9-1-1945

Volume 63, Number 09 (September 1945)

James Francis Cooke

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MELODY PLEASING TO LISTENERS
ADHERENCE TO GRADE ATTRACTIVELY PUBLISHED

These Favorite Easy Piano Pieces Have Such Qualities

GRADE ONE—Varicous Keys

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
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<tbody>
<tr>
<td>26464</td>
<td>The Bobolink</td>
<td>D. F. Johnson</td>
<td>30</td>
</tr>
<tr>
<td>8400</td>
<td>The Contented Bird</td>
<td>Daniel Row</td>
<td>25</td>
</tr>
<tr>
<td>6517</td>
<td>A One O'Clock Waltz</td>
<td>Geo. V. Spaulding</td>
<td>25</td>
</tr>
<tr>
<td>3676</td>
<td>Sing, Robin Sing</td>
<td>Geo. V. Spaulding</td>
<td>25</td>
</tr>
<tr>
<td>7514</td>
<td>Dally's Asleep</td>
<td>R. E. D. Brl</td>
<td>25</td>
</tr>
<tr>
<td>2269</td>
<td>Four-Leaf Clover, Waltz</td>
<td>H. England</td>
<td>25</td>
</tr>
<tr>
<td>19653</td>
<td>Thn Owl</td>
<td>N. Lewis Wright</td>
<td>25</td>
</tr>
<tr>
<td>22467</td>
<td>The Little Mamma Doll</td>
<td>Helen C. Goss</td>
<td>25</td>
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GRADE ONE—With Left Hand Melody

<table>
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<tr>
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<tbody>
<tr>
<td>19869</td>
<td>Gleaning Round</td>
<td>N. Lewis Wright</td>
<td>30</td>
</tr>
<tr>
<td>16335</td>
<td>The Big Bass Singer</td>
<td>Walter Friel</td>
<td>30</td>
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<tr>
<td>4383</td>
<td>Song of the Pines</td>
<td>The late left hand melody piece no. 40</td>
<td>25</td>
</tr>
<tr>
<td>22787</td>
<td>Pretty House</td>
<td>H. P. Hopkins</td>
<td>25</td>
</tr>
<tr>
<td>1547</td>
<td>Daddy's Waltz</td>
<td>Walter Friel</td>
<td>30</td>
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GRADE ONE—White Keys Only

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<tr>
<td>6919</td>
<td>Airy Fairies</td>
<td>Geo. V. Spaulding</td>
<td>30</td>
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<tr>
<td>17000</td>
<td>Learning to Play</td>
<td>Paul Lawton</td>
<td>25</td>
</tr>
<tr>
<td>24435</td>
<td>My First Dancing Lesson</td>
<td>Wallace A. Johnson</td>
<td>30</td>
</tr>
<tr>
<td>11767</td>
<td>First Lesson</td>
<td>C. W. Krogman</td>
<td>30</td>
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<tr>
<td>17377</td>
<td>My First Effort</td>
<td>Geo. V. Spaulding</td>
<td>25</td>
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<tr>
<td>24010</td>
<td>The Great Reward</td>
<td>Helen C. Goss</td>
<td>25</td>
</tr>
<tr>
<td>14890</td>
<td>My First Effort</td>
<td>Helen C. Goss</td>
<td>30</td>
</tr>
<tr>
<td>24530</td>
<td>Peterson Ball</td>
<td>Mabel Median Watson</td>
<td>30</td>
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GRADE TWO—Legato and Staccato

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<tr>
<td>19519</td>
<td>Humming Birds' Lullaby</td>
<td>P. L. Preston</td>
<td>35</td>
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<tr>
<td>25292</td>
<td>Hawaiian Nights</td>
<td>F. H. Gray</td>
<td>35</td>
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<tr>
<td>6794</td>
<td>Folded Wings, Lullaby</td>
<td>R. F. Forman</td>
<td>25</td>
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<tr>
<td>15111</td>
<td>A Winter Tale</td>
<td>H. T. Elston</td>
<td>25</td>
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<tr>
<td>6174</td>
<td>Faceted Footsteps</td>
<td>P. E. Farrar</td>
<td>30</td>
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<td>9664</td>
<td>Brides of the Garden</td>
<td>L. A. Bugbee</td>
<td>30</td>
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<tr>
<td>34865</td>
<td>Rustic Dance</td>
<td>W. A. Schnurer</td>
<td>30</td>
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<tr>
<td>8372</td>
<td>Indian War Dance</td>
<td>Paul Leavitt</td>
<td>30</td>
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GRADE TWO—With Left Hand Melody

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<tr>
<td>7235</td>
<td>Rose Petals</td>
<td>Paul Lawton</td>
<td>30</td>
</tr>
<tr>
<td>7779</td>
<td>Easy Morning</td>
<td>R. R. Forman</td>
<td>25</td>
</tr>
<tr>
<td>18616</td>
<td>Merry Harvest Time</td>
<td>Walter Friel</td>
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<tr>
<td>17819</td>
<td>Simple Brook</td>
<td>Anna Marie Poole</td>
<td>30</td>
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<tr>
<td>14125</td>
<td>Nanna</td>
<td>David Dyer Siler</td>
<td>30</td>
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<tr>
<td>12199</td>
<td>The Peasant's Song</td>
<td>F. H. Harker</td>
<td>25</td>
</tr>
<tr>
<td>12916</td>
<td>The Soldier's Song</td>
<td>Sidney Steinhauer</td>
<td>30</td>
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GRADE TWO—Finger Dexterity

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<tr>
<td>5978</td>
<td>In the Twilight</td>
<td>Carl Giachetti</td>
<td>30</td>
</tr>
<tr>
<td>3450</td>
<td>A May Day</td>
<td>C. G. Booth</td>
<td>40</td>
</tr>
<tr>
<td>4226</td>
<td>Some of the Leaves</td>
<td>C. W. Kern</td>
<td>30</td>
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<tr>
<td>8329</td>
<td>Arrival of the Brownie</td>
<td>Bert R. Anthony</td>
<td>35</td>
</tr>
<tr>
<td>18200</td>
<td>Christmas</td>
<td>Charles Rebe</td>
<td>35</td>
</tr>
<tr>
<td>25109</td>
<td>Jack and Jill</td>
<td>Daniel Row</td>
<td>35</td>
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<tr>
<td>12557</td>
<td>Hickory Sticks</td>
<td>L. Rent</td>
<td>35</td>
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<tr>
<td>8248</td>
<td>Jamaican Dance</td>
<td>L. Rent</td>
<td>35</td>
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<tr>
<td>4005</td>
<td>Jelly Darkies</td>
<td>L. Rent</td>
<td>35</td>
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<tr>
<td>4320</td>
<td>The Song of the Cat</td>
<td>C. W. Kern</td>
<td>35</td>
</tr>
</tbody>
</table>

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Dr. Edward Hanson was awarded the honorary degree of Doctor of Letters at the annual commencement exercises of Kenyon College.

