upon musical performance. The final article will present irregularities of the teeth and jaws. This opens the door to a detailed discussion of the specific difficulties that have been encountered within wind instrument performance.

Every Music Lesson Is Expandable

(Continued from Page 434)

(eine Gemälde). And I proceed in accordance with its suggestion (nach dem selben). But, wisely, he kept the picture to himself knowing that every mind on earth will make its own reactions to any form of stimuli it encounters. So, find your own picture or see nothing; but whatever happens, know that you are measuring yourself.

We see now why young students often have a trying experience with music of the absolute type. There is nothing in the word allegro (Paradisi's A minor, for example) or sonata, sonata, prelude, fugue, invention to lend wings to wonder. If one has the wings one can make one's flight, but all young wingsed imaginations must be patiently taught only by high altitudes for below them the imagination is often not an asset.

And then, in conclusion, there is this other factor: all nonprogrammatic music has a most alluring charmistic in its nature. It may call it topography; in the underlying builder's blueprint, the ground plan of that Gothic cathedral to which music has so often liked. This ground plan running through a complex of symphonic procedure or a sonata or even in its simplicity through a fugue or sonata is a most entrancing characteristic to follow. Then let us forget the wonderful skill with which the composer embellishes the structure with the creatures by which he desires to individualize—motive that may be as long as a Wagner leit motive or as short as the fateful four tones that usher in Beethoven's Symphony No. 5 in C minor.

Form A Music Club Library!

by Wallace Eaton

There are thousands of music clubs in America which would be enormously benefited and stabilized by the formation of a music library. The Hutchinson Music Club of Hutchinson, Kansas, a city of thirty regularly appointed librarians and patrons and patrons. It is installed in a corner of the Public Library and has over one hundred seventy-five volumes containing braille, and is open to print books.

Mr. G. Bigger, a prominent citizen, developed this library as a memorial to his sister, Lizzie E. Bigger, who for fifty years was a well known pianist in Kansas and the first pipe organist in Hutchinson. Mr. Bigger is now seventy-five years of age and has great personal care and interest. Such a library in a community may be started with a very simple collection of books, but once begun, it is sure to grow, as enthusiasm prevails.

The librarian of the Hutchinson Music Club is Miss Mabel B. Parks.

New Keys to Practice

by Julie Maison

Don't strive for accuracy first, after a period away from the piano. Be content just to get through things Practice for perfection only when you are already.

Don't be hesitant about playing firmly and loudly. It was, he said, "That, which, of fortissimo practice, pianist, then be a forte-pianist, and then a pianist." And to play as they do.

To gain freedom in playing, build up concentration
An Interesting Viola Question

"I have read with the keenest interest your conference with Mr. William Primrose in the current (March) number of The Ernus. Would it be impertinent for me to ask if this is a verbatim report of Mr. Primrose's remarks, or whether it was written up from notes? A personal reason prompts me to ask this question. . . . Although I am a violinist and do not play the viola, I found much that was helpful in the conference. On one point, however, I should appreciate a more detailed explanation. According to Mr. Primrose, the pressure of the bow should be applied obliquely and not vertically. To quote, "... instead of pushing the stick directly downwards, the bow should tend to pull and push it sideways." This is a little vague to me . . . Would it be troubling you to enlarge somewhat on the idea?"

-K.F., Ohio

I am pleased that the conference interested you and that you found it helpful. While I was talking to Mr. Primrose I felt that many violinists and violists were struck by the evening. In other words, I should like to bring up the remarks. We had a very pleasant visit together for about an hour and a half, and the interview was written from notes I took at that time.

The point you bring up regarding the direction of the bow pressure is both subtle and important. I must admit to hoping that someone would ask a question about it, in that a more detailed discussion would be helpful to many. It is not at all easy to put into words. One can describe a motion without much difficulty, but to describe a feeling is quite another matter, and this question of the bow pressure is decidedly a sensation rather than a fact.

In order to realize this sensation, you must first get rid of the idea of vertical pressure. This should present no difficulty, because vertical pressure is easily demonstrable: it is the type of pressure which produces a forced, merely undulating bow. Of course, it can be argued that pressure applied by a moving object such as a bow is never vertical, but must be oblique to a greater or lesser degree according to the speed with which the object is moving. This is true, and it is a valuable fact for us to know, for it teaches us that we can apply more pressure to a fast bow than we can to a slow bow. However, to clarify the subject under discussion, you must deal with feelings and not with facts.

As soon as the sense of vertical pressure has been isolated and rejected, you must think of the bow as being drawn with a clanging pressure that tends to pull or push the string towards the neighboring joint. In other words, you should conceive that the pressure is being applied to the side of the string instead of to the top. Perhaps the following diagram will help to make this conception more clear:

![Diagram of bow pressure]

Here, the arrow at A represents the vertical pressure, the sensation of which must be at first rejected. The arrow B, which represents the line along which pressure should be applied for an Up bow; arrow C indicates the line of pressure for a Down bow. It must be understood that the arrows do not indicate the line or the angle of the bow stroke, but that they indicate merely the angle of pressure. The bow itself should be thought of as being at right angles to the vertical; parallel, that is, to the bottom of this page.

The sensation of oblique pressure requires a delicately balanced right arm, and the more you endeavor to attain it the more lightly balanced your arm will become. Never let your arm feel that it is leaning on the bow; imagine, rather, that it is "floating." Just imagine that you have a little balloon attached to your right elbow!

I am sure that as soon as you are thoroughly conscious of the essential difference between the vertical and oblique pressures you will feel that your tone quality is improving rapidly, that your command of tone has increased, and that you can play with a great deal more intensity with small danger of forcing the tone.

An Overlapping Little Finger

"... I have a couple of problems that are bothering me and would be grateful if you would advise me how to go about remedying them. (1) Although I am told I have an excellent left-hand position, I am confronted with the problem of having my left finger lap over the third quite frequently. When I step a string with my left finger, the fourth bends towards and leans against, partly overlapping it for part of the third finger between the first and second joints. (2) I am in the process of changing my bowing from the conventional to the modern method, but am having trouble keeping the bow midway between the bridge and the fingerboard." . . .

-H. C. T., Ohio

Either your fourth finger is weak, or else it has acquired the habit of overlapping much as other fourth fingers have the habit of curling up when they are not actually stopping a note. Whichever may be the case, it is easily remedied.

To start with, you should work on the D major trill study of Kreutzer, No. 19.

Practice it very slowly, being careful to see that the fourth finger rises directly above its note and does not draw back towards the third finger. If you have Mrs. Ernes for March, 1944, you will find on the "Forum" page some suggestions for practicing this study.

Then you should practice, also very slowly, an exercise that has an extension. Something in the nature of the following:

![Exercise diagram]

No question will be answered in THE ETUDE unless accompanied by the full name and address of the writer. Only journals or pseudonyms given, will be published.

You can invent for yourself a dozen exercises of this type in a very few minutes. Problem 6 from B, Op. 1, (a double-stop exercise) you will find in it a wealth of material for training and strengthening the fourth finger. Practice Sections 7, 6, 2, and 4, in that order. After you have done this, I can give you any others that appeal to you. If this book is too advanced for you, get Sevick's Preparatory Double Stops and practice the exercises in thirds, octaves, and tenths.

Another exercise, most useful for strengthening the fourth finger, is to play three-octave scales with the third and fourth fingers only. You can also practice one-octave scales on one string in the same way. Play the scales quite slowly. These studies and exercises will strengthen your finger and help it to stay away from the third finger. In addition, I think you should look up the "Forum" page in The Ernus for June, 1944, and read the suggestions I made for correcting a fourth finger that curled up. These exercises, too, would benefit you.

(2) Regarding your bowing problem, it is obvious that there is a lack of coordination somewhere in your arm or hand, though where it may be is impossible for me to say without watching you play. But I think you can dig out the cause of your problem and come down to some fundamental bowing exercises.

The most likely explanation is that you swing your upper arm back as you draw a Dow bow, or else push it too far forward when you play an Up bow. Play some full-length bows in front of a mirror, watching your arm carefully, and see if it is that the bow is perfectly level, approximately the same level as the frog. The hand should not droop from the wrist when you are playing near the point. You finally draw with the long bows, check up on your mobility and coordination by trying the Wrist- and Finger-Motion at the frog and also the Whole Bow Marle. See the issues of The Ernus for December 1943, January and December 1944, November 1945, and April 1946. If you do not possess these issues and the others I mentioned earlier, you can certainly refer to them in your Public Library. You mention that you recently purchased my "Twelve Studies in Modern Bowing"—Numbers 1, 2, 3, and 7 will test your coordination and flexibility pretty thoroughly. If you cannot play them easily and well, work on them and on similar studies until you feel a definite sense of control.

But remember that the sense of good bowing certainly does not lie in drawing the bow unevenly midway between the bridge and the fingerboard. The art of playing with expression depends very largely on varying the distance of contact between the bow and the string. In an extended passage of melodic playing, the bow must move backwards and forwards between the fingerboard and the bridge many, many times. To produce a vibrant, intense tone, you must bow close to the bridge; for a soft, velvety, "fluffy" quality you must bow near the fingerboard, and between these extremes there are many tone-colors that can be produced by varying the point of contact, the speed, and the pressure of the bow. The art of tone-shading and tone-coloring is very subtle and very important, and I hope to discuss it before long in much greater detail.

Positions and Bowing

"... When I studied I was never taught the second position. But I got to the third, fifth, and fifth, and somehow picked up the second and fourth by myself. I know now that there are good players who do teach this. Now that I am beginning to do some teaching myself, I should like to know what order the positions should be taught. Should the second come before or after the third? . . . Can you give any material for position work? Another question I should like to ask is about notes that will help a pupil draw a good tone. I have two pupils, who are quite talented. They can play up to the fifth position, but their tone is very small. What would you suggest for me to give them?"

-Miss A. W., Louisiana

It does seem strange that your teacher did not give you more detailed instruction in the positions. I am afraid he shirked his responsibilities somewhat. However, your experience is not an uncommon one. Somewhere in the dim past the idea grew that the second position was much more difficult than the first or third and should be avoided as much as possible. The idea is, of course, completely false, but it still persists in the dim past. Actually, if a student is not told that the second position is difficult, he will learn it as easily as he learns any other.

There is some difference of opinion among teachers as to whether this maligned position should be taught immediately after the first or whether it should wait.

(AContinued on Page 470)
Music and Study

What Did Iturbi Play?

Q. 1. Would you possibly know the name of the boogie-woogie selection that Iturbi played in the picture "Thousands Cheer"? If not, could you suggest some other similar piece that really sounds like something?