THE OUTDOOR summer concert season, just closed, suffered greatly from the vagaries of the weather. With the July rainfalls in the eastern part of the country unusually heavy, the Rothenburg Dell Concerts in Philadelphia, especially were hard hit by torrential downpours just at the concert hour, with the result that more than a dozen postponements, a record number, had to be made. Nevertheless, there were several outstanding events and record-breaking audiences. One of the highlights was the singing of H. A. Requiem" by a chorus of three hundred. An audience of fifteen thousand was present when the Ballet Russe was the attraction. Dimitri Mitropoulos was the general music director of the Deld and conducted twenty-two of the twenty-eight concerts. Jeannette MacDonald also drew a large audience. (18,000 admirers.)

Josephine Antione has been awarded the Treasury Citation "for distinguished services rendered in behalf of the War Finance Program." Miss Antione has sung at rallies at which upwards of 650,000,000 have been raised. A total of 80,000 miles of flying in this country and Canada was covered in making these appearances.

Victor Murock, Editor of the Wichita Eagle and long an enthusiastic friend of Tite Evans, was in Wichita on July 8. Mr. Murock, one of the outstanding statesmen of the Middle West, served in Congress for twelve years. He was chairman of the Progressive Campaign for Theodore Roosevelt. In 1917 President Wilson appointed him to the Federal Trade Commission, on which he served as chairman until 1924. Mr. Murock wrote millions of words in his books and his editorials and was a "poorer" in the Mid-West. He was a capable musician and played the piano with facility.

Horis Koltzen and Elliott Carter have been selected as winners in the contest for the American Composers Alliance, sponsored by Broadcast Music, Inc.

Leo C. Schwartz, Editor of Music Teachers' Quarterly and Juvenile Musician, died suddenly on July 8 in New York City. Mr. Schwartz was born in New York on August 8, 1885, and following many years experience in the plane teaching field, he founded in 1938, the Music Teachers' Review, changed in 1948 to Music Teachers' Quarterly.

THE THIRD ANNUAL PIEDMONT FESTIVAL of Music and Art was held at Winston-Salem, North Carolina, July 25 to 29. The musical program of the festival included a colorful folk pageant, "United We Sing," and the Brahms' "Requiem," sung by the Festival chorus of three hundred with the Festival Symphony Orchestra. George King Rauenbush was the musical director of the event.

Nicholas Therep-Kovacs, Russian composer, died in June, in Paris, where he had made his home since 1921. He was born in St. Petersburg (now Leningrad) in 1873, and studied under Rimsky-Korsakov. Later he conducted at the Russian Royal Opera House, and at the Maryinsky Theatre. In 1898 he was director of the Conservatory at Tiflis. Following the First World War he established a conservatory in Paris and was identified with the Diaghileff and other ballet productions. In 1921 he began work on the fragments of Moussorgsky's opera, "The Fair at Sorochinsk," and transformed it into a finished opera, which was first produced at Monte Carlo in 1925, and at the Metropolitan Opera House in New York in 1930.

Nicholas Therep-Kovacs

A PROGRAM of American music was played in Moscow on July 4 in celebration of American Independence Day. The program included works by Roy Harris, Samuel Barber, Aaron Copland, and Wallingford Riegger.

John R. Dibbs, for many years head of the Rare Old Violin Department of Lyon and Healy, and an authority on old violins, died in Chicago on July 7. Mr. Dibbs was one of the most expert appraisers of old violins, his long years of service having given him an experience which few in this field could duplicate. It has been said that Mr. Dibbs knew intimately and had handled practically every rare old violin in existence.

Nicholas Therep-Kovacs

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Trustees of the Paderewski Fund for the best choral work suitable for performance by a high school or college choir, and organized by the American Guild of Organists, to the composer of the best composition for organ submitted by anyone residing in the United States or Canada. The contest closes January 1, 1945; and all details may be secured by addressing the Trustees of the Paderewski Fund, New England Conservatory, Boston, Massachusetts.

A PRIZE of one hundred dollars plus royalty is offered by J. Fischer & Bros., New York City, under the auspices of the American Guild of Organists, to the composer of the best composition for solo organ, on any subject and not less than twenty minutes in length. The selections will be held in Chicago in May, 1946. The contest is open to all that is written for solo organ, and several thousand dollars, as well as the New York City organists, and a director of the Paderewski Foundation.

THOMAS THOMPSON, for the last eight years music critic of The New York Sun and author of several books on music, died suddenly on July 3 in New York City. Mr. Thompson was born in Crawfordville, Indiana, and was educated in music. In 1918 he joined the staff of Musical America, later becoming editor and remaining in that position until 1943. He also served as music critic of The New York Evening Post and as a member of the music staff of The New York Times. In 1937 he succeeded W. J. Henderson as music critic of The New York Sun. Mr. Thompson taught music criticism at the Curtis Institute of Music in 1928 and at the time of his death was lecturer on that subject at Columbia University.

THE SCHOOL OF MUSIC OF De Paul University, Chicago, announces an International Choral Contest, the prizes of which will be held in Chicago in May, 1946. The contest is open to choirs of which all the entries are invited from the United States, Mexico, Central America, and South America. The first prize is one thousand dollars. Details may be secured by writing to De Paul University, 64 East Lake Street, Chicago 1, Illinois.

THE TWENTY-FIRST ANNUAL Award of the Eady-Church Choral Society, founded in 1882, is open to all the entries are invited from the United States, Mexico, Central America, and South America. The first prize is one hundred dollars. Details may be secured by writing to De Paul University, 64 East Lake Street, Chicago 1, Illinois.

THE NINTH ANNUAL Prize Song Competition, sponsored by the Chicago Singers Teachers Guild for the W. W. Kimball Company Prize of One Hundred Dollars, is announced for 1945-1946. The contest is open to all entries are invited from the United States, Mexico, Central America, and South America. The first prize is one hundred dollars. Details may be secured by writing to Miss Katherine Wolf, of the Chicago Music Association, 23 South Eighteenth Street, Philadelphia.

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The ninth annual Prize Song Competition, sponsored by the Chicago Singers Teachers Guild for the W. W. Kimball Company Prize of One Hundred Dollars, is announced for 1945-1946. The contest is open to any composer or resident of the United States, Mexico, Central America, and South America. The prize is one hundred dollars. Details may be secured by writing to Miss Katherine Wolf, of the Chicago Music Association, 23 South Eighteenth Street, Philadelphia.

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"FORWARD MARCH WITH MUSIC"
E D G A R  B E R G E N  s a y s  t o h i s  l i g -
near cerebral progeny, Morti-
mer Snerd: "How can you be
so stupid?" and Mortimer replies:
"It ain't easy."