Q. 2. Can you tell me where to procure a copy of Mozart Matricules by Templeton?

Q. 3. What is the grade of Debussy's Clair de Lune?—J. S.

A. 1. I am sorry that I do not know the name of the particular composition you are trying to identify, but I believe that you are most likely to find out by writing directly to Metro-Goldwyn-Mayer, the producer of this movie. I suspect it might have been Boogie Woogie Etude by Morton Gould, for I know that this work was written at the specific request of José Iturbi. At any rate, I believe this is the piece you are after. You might also be interested in two other pieces by the same composer, Boogie the Woogie and Blues. Templeton's Bach Goes to Town and Beryl Rubinstein's transcription of Gershwin's I Got Plenty O' Nuttin' are both interesting pieces. I assume that you are acquainted with some of the many volumes of boogie woogie which are found on the shelves of almost any music store, especially those by Jimmy Johnson, Hazel Scott, Maurice Rocco, Duke Ellington, and Samuel Spivack. These volumes contain some interesting examples of this style of music, and might be the sort of thing you want.

Q. 2. Mozart Matricules, as well as the pieces mentioned, may be obtained through the publishers of Tan Erreur.

A. 3. Probably about grade four.

About Appoggiaturas

Q. In a harmony class that several of us are taking there has arisen quite a discussion about the interpretation of the appoggiaturas. Our textbook says that the appoggiatura is received half the value of the principal note, but our teacher has shown us an example in which the quarter note does not seem to be following this rule. Will you help us to settle the dispute?—K. L. and C. H.

A. The rules given for the interpretation of the appoggiatura are as follows: (1) If the principal note can be divided into two equal parts, the appoggiatura gets half the value and the principal note gets the other half. (2) If the principal note cannot be divided into equal parts (as in the case of a dotted-quarter), the appoggiatura gets the larger part and the principal note gets the smaller part. (3) If the appoggiatura occurs before a dotted-quarter note, the appoggiatura is given the value of a quarter and the principal note gets the remaining eighth. (4) If the appoggiatura appears before a note that is tied to a shorter note, the appoggiatura is given the value of the longer note. These rules will take care of the majority of the situations that you are likely to encounter, but if you run across an instance that is not covered by the rules, remember that the appoggiatura is more important than the principal note and that if the appoggiatura is not given the proper value, even though you may have observed the notes in the correct rhythm, it will still be incorrect.

Instrumental Work in Schools

Q. Your answers to questions in The Evens and many of your other articles have been read with much pleasure and benefit, and if I am not too presumptuous I should like to ask your advice about class piano in public schools. I have done seven years of private teaching, and I am interested in experimenting with a class of pianettes or other simple instruments in the early grades. Any suggestions that you may offer will be sincerely appreciated.—M. H. P.

A. I am glad to learn that you plan to introduce piano class work in your schools, for I feel that piano classes are doing more to democratize instrumental music than anything else. They have also helped us learn to integrate music theory with piano playing, and this is tremendously important. I have observed hundreds of piano classes, and it is my opinion that they are doing more to bring back the piano as a popular instrument than anything else, and that they will eventually provide the private teacher with more pupils—and better pupils—than he has ever had.

It is true that in many cases piano class work has not turned out well, either because the class was too large or because the teacher did not understand that this type of work must be carefully arranged during the entire class hour. Often the teacher has merely given each pupil in turn a very short private lesson, perhaps only four or five minutes in length; and during this time he has left the other pupils to their own devices. The key to an effective piano class teacher keeps his eye on every pupil in the class during every minute of the class hour; and he holds their interest and attention by having them do something by means of what they are learning music during every minute of the hour. At first many—including myself—assumed that in order to have a piano class the teacher must be a piano teacher, but we therefore felt that class piano was not feasible. But American ingenuity soon discovered that with one piano, some keyboard charts or dummy keyboards, and a wide-awake class, it is entirely possible to teach a piano class. They have each occupied a different position in the class hour, and it is possible to teach musicianship hand in hand with piano playing, and this is revolutionizing the pupils' whole attitude.

One child sits at the piano and plays a little piece—probably one of which has been sung by the entire group; a second child stands close by, ready to take the first child's place instantly, probably playing the little piece in a different key; the others sit at tables with keyboards and the musical score before them—their ears open and their minds active. They follow the notes in the score, they place their fingers on the "keys"; they listen to the child who is playing, correcting him if he makes a mistake; they are ready to jump up and begin to play if called upon, or to sing the melody if that is what the teacher suggests. They can transcribe the piece into some other key or explain its chords; and of course they can play the scale of the key they are practicing for, because that is part of the game. They sit at the piano in incorrect position because that is the way they have done it from the beginning, and they learn position and all of the other things from each other quite as much as from the teacher. In hard work, it requires concentration; but it is fun because it is making music with others instead of all alone. Eventually one has to learn to practice by one's self, of course, but at the beginning it is a social experience, and this is one of its great advantages.

Class piano work is one of my hobbies, and I could go on and on about it. But I have already used up much space in answering a single question.

I could devote my entire page to the use of the tonette and other simple instruments too, but I have space this time only for the remark that I believe firmly that in the course of my next ten or twelve years grade school music will come to deal with some sort of instrumental playing in addition to the singing that is now almost universal, and that this combination of playing and singing will do more to develop and maintain interest than any single thing that has ever happened.

I Want to Be a Concert Pianist

Q. I am in the ninth grade in school and have studied piano for five years. I have also taken cello lessons for one year. I would like to become a concert pianist. What advice would you give me?—M. D.

A. The first thing to do is to complete your high school course. But while going to school you should of course continue your music lessons, especially in piano since you have studied that instrument. Perhaps your school will allow you credit for lessons and practice, even though you are studying under an outside teacher. (Other schools do this.)

I advise you to join in the high school glee club or chorus too, and if you have a chance to play some accompaniments at school by all means do it. Take the course in Music Theory if there is one, and hear all the good music you can. In other words, make yourself a good musician while broadening your horizons by studying English, history, science, and other academic subjects.

There is no harm in having a conservatory or college of music. The important thing for you to know is that there exist many excellent music schools, so when the time comes you will be merely a matter of deciding whether to attend one of the fine schools in your own State of California, or to go to some other part of the country. Just before you become a senior, I suggest that you write to the Secretary of the National Association of Schools of Music for a list of schools recommended by this organization. They write to a half dozen of these schools for catalogs and other information. Most of them have a four-year course, and most of them require a graduation from high school as an admission requirement.

How Shall I Finger It?

Q. Are there any books on correct fingering which would be usable by a person doing independent study? I have done some piano lessons for one year, but now I must continue alone, therefore I need a book or source of fingering that would be a great help.—D. J.

A. Hundreds of different instruction books have been published, and all include the fingering of all passages about which there is any doubt. You probably already have a book that contains the major and minor scales with fingering indicated, and I advise you to use this to the limit that you may become thoroughly familiar with the standard scale fingering. If you are not in possession of such a book, go to any good music store and ask the instruction books for first and second grade. Select one that appeals to you, and then make yourself observe and follow the indicated fingering.

"FORWARD MARCH WITH MUSIC"

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary
A native of Cleveland, Ohio, Donald Dame, who inherited his musical talent from his father (a church and choral singer in the Midwest metropolis), is another outstanding representative of the new operatic trend towards "home grown" stars and has had all of his training and experience in the United States, at the hands of American teachers. He began his vocal studies when he was only fourteen, under a Cleveland teacher, William Wheeler. Later, he was successful in winning a vocal scholarship to Western Reserve University, and while attending college managed to support himself entirely by singing with a male choir for radio and obtaining two sponsored programs on the Cleveland stations, WHK and WGBR. On his graduation from Western Reserve, he came to New York and won another scholarship to the leading Musical Art at the Guild School.

Shortly after his admission to this school, he was engaged for his first professional appearance as soloist with the Cleveland Orchestra, under the baton of Artur Rodzinski. He has been heard in oratorio with the New York Oratorio Society, the Handel and Haydn Society of Boston, and other prominent organizations. Prior to his admission to the Metropolitan, he was also heard in the leading tenor roles in more than fifteen operas for the New Opera Company, the Chautauqua Opera Company, the Worcester Festival Opera Company, and the Cleveland, Trenton, and Detroit Opera companies. He is one of the outstanding recent additions to the Metropolitan Opera's roster and made his first Metropolitan appearance singing the difficult buffa role of Loar in the new opera of Ambrose Thomas' "Mignon" on December 3, 1943. Besides his extensive concert tours which include appearances with five of the country's foremost symphonic orchestras, he is also heard regularly over the air as guest star on many programs.

—Editor's Note.

DURING the past two decades, the lot of the American singer who wishes to build a great career on the concert and opera stages has grown progressively easier. No longer is it necessary to draw audiences or close contracts by displaying a shelf of European press notices; and in recent years, it has even been proven that one need not study abroad to become a finished artist—that, indeed, the finest singing teachers in the world are to be found today right here in our own United States. Yet many a youthful native artist, admitting the truth of these statements, still feels that he has a basis for complaint in that the proving grounds for experienced vocalists are rare on this side of the Atlantic.

To a certain extent, such criticisms of our national musical setup are justified. Certainly our singers, as well as the music-lovers of our smaller cities, suffer from the absence of the small local opera companies which are to be found throughout Europe, and which in the pre-war years offered young artists from all over the world a chance to learn to do by doing. On the other hand, I believe that the aspiring singer who takes careful account of all the activities open to him, instead of bewailing those which are unavailable, will find ample scope for his budding talents in his own state—in most instances, even, within the limits of his own community.

Seek Every Opportunity to Sing

By seeking out and taking advantage of every possible opportunity to perform in public in his own home town, the aspiring singer not only will contribute to his community's cultural self-reliance, but will also help himself in two very important ways. He may be able to earn enough money, through a series of local engagements, to help finance study with progressively better teachers. Also (and this is, on the whole, even more significant), he can develop the knack of putting music across to his audiences, which is something that the finest of teachers cannot give. For it is only through repeated experience in front of a group of people, becoming sensitive to their unspoken responses and learning to establish communication with them, that one gains the skill that vital quality which without which the finest of techniques is unavailing. That is why many fine musical craftsmen, having been graduated with impressive honors from expensive courses of study, never make successful careers as performers. For, while they have learned all there is to know about reading for themselves, they have never and playing music for themselves, they have never really learned to interpret music to others.

It is often possible, if parents and teachers exercise proper discretion, for the gifted child to begin singing in public before adolescence, self-consciousness settles upon him. The boy who shows aptitude for singing at an early age, for example, is often benefited by membership in a boys' choir. Singing with such a group offers a sound combination of practice and instruction, since the choristers not only gain familiarity with great music of the early masters, but are usually taught the first principles of musical theory, harmony, and sight-reading. Then, too, the leaders of such choirs, being accustomed to working with children, are not likely to allow the voices of their charges to be forced or strained. Even in preparation for a career as soloist, some experience in ensemble work is valuable, since one often sings against a choral background, or is accompanied by an orchestra which produces something of the same many-voiced effect. For the very young girl, this particular avenue of expression is not usually available, though too, this is not an obstacle. There are excellent mixed choirs of children. In a way, perhaps, it is just as well that little girls are not able to begin singing in public until they are well along in their teens, since their vocal cords are usually more delicate than boys' and therefore more susceptible to harm from being used too much too early.

Poise and Assurance Developed

Not to be underestimated, either, is work with high school glee clubs. Amateurish though the actual performances of these organizations may seem to a connoisseur, the fact remains that they offer schooling in how to follow a conductor's directions, how to cooperate with others (after all, even in solo recital there is an accompanist with whom one must work as a team), and how to remain poised and self-assured on a brightly lighted stage. Since an acquaintance with other branches of music is useful, in many ways, to the singer, it may even be a good thing for the student of high school age to broaden his experience by playing some instrument in a school orchestra, as well as trying for a spot as vocal soloist with the orchestra.

The more advanced vocal student, if he is alert and enterprising, finds a wide vista of possible activities opening before his very fruit door. Paid positions in the larger church choirs are often available at this stage, and offer many young men and women their first chance at solo singing before an audience accustomed to good music of professional caliber. But even in communities where there are no paid church singers, the better choir directors are always on the lookout for first-rate soloists, and experience of this sort is well worth while. In fact, I would say to every singer: the key to making the most of your native town's potentialities as a training field lies in seeing that you sing frequently, before as many and as varied audiences as possible. Don't wait for professional opportunities to come your way; go out and make your own opportunities. If at first no one is willing or able to pay you for singing, do not be too proud to appear without a fee. Only sing, and as you perfect your technique and grow in understanding, recognition and paid engagements will follow. Make yourself available to worthy causes and civic organizations, even if all you have a chance to do for a while is to sing The Star-Spangled Banner at American Legion meetings.

Creating Opportunities

If you hear of a church benefit, offer your services as an entertainer; if there is a veterans' hospital nearby, give yourself as well as the invalids a treat, by journeying there to sing and seeing their heartfelt response. If your fellow-citizens seem uninterested in music except when some world-famous artist passes through on tour, that need not discourage you—modern advertising techniques have made it necessary for the man with a better mouse trap to beat his way to the world's door, instead of vice versa. Instead of depleting the cultural soil of your native city, set about cultivating that soil. This can be done in innumerable ways. Just as an example, did it ever occur to you that you might win the undying gratitude of some talented study club by suggesting a program of folk music of many hands, to be performed by you for the members without charge? Or that the overworked public school music teacher, as well as her students, would welcome vocal illustrations for a lesson or series of lessons on the evolution of song?

Promotion managers of fashionable department stores or hotels can often be persuaded to inaugurate, as a public service and good will builder, a series of afternoon recitals, or to present special programs of Christmas and Easter music for their patrons. The banquet managers of leading hotels and restaurants, too, can be helpful through suggesting you as a logical musical feature for various festive occasions. If you approach these individuals (Continued on Page 466)
The "Military" Polonaise of Frédéric Chopin

A Master Lesson

by Raymond M. Burrows

How can we account for the infinite variety of that extraordinary genius, Frédéric Chopin? How can one human being have created the fiery passages of the "Revolutionary" Etude and the delicacy of the Nocturnes? How could a single composer achieve the vitality and virility of the "Military" Polonaise and the gentle gracefulness of the lighter Waltzes? How did the same man who devised rich harmonic effects not used by his predecessors, manage to be the lyrical poet who wrote such liltting melodies that even today Broadway composers cannot resist borrowing from them? How could Chopin write with formal perfection of design and still provide the freedom of emotional expression which has always thrilled his listeners? How could he develop the extended treatment of his longer works and yet give to the world the cameo beauty of the A major and C minor Preludes, barely half a page each? Other geniuses have presented us with similar series of paradoxes, but none more so than this piano poet from Warsaw.

To find the answer, we may turn first to the period in which Chopin lived. His brief life-span (1810-49) was in the midst of that great romantic period which influenced not only musicians, but also painters, sculptors, architects, poets, novelists, and dramatists. The poetry of Byron and Shelley, the drama of Goethe, the novels of Victor Hugo, the paintings of Delacroix, Corot, and Millet all reflect the romanticism which Chopin brought to the piano.

The romanticists delighted in extremes. They added to the formal design of the classicists a rich emotional content. They sought a direct personal communication. In music they sometimes sought to paint a picture or tell a story. Chopin seemed to embrace many of the virtues of the romanticists and few of their vices. His music is rich in variety, but each piece retains an essential unity. He achieves freedom of expression without losing a formal design. He makes a direct emotional appeal at the same time that he gives much intellectual satisfaction to those who are able to analyze his harmonies and structure. While his music awakens the imagination of the hearer, he rarely if ever sets out to portray a particular story or program. Instead, his music begins where words leave off, and is truly "the expression of the otherwise inexpressible."

**A Rich Background**

Chopin's heredity and immediate environment provided a rich background. His father was a French merchant living in Warsaw and his mother a Polish woman of refinement and sensitivity. The young Chopin was deeply moved by the Polish struggle for national existence. His life-span of ten years coincided with the period of Napoleon's occupation of Poland. During his eighth year, Poland was in the throes of the 1812 campaign. His childhood and early years were a period of constant war and revolution. This struggle, combined with the spiritual and intellectual atmosphere of Poland, had a profound effect on Chopin's development.

Chopin's first teacher was his father, a musician himself. His father's influence was strong, and Chopin was encouraged to develop his musical talents. He began lessons with his father at the age of five, and his father showed him how to play the piano. Chopin's natural gift for music soon became apparent, and his father took him to Warsaw to study with the famous composer Niemczewski.

In Warsaw, Chopin studied with the famous composer Niemczewski. Niemczewski was a great admirer of Chopin's talent, and he encouraged him to pursue a career in music. Chopin's talent quickly grew, and he was soon composing his own music. His compositions were well-received, and he became known as a brilliant composer.

Chopin's legacy

Chopin's music is still popular today, and his compositions are performed by pianists around the world. His compositions are known for their technical difficulty, and his ability to express emotions through music makes him a favorite among pianists.

Chopin's music has inspired many composers and pianists over the years. His compositions have been performed in concerts and recitals all over the world, and his legacy continues to live on through his music.
IN A GAY CAFÉ

Picture yourself in Paris on one of the tree-lined boulevards in a pleasure-bent crowd of merrymakers, and you have the spirit of this graceful composition. It must not be played pretentiously. Grade 3½.

Allegretto grazioso (\( \text{\textit{d} = 80} \))

MILO STEVENS
POLONAISE

See another page in this issue for a Master Lesson by Dr. Raymond Burrows on this composition.

Allegro con brio m. m. \( \frac{d}{3} \) 96

FR. CHOPIN, Op. 40, No. 1
*From here go back to $S$ and play to $\Phi$; then D.C. al Fine without repeats.

Play grace note on D.S. only.
WAVING WILLOWS

VALSE LENTE

Grade 3.

Languido

Tempo di Valse lente (\( \dot{c} = 56 \))
DANCING DAISIES

A dainty gavotte which must be played with delicacy and expression. Contrast between the sustained notes and the staccato notes will make the performance more effective. Grade 3.

Moderato \( (d=66) \)

O. SCHELDRUP OBERG
CHANSON

A piano voluntary for the Sunday School pianist. Grade 3½.

Con moto

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This composition is really a musical caricature. Some of the rhythms may seem a little tricky at first, but with patience they are easily mastered. Grade 3½.

RALPH FEDERER
Smoothly flowing; don't drag (\( \dot{J} = 56 \))
IN THE COOL OF THE EVENING

Alternating measures in triple time and a quadruple tune are troublesome to many. They are really very simple to play. Fix in your mind a measure length like an inch on a ruler. You would have little trouble dividing that length into four parts and also into six parts. The only thing to watch carefully is to see that the measure lengths from bar to bar are all the same, like the inches on a ruler. Grade 3.

Quasi male quartette \( \text{\( \text{d}=72 \) \) }

FRANK GREY

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THE ETUDE
THE CHURCH'S ONE FOUNDATION

(Aurelia)

Sw. mf with Oboe
Gt. f coupled to Sw.
Ch. mf
Ped. Bourdon 16', Cello 8';
coupled to Sw. & Gt.

Tempo di Marcia con brio

MANUAL

PEDAL

Sw. mf with Oboe
Sw. E

Gt. Ped. Sw. Ped.

Sw. mf without Oboe
Sw. Eb

Off Gt. Ped.

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SILENTLY NOW WE BOW

DONALD LEE MOORE

Andante

1. Si- lent-ly now we bow be-
2 Com-fort and bless the man-
y

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plore Thee To fill us with Thine everlasting love! Oh, send us Thy light, O Lord, that
dear y, And let them know that Thou art sweet relief! O Fa ther, we pray that Thou wilt
it may guide us Through the dark shadows lest we should stray! And grant us the strength to do our
ev er keep us Safe in Thy tender and loving care! And when Thou shalt gather all Thy
dai ly la bors. This is our pray'r to day! Si lent ly now we bow be chil dren to Thee, May we find refuge there! Si lent ly now we bow be fore Thee, O Lord in heaven above!
fore Thee, O Lord in heaven above!
Più mosso

ad lib. staccato leggero

P collabora

II restez.

speccato

restez.

D.C. al Fine

D.C. al Fine
THE BELL IN THE STEEPLE

Moderato \( \dot{J} = 138 \),
Emphasize the Left Hand throughout.

Secondo

ELL A KETTERER

SUN OF MY SOUL

Secondo

John Keble

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VIENNA, 1744
Arr. by Ada Richter

Copyright 1944 by Theodore Presser Co.
THE BELL IN THE STEEPLE

Moderato \( \text{\( \text{J}=138 \)} \)

ELL A KETTERER

SUN OF MY SOUL

PRIMO

John Keble

VIENNA, 1774
Arr. by Ada Richter

Sun of my Soul, Thou Saviour dear,
It is not night if Thou be near;

O may no earth-born cloud arise
To hide Thee from Thy servant's eyes.
WOOD CREATURES AT THE POOL

Grade 2

Allegretto (d=52)

Poco più mosso

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AUGUST 1946
THE BRAVE KNIGHT

Maestoso

Fine

D.C.
left-handed! ... Perhaps in your student's case the entire family—parents, grandparents, great-grandparents were faced with a multiplicity of such conflicts and the cumulative mixed-up mess centered in the girl. . . . How fortunate that she is mentally superior, for this mitigates the situation considerably.

I don't believe there is much you can do for her cross-pattern reading or writing, but I think you can improve her muscular coordination and hands-together playing, (1) by a daily dose of the pure up touches, especially up chords of all kinds, practiced regularly and persistently over a long period of time. For a simple, clear explanation of these, see "The Children's Technic Book" by Maier-Liggett. (2) By removing the visual hazards so far as possible, that is, by insisting that everything be practiced without looking atkeyboard or music. (3) By systematic cultivation of the slow-fast impulse method of practice in which a brief motive like this is first played very slowly, firmly and relaxedly:

The last note is written short, staccato, and stressed to show the end of the impulse, when the whole arm bounds lightly into the air and drops into the lap. After a brief rest, the fingers are again placed lightly on the keytops, and the motive is played very fast and very lightly

Ex. 1 

again with an arm-bound to lap. ... Now add a note thus:

Ex. 2 

using the same slow-fast method.

Ex. 3 

Always be sure to arm-bound lightly to the lap, and rest there before continuing. Do not snatch the arm away from the keyboard, or drop it dumbly into the lap; and always prepare the fingers by touching the keytops before playing.