Consider the foregoing sentence.
Instead of calling Charlie McCa-
thy's pal "a wooden brain-child" we
used three clumsy Latinisms—"lig-
near cerebral progeny." It is really
very easy to use simple,
understandable terms in any language, if one thinks clearly and
sharply. Yet we have heard teachers talking to little ones in a kind
of learned slang (we might have said "pedagogic jargon") which
is wholly beyond the grasp of the child.

If the first act (we could have said "function") of education is
to lead out (Latin e—out, duc—lead), the second is to make
clear. Perhaps you will say that the third step is to inspire. The
great mind of Albert Einstein would place inspiration first. When
he was asked to create a motto to place over the portals of the
Astronomy Building of the
Pasadena Junior College, he wrote: "It is the
supreme art of the teacher to
awaken joy in creative
expression and knowledge."
The tablet really bears Mr.
Einstein's words in Ger-
man, but for greater un-
derstanding we have trans-
lated them to English. But
joy and enthusiasm cannot
overcome the obstacles cre-
ated by a lack of under-
standing brought about by
the use of long, clumsy,
high-sounding words. That
is the reason why there are
many teaching experts
who have made far-reach-
ing studies of the size of
the child's world of words
(we might have said "vo-
cabulary") at various
given ages. Anything outside
of this word world is a land
unknown. (We might have said "terra incognita.") The teacher is
wasting his own time and that of the pupil in a show of his teach-
ing skill. (We could have said "exhibition of pedantry.") That
is one of the most common reasons why some teachers fail. They
never think that their first task is to measure the mental grasp of
the pupil, whatever his age. In treasuring the known to the
unknown, the teacher must make sure that the pupil knows what
he (the teacher) is talking about. He must check and "clinch" this
knowledge before taking the next step.

One of our friends who is, perhaps, unjust to musicologists, has
a way of saying, "I don't even like that long name. My definition
of a musicologist is a man who writes about things only he under-
stands, in terms nobody else understands." This also describes
some teachers who attempt to teach children in terms which only
an adult could grasp. "My dear, you must approach this relatively
intricate problem with a kind of supreme relaxation, so that your
digits are vitalized and your fingertips may preserve their sens-
tivity." Pretty little Imogene dangles her legs, scratches her nose,
gawks at the ceiling, and then Teacher says: "Of course you un-
derstand, dear," and Imogene smiles blindly and grunts "Uh-huh,"
and mentally sneers at her teacher.

The wise teacher first finds out
what the little one is most interested
in. That is the surest way of gaining
the interest of the child. Then the
problem must be analyzed; that is,
separated into its component parts
very much as a watch is taken apart
and the reason for each part described, so that a student in watch
making could put it together and make it tick perfectly.

The description of the process, however, must be done by words,
by designs, or example. If you want a lesson in words of power,
which at the same time are no more than two syllables, we refer
you to Robert Louis Stevenson's "Treasure Island," a rare piece
of word building. It is even more unusual as a type than Daniel
Defoe's "Robinson Crusoe." Moreover it is a style clearly made
to fit a purpose. In our edition we counted one thousand running
words, and in this passage there were just fifteen words of three
or more syllables, or only one and five-tenths per cent
of the whole. The rest of
the words were under two
syllables. No wonder
"Treasure Island" has been
beloved by millions of
young people. However, if
we turn to Stevenson's
foreword, which he wrote
to his master work, we
find, in a similar running
thousand words that the
number of terms over three
syllables is eight per cent.
We see that Stevenson
(whose style, compared
with that of the pedantic
Dr. Samuel Johnson is not
only always very lucid but
also vastly more effective)
used more long words be-
cause he was speaking to
an older group. It might be
a very excellent exercise
for the teacher to read

"Treasure Island" aloud to some active child for the purpose of
acquiring a simple use of English, and at the same time, witness
what a hold this kind of English has upon youth.

A flexible use of English in the terms of today is an admirable
thing. In these days of radio, newspapers, magazines, and oceans
of books, together with the spread of high school and college
training, the employment of words is vastly different from that
of even fifty years ago. Yet the moving picture powers still get
their major returns from films which admittedly are addressed to
those of a very low intelligence level. If the public does not under-
stand the film, the cascade of shekels in the box office soon stops.

The very great teachers of music always have been those who
have mastered the art of making things clear. One of the famous
virtuosi told us once that one-half hour with Leschetizky was
worth hours spent with some of his other teachers. Leschetizky, in
a few moments, with a penetration and insight rarely given to
men, could throw shafts of interpretative light upon the perform-
ance of a work which made the composition live forever in the
minds of his students. The large repertory of salon music written
by able musicians is of great value and importance in general
music education because of the greater clarity of these works and

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 Editorial
Music and Culture

the fact that millions can assimilate them who, if connected with the compositions of more complicated masters, would be baffled. Devotees of Brahms, who turned up their noses at the simple and clearly defined works of Carl Bohm, asked Sunrock, his publisher in Berlin, why he published such inconsequential things. The publisher replied, "I publish Bohm so that I can get the money to publish Brahms." He might have observed that many of those who preferred Bohm because his works were clear and understandable would at some later time become the most ardent Brahms enthusiasts. The education of taste for most of us progresses not by leaps and bounds but step-wise. The more obvious and charming compositions of Gurlitt, Heller, Schnitt, Godard, Poldini, Thome, Chamnade, Sinding, Lack and scores of similar composers, particularly American composers, who have written some of the most beautiful and ingenious salon music, and also the excellent pieces of salon music written by Handel, Mozart, Beethoven, Chopin, Liszt, Tchaikovsky, Debussy, Ravel, MacDowell, Nevin, and others have a significant place in music education, and foremost teachers are the first to recognize this.

Of course there is a genius type of pupil who can be started with the more serious works of Bach, Scarlatti, and Beethoven, and who will continue in this classical channel with scantly excursions into the music of Chopin and Schumann. This type of pupil is brought up to look upon the less austere composers with scorn and becomes a musical hypocrite of the worst type. This attitude has changed greatly in this more liberal age in which the radio and the cinema are bringing the greatest performers in perhaps too familiar intimacy with the public. When a great virtuoso plays "boogie-woogie" it may be accepted as a joke by some, but others will look upon it as an endorsement of this form of musical idiocy.

Because we have been so deeply convinced that the process of analysis should be developed by all teachers, the material is included in our editorials that excellent work, "The Principles of Expression in Piano- forte Playing." This book might also have been called "The Principles of Understanding in Performance," since the German translation of this work was "Das Verständnis des Klaviernspiels" ("Understanding in Piano-playing"). Adolf Friedrich Christian was born in Kassel, Germany, in 1836. He went to London in 1856, where he taught until he died in 1886. He was a master of great success in various conservatories until his death in Elizabeth, New Jersey, in 1885. "The Principles of Expression" was not published until one year after his death. The work, now nearly sixty years old, is fundamental and has not been surpassed, insofar as we know, by any more recent work.

When we were professionally engaged in teaching we found it invaluable in "making it clear." We also noted that the pupils who mastered it were unusually more interesting and effective performers. It is one of the most important books in the literature of the art. "Make it clear" might be a good motto for every studio and classroom. Perhaps you think Ralph Waldo Emerson wrote it for us (we say "exclusive") or "high hat") but he certainly showed his Yankee background when he wrote in his Journals "way back in 1861: "The man who can make hard things easy is the educator."

Distinguished American Guitarist Celebrates Eighty-fifth Birthday

by Emma Murr

William Foden, guitar virtuoso and composer, was born in St. Louis, Missouri, March 23rd, 1896. At the age of seven he was taking violin and theory lessons. A serious little boy, he often found sitting on the stone steps of a nearby Cathedral, looking down upon the fields and the River Mississippi. This view was familiar to him and at times it was so full of mystery. He liked sitting there and listening to the strange sounds the wind made, whispering about the doorway of the great Cathedral. In a remembrance of this, Mr. Foden composed many lovely solos for the guitar: Zephyr Breezes, Silvery Sounds, Mystic Star, Evening Song, Twilight Dreams, Meditation, Lullaby, Keskino, Goodnight, With These and many others.

The teacher, and all the sounds which the river boats created inspired him to compose the very beautiful compositions Our Bonnie Boat, Pilot March, and again many others.

When he started taking lessons on the guitar, first from Jeremiah McGrath and later of William O. Bateman. The young man made prodigious progress in guitar playing during the next few years. Scarcely fifteen, he played difficult pieces on the guitar with facility, precision, and power. His simple, boisterous manner and his total lack of self-consciousness won him respect and affection. At this early age he directed an orchestra which gave many public performances.

During the next few years another white milestone was added to his career. He gave his first concert in his native city and was acclaimed "The Greatest Guitarist of America."

Jacob Gruner, Professor at the State Academy of Music, Vienna, Austria, wrote of Mr. Foden in the American Guitar Review in 1930: "The greatest guitarist of America, a virtuoso, William Foden is distinguished by a brilliant and infallible technique and a richness of fullness of tone. In tremolo playing he is as yet unparalleled and his study of his Fantasy on the song Alice Where Art Thou? which was published in 1894, must regard him as the father of modern tremolo playing."

During his great concert activities between 1890 and 1930 his programs comprised, apart from his own compositions, mainly the best works by Sor, Meris, Guill, and Ferrant, all of which he played with excellent virtuosity. As a composer he has also proved very fertile. Over one hundred of his compositions and compilations are in print, a number of which are set for mandolin, lute, guitar, and orchestra. His biggest achievement is his copious "Guitar School," in two volumes which was published in 1921. He gave subsequent concerts in Chicago, New York's Town Hall, and numerous important halls in the United States. This confirmed his reputation as a Virtuoso. In 1911 there ensued a great concert tour through all the cities of America. On this concert tour Giuseppe Petitti, mandolinist, and Frederick Bacon, banjoist, were the co-artists with Mr. Foden.

As a composer William Foden has richness of counterpoint, vigor of style, fullness of harmony, and strong glowing melody. He is a master who knows one all and that is why he dwells in his own heart. His system of instruction, Books I and II, embraces a complete course for the guitarist from the cradle to the threshold of a public career.

Mr. Foden believes high moral character is equally essential as skill in eloquence; consequently his many students receive ethical guitaristic training and abundant advice. In point of performance, excellence and strictness in thickness, Mr. Foden stands alone. Among his pupils is Mr. George Krich, editor of the Department of Fretted Instruments for The Future.

As to Music Appreciation

by Grace Elizabeth Robinson

A pupil once said to his music teacher, "I don't like this piece of music; I can't get anything out of it. I was crazy about it when I heard you play it. I don't know whether it was the piece I liked so well or the manner in which it was played."

"Perhaps," said the teacher, "the reason you cannot get anyhing out of the piece is because you do not put anything into it. The composer wrote the notes as he wanted them played, but there is so much more to music than just notes. There's expression, feeling, things into a piece before we get anything out of it, and the more we put in, the more we get out."

Goethe, the great German poet and lover of music once said, "A player may have technique and yet neither soul nor interpretation."

True, and on the other hand, a player may have soul and intelligence and no technique, and therefore no way of expressing himself. MacDowell's favorite expression was "tenderly." but as someone has said, "How can a musician play tenderly?"

It is just as necessary that the musician be technically equipped as that the linguist possesses a large vocabulary. According to Cerny, "Only the performer whose soul and fingers are one can be a great interpreter."

If one does not enjoy music it may be because he does not understand its language. Therefore, it is up to the music teacher to interpret the music in such a manner that the listener will understand it and enjoy it, and the only way for the musician to do this is to bring it as close as possible to "human speech": that is, to make it "say something" to the listener.

A piece is made or marred by the manner in which it is presented to the public. It is said that Dvorák's Humoresque, which for many years went unrecognized, leaped into immense favor through the effective playing of it by Fritz Kreisler. Take MacDowell's To a Wild Rose, for example. One player may play it perfectly, as far as technique goes, but he does not "put anything into the piece," so of course he gets nothing out of it. It is just another piece. Another player, not so well-versed in technique, tries to find what MacDowell had in mind when he wrote the piece. He reads that MacDowell once said that, when he threw away a scrap of paper on which was written "boogie-woogie," he meant to make a little tune and that his wife, when taking the music, said, "This is quite a pretty little tune," to which he replied, "It is not so bad. (Continued on Page 524)
Our Musical Good Neighbor, Brazil

Olga Coelho has made a unique place for herself in world music. Possessing a thoroughly trained voice and a vast repertory of classic works, she has chosen to devote herself to the folk songs of South America in general and of her native Brazil in particular. Instead of pursuing herself in an opera house, much of this rich literature has been made available through Mme. Coelho’s interpretations and transcriptions. Born in the Amazon province of Brazil, Mme. Coelho began piano study at the age of six. Her vocal debut, however, came earlier. At three, she was taken on a boat trip along the Amazon and became lost on the ship. Fearing that she had fallen overboard, her parents searched frantically for her and found her, at last, standing by the little “German bord,” singing the Merry Widow Waltz. At fourteen, she fell in love with the guitar, to which her parents objected on the grounds that it was too “popular” an instrument for serious study. When her godfather gave her money to buy an umbrella, young Olga promptly spent the sum on a cheap guitar which she smuggled into the kitchen, doing serious proselytizing under the indulgent protection of the cook. Even before this, she had become enamored of the colorful native songs and legends, transmitted to her by her ex-slave of her grandmother’s, an African Negro nearly a hundred years old. Out of these early loves grew a distinguished career as folklorist and guitarist. After serious study at the Conservatory of Rio de Janeiro, Mme. Coelho appeared in Brazil—where she believed her success was due solely to the enthusiasm of her friends. Determined to put herself to a more important test, she accepted an engagement in the Argentine where she was entirely unknown and where her success was even greater than at home. Thus encouraged, she appeared in Germany, Italy, Austria, France, Holland, Belgium, England, Portugal, and Hungary, coming at last to the United States where she and her husband, Gaspar Coelho, the poet, now make their home. She has never referred to her interest in folk music and has supplemented her vocal and purely musical studies with guitar instruction from Andres Segovia. In the following conference, Mme. Coelho analyzes the character of Brazilian folk-music and suggests effective means for the singing of folk songs.