Now add one more note, completing the pattern:

Ex. 4 

—now play it twice, very rapidly bound to lap! Then three, and four times. ... At the slightest hesitation, inaccuracy or unevenness, return to the very slow way. . . .

The contrast of very slow and very fast with no intermediate stages must be constantly watched. This method of practice can be adapted to all rapid playing by combining motives and patterns into ever longer impulse groups.

For remedial measures to ameliorate the girl's cross-motor pattern handicap it might be wise to consult a reputable psychologist or reading diagnostician.

A Sure Cure for Tenseness

I have a girl pupil, age fifteen, exceptionally large for her age who has inherited a marked tendency to be tense and tight. Shoulders hunch, wrists go up, fingers poke out straight. She can't seem to relax, even though she realizes how tense she is. She loves music. What can I have her do to overcome this—Mrs. L. C. D., New York

By now, Round Tablers, know my answer by heart; even before I tackle your problem they shout in unison, "Up, up, up, touch!"—Very good, children; teacher is proud of you and will give you all a perfect mark for today!"

Dozens of times in the last decade we have discussed this problem on our page. Once again I repeat to Mrs. L. C. D., get a copy of the "Children's Technic Book" (Maier-Liggett); dunk your girl in its contents. Tell her (apologetically) that it is a juvenile book, written for much younger persons than she; then show her how clearly and simply the touch principles, especially up touch, are explained. . . . If at first apply them in the easy exercises of the book; later put them to work in her own technic and pieces. Up touch properly taught never fails to relieve tenseness, squeeze, push, tightness, heaviness. . . . It's the simplest and best remedy I know.

Sight Reading

by Esther Dixon

In order to be a good sight-reader a player must learn to read two or three measures ahead of where he is playing. However, a clear concept of the piece as a whole is necessary before assurance is gained. A glance at the time and the key signatures, well fixed in the mind, has caused many players to avoid missed notes.

Accidentals need a certain amount of concentration until the measure in which they appear is finished. Expression and phrasing must also have some of the player's attention if he wishes to be a proficient accompanist.

After all, sight-reading may be compared to appearing in public. Some people are timid when speaking before an audience only once a year. Give that same person a chance to appear every few days or weeks and the old assurance and "audience-winning manner" appear like magic. So it is with sight-reading—all the rules and practice are of no avail unless the pianist really sight reads often and puts into use the precision-like training obtained through years of experience. Practice always makes perfect.

What does it take to make a Baldwin sound board?

The Baldwin sound board is made of Northern Spruce. But all Northern Spruce will not suffice. Baldwin specifications are more precise. It must be clear spruce. It must be cut from a large tree which has grown and matured under certain specific conditions which are known to produce the texture and density desired in the wood. First it must be on high ground but not too high—somewhere between two hundred and two thousand feet. And there must be sufficient moisture. Above all, the trees which are selected for Baldwin sound boards must grow in a forest, for a tree, like a man, grows best in competition with its kind.

There are not many trees which mature under such circumstances. And of those that do perhaps one in fifty will meet all of the requirements of the Baldwin sound board.

Thus Baldwin standards, through its suppliers and their field representatives, penetrate far into the north woods. And Baldwin laboratory technicians constantly check and recheck the conformity of all materials with these standards. For the Baldwin sound board is the soul of the Baldwin. Its incomparable resonance can be attained and preserved only by the most uncompromising insistence upon strict compliance with Baldwin specifications. It is possible that some day the constant, relentless search for improvement that is routine with Baldwin will produce a better sound board. Until it does, every Baldwin will be possessed of the same priceless tone. Meanwhile the sound board, unless it can be improved, will never be changed.

Baldwin

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"FOR'ARD MARCH WITH MUSIC"

AUGUST, 1946

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Radio Good and Bad

And finally, of course, we come to radio —which, to my way of thinking, is at once the greatest boon and the greatest hazard to the singer embarking upon a career. The local broadcast station is a boon because it offers facilities for reaching a much larger audience much more often than is possible through the concert hall; because it gives encouraging professional engagements to those singers who are still working toward a perfect vocal technique; and because the mechanical amplification and modulation supplied by modern equipment makes possible the effective use of many a still immature voice which would be injured by forcing it to the proportions necessary to fill an auditorium with sound. But each of these advantages carries with it certain dangers to the proper development of a talent. It follows naturally that a very large audience will be a relatively uncritical one, and as the young artist becomes popular with his neighbors of the radio public, he is in danger of losing that sense of healthy self-criticism which he must maintain in order that the local station can use so many musicians combines with the highly commercialized nature of the radio setup to lead, in many cases, to an unfortunate state of affairs in which the public is led to think that a singer who can make himself heard on the air is ready for public appearances. I have in mind particularly the loud and tasteless " kiddie talent" shows, which are conducted by cynical adults, who corrupt the child's standards by bringing him applause for bad renditions of bad music, and I cannot warn parents and teachers too strongly against succumbing to the temptation to place their own gifted youngsters on such programs so that they may obtain the other performers. It is every bit as heartbreaking to hear the thin little voice of a ten-year-old coloratura struggling through the florid measures of H. Baco, as the benefit of doing friends and relatives in the studio, as to hear a sturdily year-old pipe up with a vulgar sentimental ballad which elicits feminine sighs of "Fan! Fan!"

And finally, the support of sound reproducing devices, whose judicious use can be of great assistance to the developing voice, sometimes becomes a sort of cruel fate on which the singer forces himself unable to throw away. Still, the student, who consciously retains his sense of proportion, can avoid these risks to his artistic growth, and is very well served by the radio organization of his native community, while at the same time making a distinct contribution to the musical life of the city. It should not be forgotten that a singer who lacks some of the factors necessary to fight his way into the ranks of internationally famous artists —perhaps it is a financial sponsorship of which he is missing, the sense of personal attractiveness which is a prerequisite of operatic success today, perhaps simply that indefinable personal touch which makes the work of a competent performer and one of the musically great—has nevertheless been able to make a satisfying and well-paid career for himself in work with a local radio station. There have been a few cases where a bit toward making good music the daily diet of radio listeners in every corner of the nation.

Start Singing Wherever You Are

(Continued from Page 443)

The World of Music

(Continued from Page 421)

Cash prizes will be awarded each first place winner, and honorable mention certificates for each second and third place. All music is copyrighted, and copies will be distributed to every young person who registers. The closing date is December 1, and further information can be obtained from the American Society of Piano Technicians, 511 Fifth Avenue, New York City.

THE TENTH ANNUAL Competition of the Chicago Singing Teachers Guild for the W. W. Kimball Company Gold Medal Prize (sponsored by the professional, and the public at large, of the World of Music. The contest is open to all young persons between the ages of 18 and 25, with a prize of $100 for the winner, and $50 for the runner-up. Cash prizes of $25 and $15 will be awarded to the best performances in the various age groups. The deadline for the submission of manuscripts is October 1, 1947, and all manuscripts must be received at the offices of the Guild, 511 Fifth Avenue, New York City.

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A Book of Exercises in Voice Culture Also Suitable for Children

Q. — I wonder if you might refer me to a book giving exercises for vocal culture. I have had some training, just enough to make me see that it can and should be used in children’s singing to a certain extent. I need to proceed with my own training but am so far removed from any source of direct contact with teachers of voice that I would like to know of such a book. You probably have one but I do not find it advertised in The Etude—R. D. W.

A. — There are so many books about the technique of voice production, some of them theoretical and some of them practical. We are sending you the names of four or five of them of varying length and musical difficulty. One of them, "Singing Development for Little Children," by Biglow and Hearts is specially designed for small children. Most of the others are planned to give you a better understanding of the way to sing and some exercises to develop your voice and your pupils as well. We shall be glad to send you the names of more if you need them. Please remember that the voices of children are quite fragile and uniformed and must be treated with the greatest care.

The Sixteen Year Old Coloratura

Q. — I am sixteen years of age and am called a lyric coloratura soprano and my comfortable range is E to C". In certain coloratura selections I find that giving less support to the tone makes it much more feasible to their voices to rest during this period.


Practical Exercise Books: "Vocalises" by Constance; "Right Measure Vocalising" by Melba; "Method Practically Written on Vocal," by Melba. These books may be obtained through the publishers of The Etude.

Soreness in the Throat After a Severe Cold

Q. — I have been training my voice for five or six years and this summer I was planning to make a debut. For the past two or three weeks I have had a cold and a sore throat. Now my cold has gone but my throat is still sore and there is every indication that my tonsils are bothering me. The very thought that I may have to remove my tonsils removed some of the very life out of me. I am afraid that it might harm my voice which is a full, rich, vi-brant mezzo soprano of the Gladys Adams and Dorothy Maynor caliber. Living in a small city we have no throat specialists and I am afraid to bring my throat just to anyone. Should I go to the nearest great city for an examination and a possible operation?

A. — It is easy to force too much breath against the vocal cords, especially in the case of a coloratura soprano or a lyric soprano. There must always be a balance between breath pressure and laryngeal control. Perhaps, missing the dynamic expression, "support" you are doing this very thing and as a result the lower tones are not so comfortably produced and are brushed and therefore do not carry well when you sing quickly. On the contrary, when you sing them more slowly and more legato as you do in lyric passages, you have time to make the necessary adjustment of the cords and the lower tones sound better.

Consult your teacher about this.

The Music America Wants to Hear—Sing—Play!

The Americanism Collection is published in two attractive, inexpensive vocal editions, one for Mixed Voices (S.A.T.B.) and another for Treble Voices (S.S.A.), and in an inexpensive range for average voices, and may be used separately or together, for either unison or part singing.

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SACRED MELODIES: A Mighty Fortress is Our God—Crescendo Hymns—My Faith Looks Up to Thee—and ten other religious songs.
SCHOOL SONGS: Alma Mater—Good Night, Ladies—Auld Lang Syne—Hall Hail—and seven

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Letters from Etude Friends

How to Make Lessons Interesting

To the Editor:
The article in The Erues for August, 1945, entitled "Things Some Teachers Ought to Know," by Virginia B. Paine, was most interesting and helpful. First, let me say that I have been teaching piano for about twenty-five years, and that my own experience has taught me to believe that much of what Mrs. Paine says is true. In fact I thought the article so good that I used it as the basis of a talk on "How to Make Music Lessons Interesting" before a group of piano teachers. One teacher said it was the best meeting we had ever had, and several expressed great interest. For this I give credit to Mrs. Paine's article.

My methods in teaching piano have changed greatly in the last few years. I have found that I cannot be too quick in selecting the repertoire for each child, as I have found that the child who is forced to play, whether he likes it or not, may not be able to play the piece, or be the shining light, and if so, I do not cancel lessons for insufficient cause, and above all, if you fail to satisfy the teacher, by all means try to avoid the lesson.

Now I should like to say a few things which might well be entitled "Things Some Teachers Ought to Know." I cannot agree with Mrs. Paine in every respect. First, she states, "Mothers are too busy to drive their offspring to hated practicing." I believe that if parents will sit down with their children while they learn the piano, they should be willing to give some time to help make the victory a success. No young artist can possibly progress without the encouragement of his home. The repetition is not so irksome if an understanding mother is on the side to lend encouragement. My best success with beginners has been with children whose mothers "listen in on the lesson and help the child follow instructions, even though the mother may not know how to play herself." As for the older, more experienced pupil, he should be able to practice alone, but even then, steady progress is more likely if the mother plans with the child a definite time to be set aside for practice, since that interferes with it, and then encourages the student to come in to see if instructions are being followed.