—Euler’s Note

The pure folk-loirist differentiates between genuine folk-music which has no one composer but grows gradually from its own people, and composed or arranged folk-music which represents the work of individual composers expressed in the folk spirit.

In my own work, I do not blind myself by this distinction, since songs that have been arranged or modified by composers of the standing of de Falla, Albeniz, or our own Villa-Lobos deserve recognition. Anyone who is genuinely interested in folk-music would do well to explore both kinds. Again, the folk-singer should not be misled by the seemingly artless nature of folk-music. Certainly, it is artless enough when sung by those who approach it as tradition and not as art; but when folk-music is given the art status of public performance, it requires the same study and care as any medium of art. Hence, I believe that the folk-singer needs the same firm background of vocal projection and musical study as the singer of Lieder. A specialist in folk-poetry once suggested to me that intensive study would spoil my spontaneity. “Not at all!” I replied; “study never spoils anything—and certainly, you do not feel that your own work is spoiled by a knowledge of grammar and rhetoric!”

A Blending of Strains

Brazil has developed a music of its own since the eighteenth century. Brazilian folk-music blends the rich influences of three important strains. First there is the Portuguese influence, brought over by the colonists, blended on the seven-tone scale, and reflecting distinctly European characteristics of melody and classical form. Naturally, the Portuguese strain is frequently dominated by purely Spanish influences of rhythm—based on the Portuguese-folk—-both Spanish and Portuguese music shows Moorish qualities and it is perhaps this derivation from the Moors that makes them rather similar fundamentally. It is easy to imagine these Portuguese colonists, hundreds of years ago, coming to a rich, wild new land to make their fortunes, but always hoping someday, somehow, to go back home. Whether or not they realized this ambition, its spirit lived with them, and hence, many of our Brazilian songs clearly show an interesting blending of European form with a yearning, nostalgic spirit. The Fado is one of the most typical of these Portuguese-strain folk-songs. It is used chiefly as a serenade and is always sad and rather homesick in character. In comparatively recent years, our musicologists discovered that this Portuguese song really originated in Brazil. It was developed by lonely, homesick colonists who felt a need for expressing something they had never felt before, when they were at home in Portugal, and invented this first native song in order to free their hearts.

The second influence that has gone into the shaping of Brazilian music is that of the Negro—the African, who was forcibly imported into Brazil in the slave trade. Because these people were brought in to be slaves, they lived in constant contact with the white colonists—either as farm workers or house workers—and they had no independent development of their own. This enforced close contact brought about an interesting musical development. The African Negro is, of course, deeply musical (as everyone in the United States well knows). However, native African music is wholly devoid of melody. It is sensitive to express feeling, in chanting and intonation, and very rich in rhythm. Accordingly, the slaves who heard melodies of European origin soon adapted them to their own use through variations in rhythm and intonation.

All singers who learn by ear show a tendency to modify their songs, and soon it developed that two songs existed instead of one—the European original, and the “new” song that blended the same melody with African elements of rhythm and tone. It is interesting to observe, by the way, that this same phenomenon occurs in all lands that have a Negro population. Whether in Brazil, Cuba, or the United States, the characteristics which we call “Negro elements,” merge with the native elements in such a way that the native strain suggests itself in tone and rhythm. Hence, “Negro” music shows identical elements in Brazil and in the United States—but produces an entirely different effect because its individualities have been merged into European music of different background. Again, certain rhythmic patterns which we think of as Negroid are sometimes purely Spanish and not African at all. Syncopation, for example, was introduced by the Moors—who took it to Spain, where the colonists of long ago carried it to far-away lands in which (Continued on Page 596)
From a Studio Window

by Viva Faye Richardson

Observations Based on Thirty Years of Teaching at Illinois Conservatory of Music, Mount Holyoke College, and Northfield School for Girls.

"WHAT am I doing? Will this do? Is it worth doing?" I often ask myself these questions which were once put to the students of a specialist in the medical profession.

Let us consider them for a moment in the light of our own profession. We are trying to teach others to play the piano. The following are some of the problems we all meet along the way, and the solutions which I have found as "never fail" ones during my forty years of teaching. Some are original, others are assembled and modified, but all have become part of my creed as a teacher, so I present them with enthusiasm.

Who of us does not meet daily the problem of too lead an accomplishment, too swift a pedal, too lax a tempo in rubato? Each of these troubles may be cured by applying the psychological principle of "going to extremes."

Remembering that Liszt used to counsel his pupils to play the right hand of a composition on "top of the keys" and then the left hand similarly, I experimented one day in my early teaching when a pupil was playing The Awakening Sun, by Tchaikovsky, with too loud a pedal of the Morning. The result was especially the first and the last parts which I asked her to practice with the accompaniment on "top of the keys," touching the keys with well raised fingers for the sake of definition, but not depressing them, and at the same time playing the left hand melody along with a full vigorous tone. She was a conscientious pupil and the result in a few weeks time was electrifying both to teacher and parents. Then we applied the same principle to Mendelssohn's Song Without Words No. 3, where the accompaniment is divided between the hands in broken arpeggios, and also to chordal pieces where all but the top note is played on top of the keys, as in Cyril Scott's Lento, or in the last line where it is effective for the alto to predominate as a counter-melody, letting that sound vigorously while all other voices are played on top.

The example of a too swift pedal, or pedaling on the beat, may be cured in the same way by purposely going to the other extreme of a too late pedal. "Overlap the pedal," I say to my pupils, after they have formed the habit very slowly of changing the pedal well after the note. (I cover up all succeeding notes of a sheet of music, except for the one in question so they are obliged to think and so slowly, taking one step at a time.) This plan conscientiously followed for a few weeks while temporarily unpleasant to the pupil, does eventually bring us to the happy medium and a correct legato pedal.