Second, I do not believe that test results can be made to indicate the practice period, two or three times a day. It seems to me

The Study of Sacred Music

(Continued from Page 347)

his own interpretation, each, clearly, of course. Thirdly, this offers him the chance to convey to his singers so they shall understand and participate in it vitally. Unless they do, they fail, often along like sheep—

and sheep only bleat. Naturally, the good choir master shares in the qualities of any good leader; he projects his vision to

his choir in such a way that they, in turn, convey it to the congregation.

But, as I have said in an earlier column, for all their necessity, remain but the mechanics—the tools with which stirring projections of sacred music are made. The main thing is the significance of the music itself. Through this significant music, in its origin and its continuity, I have found it very helpful to have the class sing the various sacred forms. We use parts of the Hebrew liturgy from which so many of our forms have sprung: parts of the early Greek, which influenced our modes; and some rare specimens of old Syrian and Aramaic repertory. I have therefore planned the music is Jesus' own country. These were, in the main, brought back by missionaries, and since I have had close and pleasant contacts with them and they and many of them spend their furloughs in advanced study at Union, and also through my part in designing the YMCA organ in Jerusalem, they have been kind enough to bring them to me.

Now, missionaries understand the value of music! They know that in the real ministry, music oftentimes reaches people's hearts more effectively than words alone. All reformers, from Luther to the Salvation Army musicians, know that people react most spontaneously to music, and they work at it more intensely, perhaps, than those in the church.

One thing, then, we go on to the Gregorian chant, progressing historically to the works of Perotin, who served as organist at Notre Dame around 1164, when it was undergoing transformation into a Gothic cathedral. And again I stress the point that the things that were happening when Perotin made his music are far more important than an acquaintance with his music and date. The experimentation of Fux and others was interesting, and when we both sing and play the music he himself wrote for, and performed in, St. Peter's, to a congregation of thousands. Besides being a fine musician, Frescobaldi possessed a mighty and did tenor voice, and put a genuine 'vox humana' into his works. Another great favorite with our students is the solo Cantata, with accompanying violins of Schulz, Tunder, and of Buxtehude, and the same master's 'Twilight Music,' which the young Bach trudged so many weary miles. It had been accompanying instruments were needed, and some were in them in or invite students from our good neighbor, the Juilliard School, to come and sing. But the instruments manage to get there, bringing the satisfaction of participating in that music, in the style in which it was written.

"In sacred music, the mechanics must be there, and they must be perfect. But mechanics alone cannot be a ministry of music. That result when people truly feel that 'the spirit of the Lord is upon me' they have a mystery of the spirit, then, that must be developed. It can be developed when the significance of sacred music is made to stand forth clearly, in its essence and its development."

UO WIA YO WANT TO BECOME A Radio Singer?

(Continued from Page 428)

friendship and good will. After a suc-

cessful debut, a great deal will come to the singer; but he still must make the most of his personal charms and backing are very important for purposes of publicity. People want to know about you. A singing career must be looked upon as a business, the capital of which is not within your throat. Many of the discouragements that young artists have, arise from the fact that they cannot understand why with a good voice the world is not beating a path to their door.

There have been too many people of doubtful talent and ability who have seemed to make a name over radio, partly because the young student has been given a false idea of what radio actually means. The inexperienced singer does not have the ability to discriminate between the popular song singer, and the legitimate vocal artist who has had to make his way through a hard school of experience. The young singer makes a mistake looking upon radio as an exclusive career. He must be experienced in recital, oratorio, opera, musical comedy, or some sub-seemle. Radio is only a small part of it. In a great majority of cases the success of a radio career is today the man or woman who has got through the whole school of experience, and radio is only an afterthought of the other, rather than preceding it. The attractive thing about radio, according to the view-

point of many, is the money that is made. The young singer hears wonderful tales about the pot of gold at the end of the rainbow. Young people are too im-

patient to make a place for themselves in radio, and they think that they can learn a few songs. This is not true because it takes plenty of back-

ground and experience.

The singer does not need a different repertoire for radio, and there is nothing special about it that must be learned. He needs a special technique. After fourteen years on the air, I can take any intelligent singer, and, if I teach him all he needs to know about music, I can teach him radio. This may not please radio schools; but I have said it before, and I will keep on saying it until people begin to believe me.
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Was Wagner Influenced by Schubert?

(Round results from the chance encounter which follows.

However "modern" the writing may have sounded to the public of that distant past, it is, in fact, merely a development of the instrumental modes of classic times. The originality and newness consisted in its building up, its development, and its association with dramatic incident. Can there be found here evidence of any direct influence of Schubert upon Wagner? Hardly! Were such coincidence found in Tin Pan Alley, one would know what to think: with any earnest composer, the "steel" would very promptly fly its way to the courts. But in serious music, influence is of slow growth and indirect.

How is it brought about? Probably by a mere suggestion. Schubert allows the emotional content of a poem to inspire, direct, and control the creation of music; the young composer of the next generation accepts this as a commonplace, and gradually the use of harmony as an element of expressiveness drifts into instrumental music having no direct or implied meaning. But a far more direct influence may be deemed to have arisen from passages like the following. It is taken from The Young Nun.

The importance of this as an influence lies in the fact that it is completely divorced from ordinary instrumental writing in the classic manner; it does not fit into the sonata or the symphony of the eighteenth or early nineteenth century. And its harmonies, while sounding strange in 1826, the year of its publication, Wagner was then thirteen years old and it is reasonable to believe that he had become familiar with the music of Schubert some time before. He made his great career as a composer of opera, especially as Mme. Schroeder-Devrient, who appeared in his earlier operas, was, as early as 1832 or thereabouts, recognized as the greatest interpreter of the Schubert songs, especially those of dramatic character. And the foregoing example certainly gives us a preview of the cliché with which the early Wagner was tagged by his detractors, the tremolo and the sliding chromatics of altered sevenths which, while they were no doubt an adjunct to the dramatic, for which the public cared little, interfered with the endless flow of song which was then the almost universally accepted concept of opera, that of a vocal concert interspersed with spoken words or explanatory recitatives.

Schubert's nice little tune like the smaller pieces of Chopin, were the ones that took the public, and it was not until Hunsicker wrote "The Greater Chopin," that the greater Chopin began to be widely recognized; and by the same token it was many a long year before the tragic fame of Schubert reached the broad public; and it is noteworthy that even today songs often omit the best of these.

So much for the public. But for the composer it is another matter. That scarcely be doubted. He made a long sojourn in Vienna in 1829, met everybody, and surely must have known the Schubert songs. And just as or unconsciously, the melody might well, too, became an innovator, although one very much concerned with dramatic ends, and we may suppose that Wagner was not so influenced.

He, Wagner, developed very slowly. He was subsequently to become one of the best of these.
The Hamming Family

D. B. R., Hawaii.—The violins of Joh. Friedr. and Georg Hamming are of the same quality and color, as much as those of other members of that family. They sell today for between four and two hundred dollars, according to workmanship and condition. Occasionally one will bring a somewhat higher price. If he be the best maker of the Hamming family was Wilhelm Hermann, and his instruments have sold as high as five hun-
dred dollars.

Value of a Schweitzer Violin

F. H., Louisiana.—A violin by Johann Baptist Schweitzer, if in good condition, could be worth as much as six hundred or seven hun-
dred dollars. There are many very inferior copies of Schweitzer on the market, bearing a Schweitzer label, that are not worth fifty dollars. It is impossible, of course, for me to tell you, your violin is fake or not. You should look up your copy of The Strad for January 1948, and read the article “Fine Points for Violinists.” If it is Schweitzer was discussed at some length. He was born about 1780, and died in 1865.

A Cross on the Violin Label

Mrs. R. M., Louisiana.—I am afraid that you have misunderstood some of the answers in the columns for neither I nor anyone else could “give the approximate age of a violin by the inscription at the inside of the violin.” I have said many times that no one could possibly tell the origin, age, or value of an instrument merely by reading a transcription of its label. The Guarnerius label in your violin is almost certainly fictitious, and therefore valueless as evidence. The cross in the corner of the label does not mean that the violin was made after his death—though doubtless it was; it is a religious symbol! Guarnerius—a devout man—placed on all his labels. It is his name, people who imitated his labels also put it on their counter-
feits.

An English Maker

T. G., Saskatchewan.—Thomas Kennedy, of London, England, is one of our English makers, though his violins have not attained much fame outside of England. His cellos are known, and there is on him that his reputation chiefly rests. However, he made very good viols which are priced today from about three hundred and fifty to five hundred dollars, if in good condition.

The Date Is Proof

Mrs. R. D. B., Illinois.—Gianaro Bertolti—
called da Salo, after his birthplace on Lake Garda, Italy, was the founder of the Brescian school of violin making and one of the men who gave the violin the form it possesses today. His violins are extremely rare, and a specimen in perfect condition would be worth $8,000.

A violin marked his instru-
ments, which is additional evidence that your violin is a copy. And, I am afraid, an inferior one; for a clever copyist would not have put a date on the label.

Violin or Violoncello?

Miss A. W., British Columbia.—In terms of the human voice, one could say that the violin is the soprano and the violoncello is the bass. Notice that the spelling is violoncello, not violincello. The word means “little violine,” the violine being an old instrument not unlike the modern double-bass. Not knowing your young brother, I find it difficult to advise you whether he should study the violin or the ‘cello. It might be better to let him make his own choice. If he is in his teens he would probably learn the ‘cello more easily; if he is only six or eight he could learn the violin with no more difficulty. But neither instrument is easy, and both need the advice of a good teacher.

Concerning the Voller Brothers

E. C., Texas.—Not much information is available about the Voller brothers except that they produced some extraordinarily fine copies of the great masters. William Volter, of Dresden, and his brother Johann Volter have not been able to find out where his brother was born, and can only say that they were born in Germany. I do not think that either of the brothers was a violinist, but they had an older partner who varnished their violins for them. Whatever may be the facts, it has been impossible for me to find any performance of their violins, and they are considered more valuable for craftsmanship than as instruments.

The Sauret Cadenza

Miss R. M. L., Ontario.—Yes, the Romance

from the Wieniawski D minor Concerto can be written separately. It is also one of the clearest and most perfect of all the cadenzas in the literature. In fact, it is more than a cadenza; it is a fully developed and beautiful piece of violin music.

Material for ‘Cello Study

Miss J. W., Alaska.—It must be most irri-
tating to you to have had such a good set of the ‘cello, to be so keenly anxious to continue your studies, and to be no where near a teacher. There is not much you can do except to be patient. When you go away to college you will have a chance to be able to take lessons again in a seri-
est. Meanwhile, practice as much as you can, and always bear in mind that the first aims of a string player must be to play in tune and with a beautiful quality of tone. Anyone as musical as you seem to be, can do a lot for himself by concentrating on these two aims. As for prac-
tice material, I think you would do well to get Books III and IV of the "New School of the 'Cello," by Percy Schuyler; the "Pinger Exercises," by Cassarini; the "Violin Studies and the Du-

R. H., Illinois.—I should very much like to be able to tell you what your violin is worth. Instead, I am forced to say that no one could give you this information without knowing the instrument. Judging from your transcrip-
tion of the label, I should think the violin is French, but of what quality I cannot tell. It was probably made by one of the great masters; it had been marked as "Voller," and it would be of considerable value. It would be likely that it would be of considerable value. It would be likely that it would be

A Medieval Model Violin

Mrs. W., Kentucky.—It is said that I should very much like to be able to tell you what your violin is worth. Instead, I am forced to say that no one could give you this information without knowing the instrument. Judging from your transcrip-
tion of the label, I should think the violin is French, but of what quality I cannot tell. It was probably made by one of the great masters; it had been marked as "Voller," and it would be of considerable value. It would be likely that it would be of considerable value. It would be likely that it would be

LEARN "SWING" MUSIC

Swing music, especially of the new and modern variety, such as that popular with college audiences, is receiving a great deal of attention today. The result is an increase in the number of serious and informed musicians who are interested in this type of music. As a result, the American music industry has been quick to respond by offering a wide variety of instructional materials, such as books and courses, to help musicians develop their skills in playing and understanding swing music.

DECEMBER 2023

To: The editor of the music magazine

From: A Musician

Subject: Swing Music Instruction

Dear Editor,

I am writing to express my interest in the increasing demand for swing music instruction in the United States. As a musician myself, I have noticed a significant upsurge in the popularity of swing music, particularly among younger audiences. This trend has led to a rise in the number of music schools and conservatories offering courses in swing music, as well as a proliferation of instructional materials available on the market.

One of the most notable developments in this area is the rise of online instructional platforms that provide comprehensive courses in swing music. These platforms offer a wide range of courses, from basic swing rhythms to advanced swing techniques, and attract musicians from all over the world. The availability of these resources has made swing music instruction more accessible and affordable for musicians of all levels.

In addition to online courses, there is a growing number of specialized swing music festivals and workshops that provide hands-on experience and networking opportunities for musicians. These events attract professionals and amateurs alike, fostering a community of Swing enthusiasts who share their passion for this dynamic and exciting genre.

I believe that the increasing popularity of swing music instruction is a reflection of the growing interest in this musical style. By offering comprehensive and accessible resources, we can help ensure that swing music continues to thrive and inspires new generations of musicians.

Sincerely,
[Your Name]

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B. & L. MUSIC PRINT

Prov., R. I.
A Touch of Showmanship

(Continued from Page 438)

write: "Dignity and restraint were as marked here as in the supine picture of the first part. And this graceful company sang as they moved easily about the stage—sang like youth inspired—sang with a technique that instrumentalists of famous dinner orchestras might envy. In another number they danced as they sang—danced with lissom rhythm of joy-in-life that has no ugly accent."

In one of our songs last December, MacDowell's Dance of the Gnomes, we introduced the use of flashlights. The music was begun on this fast, light song, the stage lights were turned off, the director walked off the stage in the darkness and the singers were on their own. Presently small lights appeared in different parts of the choir, held at the point of the chin and shining upward to reveal a most grotesque, shadowy mask above. Lights were sometimes synchronized, other times, ad lib, and at the close they were held on a few seconds. Then, watching a light in the hand of the off-stage director, different evolutions were performed with the lights pointed at the audience. This was a trick, pure and simple, as difficult to work out as any intricate marching band evolution, but it was entertaining the audience enjoyed in a huge way. And how better to illustrate a song about elves and gnomes!

We all had great reverence for the personality and choral ability of Dr. Hollis Dann, but how shocked were some of our staid old choral directors at the National Conference in Chicago when he had a chorus of five hundred make some startling movements to represent an earthquake rocking in Chadwick's Mexican Serenade, and at the close how lovely was the picture presented when the girls slowly inclined their heads to their shoulders on the word "sleep," No, I don't think such things are cheap nor out of place. Nearly every orchestra director has the players walk off the stage when their parts are finished in Haydn's "Farewell" Symphony, when they could just as easily remain seated.

If professional musicians can unbend in order to present their music effectively, how much more important for us to remember we are dealing with young people whose degree of musical intelligence is hardly more than a veneering—a finish they quickly shed in their complete enjoyment of dance music. If we are working with a college choir where a majority of the singers may later become choral directors that is a different picture, but when we are working with singers who are but slightly skilled in their knowledge of music then I think we should often meet them on their own level.

Advice handed on to us by Rodney Bennett in his "Let's Get Up a Concert," is worth noticing. He tells us that when we sing in public we ought to please the listeners more than ourselves and that a few light and humorous numbers should be in every repertoire. "Make people happy through your singing, and don't worry too much about educating them," is another of his statements.

And that is the motto of our choral work: it's fun to sing, and it's fun to make others happy through our singing. Hold high the quality of your concert through the excellence of the singing, and allying out the finest kind of music your singers can master, but do remember that not every one in your audience has studied music as completely as you have and that only a very few in your audience can look down from the dizzy heights of appreciation where you now stand. We can lift them up—both performers and auditors—by the use of masterful music, but we cannot force it upon them. People can switch off a radio program by a flick of the knob, and they can switch off your concert by simply staying away. Our audiences have grown to large size and they have stayed there, indicating our principles in program building have met with their complete approval, and I can see no reason why we should consider any changes. The singers receive their education in the rehearsal room, where everything done is given its proper cue and its relation to other things, but when we step onto the concert platform the audience must be entertained, so perhaps if you will re-stock of your efforts in line with the there do have a right to be considered, and you, too, can have sell-out crowds.

Following is a program recently prepared...
sent by the Cleveland Heights High School Choir, which serves as an example of the versatility of Mr. Strickland's choral groups.

PROGRAM

O Sing Your Songs..................Noble Cain
Jesus, Thou Joy of Loving........Dr. Edwin McNeil Potest
V'A Kulom (Forgive Our Sins)........Jewish Antiphon
Arranged by Dr. Harvey Gaul
Joy....................................Orville J. Borchers
Fearin' Of The Judgment Day........Frederic Fay Swift
Whispering Voices (Adagio from L'Aristienne Suite No. 1)......Georges Bizet
Arranged by George P. Strickling
My Mother....................................George P. Strickling
Onward Christian Soldiers (Two Choruses)...Sir Arthur Sullivan
Arranged by Lawrence G. Nilsen
Trumpeters from the Heights Band

VARIETY INTERLUDE

Two-Piano Team—
Mello-Aires—Harmonettes—Harmonettes
Ida Red..............................American Folk Song
Arranged by Kenneth Winstead
Star Dust.............................Hosay Carmichael
Arranged by Julian Webster and George P. Strickling
Two Guitars......................................Russian Folk Song
Arranged by Wayne Howorth
Dance of the Gnomes, Edward MacDowell
Orange Juice (Swing Madrigal)...........John Klein
Patrem Omnipotentem from "B-Minor Mass"........Johann Sebastian Bach
Emitte Spiritum Tuum (Send Forth Thy Spirit) ....................Franz Schuetky
All Alumni members of the Choir will join in singing this Motet.

Why Not Enjoy Elisabethian Keyboard Music?

(Continued from Page 427)

by means of rustic melodies and harmonies based upon the principle of a drone bass; they also left us a number of works with titles which indicate in a clear fashion that they intended to depict some definite object.

The first piece in the program style that we encounter in the "Fitzwilliam Book" is the Fantasia by John Munday. In it the composer attempts to describe fine weather, thunder, and lightning: this fact is indicated by the descriptions placed here and there throughout the piece: "Faire Weather, Lightning, Thunder; Calme Weather, Lightning, Thunder; Faire Weather, Lightning, Thunder; and then the wind works up with a Clear Day. This fanciful little opus chiefly claims our attention because it is the first composition known in which alternations of fine and bad weather are described musically.

Giles Farnaby's Dreame (Fitz. Vir. Bk. II, 269), His Rest (II, 261), and His Hants (II, 262), are three little pieces, the titles of which reveal that the composer is attempting to depict different mental states through which he has passed. The three works are delightful little tid-bits, full of imaginative figures and sequences. The first one describes a happy dream, the second takes the form of a graceful little Galliard and the third aims to give us some idea of his character. The three taken as a group would make a pleasant addition to most any modern piano recital. No doubt, they provided much entertainment for the music lovers of Farnaby's day.

A fine specimen of the polyphonic type of song variation is William Byrd's setting of the lively tune, Jhon Come Kisse Me Now (Fitt. Vir. Bk. I, 47). In Elizabethan times kissing was practiced in a much freer fashion than it is today. It was the custom for friends to kiss upon meeting each other, and one was indeed considered ill bred who did not kiss his host upon his arrival. At a social gatherings—no doubt many of the younger of our times would enjoy a revival of this quaint practice. Certain it is that, whoever the damsels were who beseeched John, she must have had more than ordinary fondness for him, for her words of command still carry power and forcefulness, through the medium of Byrd's virginal piece in our day and age—three hundred years later.

(Theme from Jhon Come Kisse Me Now.)

Time and space do not permit more than passing mention of other fine Elisabethian masterpieces. Sellenger's Round and The Cawmans Whistle both by Byrd have been reprinted in modern editions as has also The King's Hunting Jig by John Bull.

Copious volumes have been written on the works of the virginal composers and especially interesting is the study of the peculiar figurations and ornaments or graces that were so integral a part of thevirginalist idiom.

Perhaps their outstanding feature of the keyboard school of the sixteenth century is the fact that it marks the epoch in history where modern music begins, and though it is true that much of the virginal music suffers because of undue length and for this reason does not wholly satisfy us from the point of view of balance of proportions, nevertheless, under the keen eye would take a man as M. H. Glyn, Granville Bancock, Allen Spencer and others, many of the fine masterpieces of the era have been shortened, supranous ornaments and necessary variations and repetitions eliminated and the music stands forth in a new dress, just as Elisabethian as ever but much more interesting to the modern ear. Virginal music is well worth the study of every modern pianist, for it offers much that is unique, characteristically English, and attractive even when judged from the point of view of our modern standards.

"Music is such a perfect expression of human emotions that we can almost deduce from it a moral science—a rule of life."

—Goodrich.
The "Military" Polonaise of Frederic Chopin

(Continued from Page 444)

may be used in this piece. The one on which the printed fingering is based, shifts the finger in such a way as to assure clear finger articulation even if pure finger technique is used without wrist motion. If you wish to depend on finger technique, follow this fingering carefully. The other theory allows a somewhat simpler fingering because it depends on wrist motion to aid the fingers in clean articulation of each note. If you wish to follow this plan, take your pencil and mark the top right hand notes through the first two measures with these numbers 522234555323431 and mark the left hand for the last five notes of measure two; 32125, and make similar changes elsewhere in the piece. Both methods of fingering are correct and acceptable. Simply decide which one you want to use and then be consistent.