The Metronome Helps

Too free a rubato may be helped by going to the other extreme and playing even a Chopin Nocturne once with the metronome, as I have heard Heinrich Gehardt illustrate so successfully. Too strict a tempo? Yes, but afterward a pupil emerges "keeping the shape" and if musical, also with the give and take which his imagination dictates, without overdoing the rubato. Harold Bauer once said that the most impressive performance of "Lohengrin" he ever heard was the time The Boston Symphony Orchestra played it for rehearsal from beginning to end with the metronome.

This principle may be continued ad libitum in curing a sluggish touch, for instance, by practicing legato passages finger staccato or vice versa, helping a disconnected touch to become legato by purposely holding over each note after the next is played.

Do you dread to teach that pupil who does it to such an extent that reading is a very difficult matter? And do you ever recommend that the pupil play the piece first of all on top of the keys? It works. For then she cannot use her ear and she must really think each note. When the habit of taking the right key is once established, the actual playing of it presents no difficulty.

My pet method of teaching legato chords, when it is desirable to make some connection between them with the fingers as well as with the pedal, is to encircle the keys, raising all the others. We "pivot" on the one or ones not duplicated in the next chord, raising the others which are duplicated in order to play them again. Then tell her that the same touch she used to determine the difference in warmth between the two keys is the type of touch we want for pressing out the tone of the lyrical passage—intimacy with the key on an outstretched finger and extreme sensitivity.

And may I suggest a most efficacious way of helping a pupil to get the feeling for a singing tone. Ask her which is warmer in actual temperature, a black or a white key. Let her feel of them respectively for a few moments. Then tell her that the same touch she used to determine the difference in warmth between the two keys is the type of touch we want for pressing out the tone of the lyrical passage—intimacy with the key on an outstretched finger and extreme sensitivity.

This brings us to Philip Method of holding down all the notes possible in a finger passage, which does many things for us technically besides being a help in the aforesaid trouble of disjointedness. It is a great aid in determining the habit of "placing" fingers quickly over their respective keys, which Harold Bauer considers of as much importance as the training of the fingers themselves. And such devices make us think and go slowly, and for this reason if for no other, are worthy of presentation.

Thinking Each Note we Play!

How important from both the interpretative and technical standpoints! If what we play sounds "intended" as Matthias says, we have already gone a long way toward making it convincing. And no real technical accomplishment is achieved otherwise.

The case of a very superficial technical passage I have often asked the pupil to play the thumb every time it occurs, on the wood just below the key or even up on the rack. Next ye do the second finger this way, then the third, fourth and fifth. By this time the pupil has had to go slowly in order to think when she is playing the notes. And then, too, with this method, the pupil has had to get the touch from the key up to the hand, which means that a note can be played carefully, and the result is indeed a revelation. I have heard the middle section of the Schubert Impromptu Op. 142, No. 2 quite revolutionized and turned into a passage of sparkling execution.

Rhythms, too, are helpful to this end of making us think through the hundreds of repetitions which are necessary for the mastering of a difficult passage.

I use thirty-six:

"FORWARD MARCH WITH MUSIC"

Then the same thing, substituting triplets for the eighths,

and in the last twelve substituting four sixteenths for eighths in each group.

This helps too, indirectly, in developing speed.

Another assistance to speed is the well known velocity principle. Beginning with one note or section, add another note or section, placing fingers ahead as far as possible over their respective keys, until the passage is completed. Always only comfortably fast and the pupil will grow from day to day under this treatment. And the pupil can manage the use of the metronome, working notes by notes from a slow beat, has always seemed to me a most remarkable way of realizing our maximum goal, giving us control as it does the variations in the different speeds and at the same time keeping the interest as we watch our own progress in black and white.

I often remind my pupils of what Vladimir de Pachmann said as he grew older, that he never would allow himself to play in public until he had memorized it and forgotten it seven times—and of Paderewski's remark, when he removed some Debussy numbers which were scheduled to close his program, saying that he had played them only four years, as the time for his recital was approaching, of course he did not have the temerity to play them. Such examples are of course a revelation to students who are prone to the quickness of their pieces and who need to be inspired with high standards of perfection.

And when the time comes for the pupil to play in public, which is after all, their final test, how about nervousness? Well, let us disregard it. As F. Addison Porter, in the Normal Department of The New England Conservatory used to say, "Never mention nerves."

Overlearning Our Pieces

I like to teach every performance as an important one in preparation, then to minimize the occasion when the hour arrives. To treat a performance as an important one beforehand means a large margin of what corresponds to "overlearning" in psychology.

Our pupils have had so much extra thoughtful repetition that no matter how we feel they can be depended upon to do what they have been so carefully trained to do.

And then as Matthias says, "we must keep a fine balance between our own and our other selves—between the conscious and the subconscious." The Leschetizky maxim, "First of all a piece must be accurate, then beautiful, then effective" comes often to my mind in the matter of preparation and rendition. Not having stayed out in the purely accurate stage, let us be sure that our message is truly beautiful and effective by being absolutely a part of us. Let us give it with sincerity, and because we know it so well, with freedom. Again the Leschetizky injunction comes to mind, "You must either think, "These people are all my friends—I love them"; or you must think, "This audience is so many cabbage heads, what do I care?" In either case you will be free."

It is possible to "foot" ourselves into actually anticipating the event with pleasure—the pleasure of sharing our musical creation—and of regarding ourselves as only competitors to this end. When the performance can be a memorable one with the inspiration and enthusiasm, and the audience and audience and audience and audience and audience and audience, who knows, we may remember the moment, and it will then be a joy to us.
We encouraged choral singing in schools too, especially in colleges where generally there had been no music taught at all. As a part of my work in the Committee on Music Education, I had the pleasant duty to organize and train choruses in five colleges and one high school in the area of Greater Chungking, traveling ninety miles every week on bus, truck, sedan chair, and sometimes on foot. I still remember very clearly a rainy evening six years ago. I went to the National School of Pharmacy, ten miles out of Chungking, where I was to lead a chorus rehearsal. I went into the practice room in wet clothes and muddy shoes. My choice of beverage gave me such a hearty welcoming applause that I was embarrassed like a child. They evidently hated to miss a rehearsal and, somehow, they did not expect me in such weather. Moved as I was, I sat beside the four-octave reed-organ and conducted my chorus. The light from the wood-oil lamps was dim, and the rain outside was giving us quite a bit of competition, but it was one of the most responsive and inspired rehearsals I ever had.