Another important detail is the matter of pedaling. A sensitive artist adjusts his pedaling according to circumstances. In general, playing in a large hall requires more pedal than playing in a small room. A resonant, full-sounding hall will need less pedal than a soft-tinted one. When playing in a broadcast studio or for a recording, it is well to use less pedal than you would otherwise. However, you should have a plan for the pedal in each piece, and modify it as need arises. Measures 1, 2, 3, and 17, and 19 present a real pedal problem. The harmony would allow pedal for two full beats in Measures 1, 2, and 17, and for a beat, and a half in Measures 9 and 13, but such use of the pedal would ignore the rests indicated by Chopin. The need of the pedal for an accent effect, and to increase the resonance, further complicates the problem. As you can see from the score, we are suggesting a compromise reading of holding the pedal one full beat. For the repeat, however, we recommend pedal for one eighth note only in each of these measures, giving emphasis to the rests and to the clean articulation of the staccato notes. For the final time (Da Capo) we suggest pedaling like the first time. Take a colored pencil and mark the special pedal effect for the repeat, indicating in the margin that markings in that color apply to the repeat only.

Detailed Study

A similar problem comes in every measure of section C (25-30). Here it is not always a rest, but more often a staccato effect which is ignored by the pedal we have marked. For the repeat, pedal only on the first eighth of each measure except in Measures 37 and 38 where you can pedal also on the third beat and in Measure 40 where you can add pedal on the second beat. For the third time (Da Segno) pedal as marked. This light pedal on the repeat will give a very energetic, military effect when you hear the half note sustained ff in the right hand against the clear bright staccato of the left hand.

While you are still playing over the piece as a whole, pay attention to all expression marks. Watch the accents, the phrasing, the staccato marks, and all indications of loud and soft. Be sure to distinguish between ff and p. This attention to interpretation from the beginning is of great importance. It is a mistake to think that you can learn the notes first, and then make a piece musical later.

You have now gone over the whole piece with some idea of its general style. You have analyzed its form. You have attacked the fingering details, so that you are playing right notes with the right fingers. You have worked out a careful pedal plan, and you are observing all the markings in the score. You are now ready to study the music in detail to see how you can make the most of it.

In the first measure, begin with the fingers of both hands poised over the keys and the wrists slightly raised. Bring the left hand down as you strike the keys to get a vigorous attack. This comes up on the next chord and down on the second beat. The next five sixteenth notes are played with a wrist staccato, high in the right hand, and allowing the fingers to leave the keys several inches. Suspend the upper fingers of the right hand, so that they will be slightly more firm than the other fingers and will bring out the melody on top of the chord. Start these five sixteenths with somewhat softer than the opening chords and make a definite crescendo into the first chord of Measure 2.

Use the same downward wrist motion to get the accent at the beginning of Measure 2, but be sure to hold this dotted eighth note into a two-note legato phrase, making a contrast with the staccato at the beginning of Measure 1. This contrast will not show the first time, because of the pedal, but when you repeat with lighter pedal it will be noticeable.

The last five notes in Measure 2 have an interesting effect. Observe the de-screscendo, the phrasing, and the staccato carefully. Start the triplet with a downward wrist motion, coming gradually on the three notes. Use wrist staccato for the two eighth notes. If you find the fantasy I have suggested of a formal reception entrance March congenial to your imagination, you may think of these five notes as aaside bow to persons of humble status in the line of march. Chopin ingeniously suggests this modest pattern, coming first almost parenthetically, until it assumes real grandeur in Measures 13 and 14.

Measures 3 and 4 carry out the same dynamic pattern as Measures 1 and 2, except that the climax on the first chord of Measure 4 will be a little louder than the beginning of Measure 2. By now you are familiar with the conventional polonaise rhythm and you may wish to make the traditional modification of it whichlengthens the first note of the measure, and shortens the succeeding note until it is more like a thirty-second note. Such a departure from the score would in most instances be shocking, but here it is so confirmed by tradition that some editors have actually changed the notation.

If you have not already memorized the first phrase, do so now, noting that it is based entirely on the A major chord, with passing notes and neighboring tones. Opening chord of Measure 4 may be analyzed as a group of embellishing tones or as the diminished seventh chord, in which case the whole chord is an embellishment. This harmonic analysis should continue with each phrase. Besides being valuable for its own sake, it facilitates memorization.

This same careful approach can now...
Tune Up, Neighbors!

(Continued from Page 429)

me all afternoon to take a hand and, in a weak moment, I consented. Given a brush and some water colors, I was shown how to wet down paper and get wash effects. In short order, I achieved a serious of sorts. "I told you," said Mr. Kimball, "anyone can learn to paint."

About that same evening, as the large ensemble was going full blast, I caught the cleric coming down the stairs with his canvas and making for the door. "I got it," he beamed, holding the picture up, "the fog". And it looked just like fog to me.

On a Sunday afternoon, to an audience that overflowed the main room, Dr. Kilgus, president of the Center, outlined its objectives. Having treated many persons suffering from mental and nervous disorders, Dr. Kilgus makes the sobbing claim that eighty-five per cent of them would not get sick if properly educated. "Art is not apart from life," she said. "It is life. We are all artists trying to give form to that urge that lies at the heart of our being. Some of us do it with music, others with painting, sculpture, pottery. But the creative urge is universal. We express it in thinking, feeling, and willing. Art synchronizes the three. Another way of saying it is that art gives balance to the body, mind, and spirit. It meets our soul hunger as food does our bodily hunger. So we at the Center are trying in a small way to meet this need, to bring artistic creativity into everyday life where it belongs."

All the way home I kept thinking of her words, and those musical evenings. The thrill of music is in the making. Couldn't we have such groups in towns all over the land? It's easy to start one. With children in the home, you probably have the making of one. Or send out some of the neighbors. A resourceful Philadelphia business-woman posted a notice in the elevator of her apartment building inviting those who played to a musical evening in her apartment. "Six turned up," she said, "including the elevator man, who played the oboe. Try getting together a group like that. You'll have fun!"

Lord, what music hath Thou provided for Thy saints in heaven, when Thou affordedst bad men such music on earth. —Isaak Walton

Technic—Basic Need for Good Playing

(Continued from Page 433)

tuitive intimacy with the keyboard can be obtained through the use of scales and arpeggios that can be learned as easily in any other way."—Ernest Hutcheson.

In referring to his appreciation of the value of practical technical exercises and keyboard preparation, Alec Templeton says: "I depend upon them constantly, particularly scales and arpeggios, which I do regularly."

Fingering

For accuracy, smoothness and stability in velocity work, and indeed in all playing, the importance of using a well-chosen fingering cannot be over-estimated—and careless, inaccurate fingering may well be blamed among the major handicaps to good playing.

The following from E. Robert Schmitz should bear indelible stamp as a helpful slogan: "Decided facility results through integration of motions and good fingering."

This from Claudio Arrau is worthy of careful digestion: "The pianist must command a technic that will enable him to express any and all forms of musical thought. He uses it for that purpose only—never as an independent mode of expression. Thus, the first step in approaching technic is to understand its use."

Finally, it is hoped that the points emphasized in this article, the suggestions offered, and the quoted testimonials from virtuosos will prove helpful to the youthful piano student, to the young and inexperienced teacher, and to others who might be inclined to discredit the true value of technic as a basic need and fundamental factor—a real backbone to stability and fluency in piano playing. And along with the technical drill work, this thought should be always foremost: Technic is a basic foundation for interpretation—a means to an end—and that end is music.

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FORWARD MARCH WITH MUSIC
The Wonder Child
by Francis Marion Worth

Nannerl finished her lesson at the harpsichord and slid down from the hard chair with a sigh of relief, as her father told her she had a good lesson.

"Thank you, Papa; I shall try to remember everything you told me," she said, as she ran out to the kitchen where her mother was making some good things for supper.

Leopold, the father, looked after her with a faint smile. "She's a good pupil," he mused; "not a very great talent, far from it, but she works hard and has a good head." He passed into an adjoining room, a sort of den, where no one was allowed to enter, not even to clean. It was filled with dusty books and manuscripts, but Leopold knew where to put his hand on whatever he wanted. He pulled his chair up to the desk, took his big quill pen and began to work on one of the manuscripts, a method for violin.

Suddenly he heard the harpsichord, and looked up in surprise. Was it Nannerl? No, she never plays after taking her lesson. And yet, who could it be? Yes, that is the piece she played at her lesson, a Minuet by Christian Bach. Listen to that delicate touch, and how smooth that run is which bothered her so much at her lesson." He tiptoed to the door and looked in.

Why! It was not Nannerl at all; it was the baby, scarcely four years old. With a frown of deep concentration on his chubby face he was guiding his baby fingers over the keys, reproducing the sounds he had heard his sister make at her lesson. He hesitated at the passage where she always made a mistake. Then he added a chord of his own selection. "Dear me!" whispered the father; "that is better than the way Christian Bach wrote it himself!"

"What are you doing?" he asked the startled boy.

"Oh, Papa, I am just playing Nannerl's piece."

"But child, you have never had a lesson on the harpsichord! How do you know what to do?"

"I don't need lessons for such a little piece as this, Papa, but what I want is to learn big pieces. Please Papa, will you teach me with Nannerl?"

Such a request could not be refused, and from that day the baby had his daily lesson on the harpsichord.

What was his name? Wolfgang Amadeus Mozart, of course. How many of his compositions are you able to play?

---

Pinwheel Game
by Gertrude Greenhalgh Walker

Cut a cardboard circle, eighteen or more inches in diameter, and make a small hole in center (this hole can be reinforced by pasting a loose-leaf hole binder on it). Divide the circle in many sections and in each section write a question pertaining to music. Write the answers to these questions on separate small cards, making duplicate answer-cards if there are many players. Divide answer-cards equally among players (but no one player should receive duplicate answers.)

Pin wheel on wall, placing a mark on the wall. Spin wheel. The question which stops at the mark is announced to players. The player holding the correct answer-card gives his card to the teacher or places it in a box. If a player holds the correct card but does not recognize it, the wheel is spun again.

The object is to be able to turn in as many answer-cards as possible and the player holding the fewest at end of game is the winner. The game is ended by a time limit, ten or fifteen or more minutes, depending on choice. Keep things moving briskly.

---

Your Star
by Gladys Hutchinson

You have heard the expression "Hitch your wagon to a star." Hitch your wagon there, but be sure you stay on the star! This is what you must do if you ever hope to get anywhere with what you are doing, and particularly with music. Set a high goal for yourself, even higher than you think you can reach, and keep working hard toward it. Maybe you will not only reach it but go beyond it. Then, by that time, you will have learned how to work for a high place in the thing you have chosen to do, and you will quite naturally set for yourself another goal still higher— a star still further away.

All successful people work in this way. They "hitch their wagon to a star" and they stay on the wagon until they reach it, then go on to the star further away. Then they are called a "success."

---

Summer Night's Chorus
by Martha Binde

Oh, have you ever heard the song
The summer night can sing?
Gay, trilling tree-tops loudly join
The crickets' rhythmic swing.

The night bird's chirping melody,
The whippoorwill's sad tune,
The mocking-bird's grand opera airs—
All serenade the moon.

---

The Staff
by Frances W. Blose

The staff is like a barricade that's sky-high; A fence around a field of flying tone; Each measure is a gate that you must open To let out melodies—just you alone.

And if you find the fence has broken places Where melodies come through, not whole and smooth, That gate—that measure—you must test and mend it, And mend and test again, 'til you approve. Then, from the gates you open wide and neatly, A line of bright, unruffled tones alights Like families of birds and birdlets singing In harmony and beauty to delight.

---

Musical Geography
Quiz No. 12

1. From what country does the melody Londonderry Air come? 7. From what country does the rumba dance come?
2. In what country was Chopin born? 8. In what country is the story of the opera "Aida" laid?
3. In what country were the finest violins made? 9. In what American city has an annual festival of Bach's music been held for forty years?
4. From what country does the bagpipe come? 10. What city is the home of the Metropolitan Opera Company? (Answers on next page)
5. In what city did Bach teach school? 6. What American river is made famous in a song?

---

The Musical Pussy
by P. E. Gerber

The pussy walks on velvet toes; pianissimo she goes. She settles down upon the rug, plicote; curled and snug; and when I gently stroke her fur, cantabile begins to purr. The ice-box door's staccato click she hears, and runs vivace, quick, to stand at rest beside her dish and dolce beg a taste of fish. When she gets none, her sorry cries fortissimo rise. The cook says, "agato, scat!" while risoluto sits the cat. Mystério de green eyes glow; she presto patters back and fro; The busy cook steps on her tail; sforsando then is pussy's will. And I giocoso laugh to see the puss come subito to me, to pounce scherzando on some string, while I begin my practicing.
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From your friend,
James Thomas, Secretary.
Illinois

Answers to Broken Letter Puzzle in May

1. Staccato; 2. nocturne; 3. rhapsody; 4. symphony; 5. moderate; 6. trombone; 7. overture; 8. sonatina; 9. serenade; 10. fantasia.

Prize Winners for Broken Letter Puzzle

Class A: Loretta Meuser (Age 17), Iowa.
Class B: Scott Tharp (Age 13), West Virginia.
Class C: Jack Linden (Age 8), District of Columbia.

Prize Winners

Class A: Nancy Phillips (Age 16), Louisiana.
Class B: Margaret Fiser (Age 14), Arkansas.
Class C: Lynn Herzog (Age 11), New York.

Answers to Quiz


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LET'S PLAY!—A Piano Book, for Young Beginners, by Ella Ketterer—Along with a fine musical background and a number of years of special success with piano pupils, Miss Ella Ketterer possesses the rare gift of being able to write attractive, easy piano material which not only has melodic appeal to pupils but which contains such special attributes that aid the teacher in guiding the pupil's progress. It hardly seems possible that there is in America today a piano teacher who is not well aware of the excellence of the piano pieces suitable for pupils in the earlier grades which have been written by Ella Ketterer or who is not familiar with her widely known ADVENTURES IN MUSIC LAND and several piano study works.

Ella Ketterer is especially gratifying to see coming from such an able and gifted creator of piano materials a little book especially for the piano beginner of kindergarten or primary grade years. Short但是在 the period between the 7 years of age need different attention than youngsters a few years older, and from the very first page it is apparent that this book is going to help many teachers with success. the hands of young beginners just as Miss Ketterer has enjoyed success in using this material with her own younger beginners.

This book is something to play beginning in the very first lesson, and although the pupils are not burdened with too many explanations there is sufficient attention given to needed details and time values. It is hoped that piano teachers who have not as yet joined the ranks of those teachers who have found it profitable to include grown-up beginners in their teaching will be well for them to ask the THEOREO PRESS co. to send for examination with return privileges some methods, studies, and pieces which many teachers have found resulting with grown-up beginners.

With all these publicity preparations teachers should not overlook getting music supplies well in advance to be ready for first pupils. The THEOREO PRESS CO. (Philadelphia 1, Pa.) “On Sale Plows” is big business and the sale of folders can be used as an additional appeal to the young pupil.

TUNES FOR LITTLE PLAYERS, For Piano, by Robert Nolan Kern—Thirteen of the very best beginner tunes which have used this author’s LITTLE PLAYERS will be gratified to learn that a sequel to the first book has been prepared. Elementary musical notation and the establishment of correct playing conditions are continued in this work, together with “Finger Parades” to provide exercise material preceding the charming original tunes making up the book. Special attention is given to note identification, keyboard freedom, and the development of rhythm by counting and tapping. Attractive illustrations provide additional interest.

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A copy of this collection may still be ordered at the special Advance of Publication Cash Price of 40 cents, postpaid. The sale of this book is limited to the United States and its possessions.

THE CHILD CHOPIN—Childhood Days of Famous Composers Series—by Lottie Ewlethorpe Coit and Ruth Bampton—Musician generally agree that the lyrical melodies of Chopin have greater appeal to young pianists than the later Chopin works. This seems a bit paradoxical since Chopin did not write children’s music as such. We naturally think of the great Chopin in terms of the virtuoso pianist. This sixth volume of The Childhood Days of Famous Composers Series entitled THE CHILD CHOPIN, is an answer to the pianist’s desire to play Chopin pieces. Its contents are arrangements for pupils between ages seven and twelve. As always the authors make arrangements which, while easy, retain qualities from the composer’s original work.

The young pianist will find arrangements of Nocturne in E-flat; Waltz in A-minor; Preludes in A and C sharp; Mazurkas in A-flat and the Butterfly Etude. An easy duet arrangement of the MILITARY POLONAISE is also included. The beginners and public school music supervisors can use this new book with equal facility as piano literature or as history and musical appreciation in the early grades. They will find valuable suggestions for making a miniature stage and ideas for presenting the story of Chopin in a play.

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SELECTED FIRST GRADE STUDIES FOR PIANO, Compiled by David Lawton—Such composers as Biber, Forsten, Kehler, Streiberg, and Grullitt have contributed to the unusual selection of early grade studies in this new book for the Music Master of the piano. These supplementary studies do not go beyond the first grade level and a-half. Easy keys, simple rhythms, single notes in each hand, easy arpeggios, three or four fingers, chords, left hand melodies, a few “thumb and forefinger” passages, and practice in both hands on the piano. Students will appreciate the selections, Titles such as The Echo, On the Way to School, The Hide and Seek, Copy Cat, and Sledding find a responsive chord in children and start them on the road to interpretation.

Since this book will be withdrawn from the special offer next month, this is the last opportunity to order a copy at the Advance of Publication Cash Price of 25 cents, postpaid. The book is available only in the United States and its possessions.
THE ADVENTURES OF PETER THE PIANO, an Illustrated Story for Children, by Dorothy J. Byerly—Here is a clever book of interest to both parents and children. Unlike most of our publications, it is in no wise a music book nor an educational one; it is a truly entertaining story with illustrations. In it we find Peter, a piano with a personality, standing idly in a dark, dusty music room, lamenting his thick coat of black paint. With the help of a magic three-legged spider Peter changes color and is taken to a dance hall, where he soon worries of his harsh treatment. His next home is aboard ship, but he turns out to be a poor sailor and is no more content than he was in the dance hall. Finally his troubles are over, and when he finds happiness in the home of a little girl who plays beautiful music on him.

The book might almost be called a story written for it is popular among children and contains sixty-nine drawings in color. The book may be used in the kindergarten and primary grades as a story book or as a book to stimulate interest in music. It is a satisfactory book for home use, for the child will want to hear the story and look at the pictures again and again. The ADVENTURES OF PETER THE PIANO is primarily a book for children, but the art work is so engaging that it will delight the older pupil and the adult as well.

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Was Wagner Influenced by Schubert?

(Continued from Page 470)

the world's greatest melodists, was, even in this slow type, finding himself. "Bride," and "The Flying Dutchman," show him possessed of a precocious knowledge and mastery of orchestra writing, but much of the melody is poor, and even in "Tannhäuser," which showed a considerable step forward, he was far from having "arrived," as is best illustrated by a comparison of that early writing with the later revision of the "Meistersinge" for Paris performance many years later. His development in the intervening years was almost unbelievable.

But his vocal writing was, even at the beginning, far superior to that of other symphonists, Haydn, Mozart, and, especially, Beethoven, who could never free themselves entirely from the instrumental point of view and who, at times, even showed contempt for the proper accentuation of words and syllables. If Wagner was anywhere influenced by Schubert, it was in this. Not only was Schubert careful to bring his vocal line into perfect accord with the rhythm of the verse, but, in dramatic passages, he was able to find a musical interpretation accord with the meaning of the word.

And Wagner gradually attained to this by building up, step by step, his orchestral growth, and, in his music dramas, finding a Teutonic counterpart of our own original, a charming world-shop quartet. It is curious to note, however, that, different as they were in the whole course of their development, Schubert and Wagner had similar early concepts of orchestral effects. The entirely untypical approach used by Schubert in his piano accompaniments was adapted by Wagner to give orchestral "motion" without the employment of a single pianist; and the music that, which is, in our choice, Schubert may be said to have started his career, has its counterpart in Wagner's youthful, but magnificent, overture to the "Flying Dutchman," and, later, in the storm music of the "Meistersinge." In the "Forest Murmurs," the Magic Fire Music, and the supremely concealed expression of the softly-flowing Rhine at the beginning of "Das Rheingold."

In conclusion let us mention two further apparent similarities of thought as illustrated in the above example from The Young Nun, and in the following from Schubert's setting of that mysterious psychopathic ghost-tale: "The Doppelgänger."

The Need for Leadership

(Continued from Page 423)

The Etude has always advised private teachers of music to take an active part in community educational and cultural affairs. We have seen many teachers with the quality of leadership who have risen rapidly in their communities because they have given liberally of their time and efforts to unselfish promotion of artistic and cultural movements for the common weal. It is usually the private teacher who feels himself apart from his fellows who finds himself in a struggle for existence.

By advising leaders who have sway great peoples at times of crisis, you will find that the real leaders have something far more than personal magnetism and showmanship. They have possessed human understanding, clear reason, sound judgment, and giant confidence. There is need now, in America, for more and more leaders in music. Lowell Mason, George F. Root, Theodore Thomas, William Mason, Theodore Presser, and in our own day, Dr. Frances E. Clarke, are among the pillars of fine leadership who have been the foundation of the present high standard of music in the New World. Younger leaders with fine musical training, unselfish motives, energy, and power to meet the great problems of the atomic and electronic age, who possess understanding, prudence, wisdom, and experience but who are not alienated from the high spiritual concepts and noble faith of their ancestors, are now rising in the land. To them belongs the responsibility of America's musical greatness of to-morrow.

If I Could Play

by Ruth Harn

If I could unlock with these magic keys Of black and white, the mysteries And sounds within this treasure chest, And cast upon the wide brown breast Jewels from my fingers, tips, Like kisses tossed from fairy lips, No Lamp of Genius could compare With riches deeply hidden there, Within this chest, I can't unlock My untrained finger tips, I brush the keys, they seem to mock My untrained finger tips, Tears fill my eyes and salt my lips.

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