The Massed-Choral Movement

We had the Chungking Six-School Joint Concert in 1940 as a result of this extra-curricular musical activity. We enlarged our activities the following year by mobilizing twenty-one choruses from high schools, colleges, factories, and troops, and gave a 1,000-Voice Choral Concert in the open air, celebrating the first anniversary of the National Spiritual Mobilization Movement. The program was all Chinese, including several songs specially written for that occasion. For the accompaniment, we picked sixty "crack" players from ten bands. The program was given right after the Generalissimo's address, most of the time "singing in the rain." The Generalissimo was so pleased that we were asked to give a "command performance" that very evening at the Spiritual Fortress in the downtown section. We rushed everywhere and the "street concert" began at 7:30 P.M. Just imagine a thousand smiling youths singing to an audience extending three or four blocks in all the four directions: it was a most impressive and memorable event. We were very lucky to be able to borrow three trucks to send these singers to their destinations after the concert—the farthest being twenty miles out of town. As the last truck started off at three o'clock in the morning, the uncomplaining singers, tightly packed in the truck, were still singing at the top of their lungs: "Sing out, men, with jubilation; join the troubadours of the nation."

Since 1941, every year in the National Spiritual Mobilization Day (March 12th, the day of the death of Dr. Sun Yat-sen), there are many places in Free China where 1,000-voice, sometimes even 10,000-voice, mass singing concerts have been given. On account of my official positions in the Ministry of Education and later in the National Conservatory, I have received during these few years many letters asking for musical teachers who can organize and conduct a 1,000-voice chorus. The 1,000-voice chorus has become so popular that we are literally singing our way to victory!

Two more choral activities worth mentioning are the Chengtu Five-University Chorus touring Chungking in 1939 and a return visit by the Chung-
Superstitious Musicians

by Dr. Waldemar Schweisheimer

SOME YEARS ago Victor Kolar, then musical director of the Detroit Symphony Orchestra, refused to conduct a performance of Tchaikovsky’s Sixth Symphony. Miss Olga Fricker, a well known dancer, was scheduled to appear in the performance, but Mr. Kolar refused to conduct because he did not want Miss Fricker to take the risk of a fatal accident.

Fifteen times, he said, after he had conducted the symphony, some one of his personal friends had died. He had no explanation for the coincidence and he himself had no personal harm from the conducting. Mr. Kolar pointed to the fact that the Sixth was the last symphony ever conducted by Gabrilowitsch. Dr. Cooke, editor of The ERNEST, made an interesting comment to that fact. Mr. Gabrilowitsch had been suffering from a slowly maturing intestinal cancer. Once Gabrilowitsch called upon Dr. Cooke and anxiously described his pain which had persisted for a long time, saying at the time that he feared cancer. This was at least two years before his performance of the Tchaikovsky Sixth, and the connection between his death and that particular symphony seems, therefore, rather vague. Such insight into the actual cause of a superstitious belief, if ever it touched Mr. Kolar at all, brings relief of only short duration.

Napoleon III and the Opera

Once a superstition fastens itself upon an object, it is hard to shake off. In the days of Napoleon III the opera “Charles VI” by Jacques Halevy was dreaded by singers. The famous French tenor Eugène Massol sang the title role, but on three successive nights someone in the house dropped dead after Massol had sung his leading aria. O God, Kill Him! The last was Habeneck, conductor of the opera. Massol refused to sing the role again and the opera was discontinued for nine years.

At the beginning of 1858 Napoleon ordered a revival of the opera; Massol was supposed to sing the title role again. The house was jammed to the doors by an audience awaiting the arrival of Napoleon and Empress Eugénie. However, on the way to the opera house, Napoleon’s coach was bombed by the Italian anarchist, Orsini, and though the Emperor was uninjured, many people were killed. The opera was not performed and nobody tried later on to prove the absurdity of the old superstition.

At one time Offenbach’s opera “Tales of Hoffman” was supposed to bring bad luck to all who had anything to do with it.

Robert Schumann, a mysteriously minded composer, once found a pen at the grave of Beethoven, and kept it carefully. He intended to write a symphony with it.

Examine Yourself

It is a psychological mistake to try to suppress those slight inclinations to superstition in other people. Examine yourself—and you will find certain traits in your everyday life which may very well be called superstitions—and the more so, the more sensitive is your nature. Some of those superstitious customs give a feeling of security that cannot be acquired in another way. If they are taken away, there may be a gap in the mental attitude which makes for uncertainty and hesitation. Man is made up partly of nerves—and particularly the high strung nerves of musicians need special consideration and patience. Modern psychotherapy has decidedly more understanding for those traits of the nervous system and the mental attitude than the rougher therapy of the past which wanted to “harden” will power. Every exaggeration, of course, is of evil as in any condition of mental behavior.

Enrico Caruso

To say that not only Massol, but quite a few other tenors and singers were inclined to superstition, would mean an understatement of rare quality. Caruso was the prototype of this kind of mental attitude. Dorothy Caruso and Tonara Goddard have described how he did pathetic things to avert the catastrophe that he felt threatened him. He was afraid of woman hunchbacks; he never passed under a ladder or wore a new suit for the first time on a Friday. Neither would he depart or arrive on Friday. In one of his letters he recounts a series of small accidents that had occurred mysteriously during three... (Continued on Page 530)
PLATO
The Republic, Book III, Sec. 402

WITH INTEREST in the therapeutic value of music very much in the public mind at this time, it is interesting to search back through old records and remind ourselves how ancient is this belief in the efficacy of music to cure ills of both the body and the mind. Truly there is nothing new. We think we are very modern, but listen to some of the stories from writers of ancient times:

The Greeks attributed various aesthetic qualities to their several genera and modes. There were three genera; the diatonic, the chromatic and the enharmonic. Aristides Quintilianus (page 118 in the treatise by Melophonius) says, "The diatonic genus is melodic, the chromatic is sweet and the enharmonic买单ing and mild." In another place he says, "The diatonic is the most natural, because all who have ears, though un instructed in music, are capable of singing it."

Plutarch (46 A.D.), in his first essay against Colotes, the Epicurean, asks, "Why does the chromatic genus melt and dissolve (the senses), and the enharmonic brace the nerves and compose the mind?"

According to the practical musician, Aristoxenus (fourth century B.C.), the ears of the Greeks were very sensitive as to intonation. Their language was music itself, with its delicate inflections, and their ears so accustomed to sweet sounds that they were fastidious judges of melody, both by habit and education.

Our ears have become dulled to melodic implication by reason of our complicated harmonic system. In hearing the various Greek modes in the different genera, we are not able to detect the quintessential differences in the melodies created, but so many writers have mentioned the effects of music that, without understanding why, we are intrigued and a little envious that such obvious delight in the monophonic line should be denied us.

An Invention of Olympus

In particular is the enharmonic genus exalted. Now there is great disagreement among learned authors as to the composition of this genus. On the one hand we are told that it continued the diesis, that is, the divided semi-tone, or quarter tone. "Now," queries Dr. Burney, in his Dissertation on ancient music, "can modern musicians conceive of pleasing effects produced by intervals which they themselves are unable to perform, and which, even if they could introduce them into melody, could be given no harmony that would be agreeable to the ear?"

In several passages from the old Greek writers, it would appear that there were two kinds of enharmonic genera, at different periods, and it is the more ancient of these, attributed to Olympus (607 B.C., pupil of Marsyas), that wrought such marvelous effects. Plutarch, in his "Dialogue on Music" says, approximately, "Olympus is thought by musicians to have invented the enharmonic genus, for before his time all was diatonic or chromatic. He is supposed to have hit upon the invention in some such way as this. While preening on his lyre in the diatonic genus, it is imagined that passing frequently in his melody from Paramere and from Mose to Parhypate Meson, skipping over the Lithanos, he observed the beauty of the effect. Being struck with it, he adopted and composed in it, in the Dorian mode, without touching any string of his lyre peculiar to the diatonic or chromatic genus." This means, in a simple manner of speaking, that the melodies of Olympus were composed on a scale that mixed up every third sound in each tetrachord. Now if the Dorian mode, in which Olympus composed, answers to our key of D natural (Melophonius) then his available notes were:

This is identical with the old Scot scale in the minor, a plaintive, charming succession of sounds.

This possible interpretation of Olympus’ scale receives further confirmation in an article by Ramet (1865-1764) who discovered an ancient Chinese scale, preserved in numbers, which turns out to be this identical Scot scale.

This is not to suggest that Chinese, Greek and Scotch music had a common source, but it is well known that both Chinese and Greek musical systems were entirely monophonic and it is not at all impossible that both worked with a similar succession of sounds.

It is remarkable that all the ancient modes or keys were minor. No treatises or systems have come down to us showing any provision for a major key. This must have given a melancholy cast to all their melodies.

(Continued on Page 524)
Highlights Among the New Recordings

by Peter Hugh Reed


Of the two suites that Ravel later drew from his ballet "Daphnis and Chloe," which he composed for performance by the Philadelphia Orchestra in 1923, the second has been the most popular, and has long been an established favorite in the concert hall. No other conductor seems quite to achieve the imaginative reading of this score that Koussevitsky does. He brings to his interpretation the schilligating point, the fluidity and the nobility that the score demands.

The music is delicately pastoral in the opening, with its chirping birds and its flutes of Pan. Later, it builds to a whirling finale which can be most exciting in the concert hall. Nowhere has Ravel devised such effective orchestration as in this music; we forget that the themes are not in themselves especially distinguished, instead we hear the wonder he does with them in an orchestration which is filled with a varied interplay of color. There is in this music both the spirit of the old world of France—the days of court ballets—and a modernity which owes its enchantment to the enlarged symphonic of our times.

As admirable as this recording is, it still only approximates the wonder of the suite when heard in the concert hall. However, no one else has given this music quite the same performance on records as Koussevitsky, and if he were more wise in his handling of the orchestra would record it since his old set dated back to 1929. The present recording brings out more luster, more beauty of tone and possesses a clarity of line which was formerly only hinted at by Debusay.


Mr. Ormandy plays these two impressionistic pieces of Debussy less vibrantly than some other conductors. He realizes that they are nocturnes, in which the colors are not bold, but subtle and subdued, and in so doing he lends them a dream-like enchantment. Nuages or Clouds is a contemplative landscape, one we might imagine by closing our eyes and thinking on a passage of clouds in a night sky. It is music of a soft vaporous character, and its tonal tints are delicate throughout. The recording here is quite good, but it should not be played at a high level, for to do so would spoil the silent vibrations which the composer intended to be conveyed.

Fêtes or Festivals is a different work; here the composer evokes "the realness, dancing rhythms of the atmosphere" and introduces an imaginative procession which approaches, momentarily appears, and then recedes from view. Again the picture is one which one might find in a dream rather than in reality, for in both these nocturnes the impression conveyed is entirely visionary. Mr. Ormandy establishes his mood in the rhythms of the music, in an admirable precision of line when once the marching revelry begins. Others seek to give this music more life and color, like a Mardi Gras, which is the wrong way of thinking completely disturbs the dreamlike quality of the score. The recording of this nocturne is also well done.

Mercer-Raskin: Theme from the Motion Picture Laura; and Tansman: Scherzo from the Motion Picture Flesh and Fantasy; The Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen. Victor disc 11-8806.

Very little of the music devised for Hollywood pictures lends itself to symphonic treatment, and the Theme from Laura, on which a popular song already exists, is no exception. What has been done here with that theme is to create a sort of symphonic fantasy which will probably appeal to a lot of people, particularly if they have not been subjected too much to the popular song. Tansman's Scherzo, although too remiss for its own good, is a more definite piece. It gets off to a good start but turns too sentimentally for enduring pleasure. Perhaps it was best to consider these pieces as belonging to a sphere of their own—a sphere which some of us are concert-hall minded souls yet convinced has shaped itself advantageously.

Gould: American Salute (When Johnny Comes Marching Home), and Yankee Doodle Went to Town; the Boston "Pops" orchestra, conducted by Arthur Fiedler. Victor disc 11-8762.

Morton Gould has a quality of Peck's Bad Boy in him; he is slick, smart, snazzy, and even villain. His Yankee Doodle is shrewd and American—bordering dangerously near to the burlesque, but one can believe it gets a big hand when it is heard at a Boston "Pops" concert. What Gould has done with the old tune 'Johnny Comes Marching Home' is much more applauseable; there is a spontaneity and a liveness to this arrangement which is typically American and.gameserverly zestful. The music suggests a spirit of celebration for a "Johnny marching home." It is quite different from Roy Harris' overture on the same song, which aimed for a higher artistic standard but which fails to realize the spontaneity that Gould achieves. Fiedler plays both pieces in an admirably straight-forward style and the recording is excellent.

Lalo: Symphonie Espagnole, Opus 21; NathanMilstein (violin), The Philadelphia Orchestra, direction of Eugene Ormandy, Columbia set 986.

Lalo's Symphonie Espagnole remains one of the most effective works in the violin repertoire. It is, of course, neither a symphony nor a concerto, but a suite. Based on Spanish melodies, it remains one of the most persuasive works of this kind ever written, perhaps because the composer himself devoted for the noted Spanish violinist Sarasate, and also because the latter gave his concerto in the opening concert of the record. Mr. Milstein seems to this writer the most appreciable from almost every standpoint. The music demands not so much showy virtuosity but the kind of technical assurance that Milstein possesses. He combines happily technical brilliance with a tonal lyricism which is most gratifying. The suite is recorded here sans the Intermezzo which Sarasate always omitted in his performance. This particular movement has a charm of its own, but its omission has not hurt us in our admiration. Mr. Ormandy provides Mr. Milstein with excellent orchestral support, and the recording is satisfactory.

Moussorgsky: Boris Godunoff—Excerpts; Alexander Kipnis (bass), Ilia Terasmin (tenor), Victor Chorus (direction Robert Shaw), Victor Symphony Orchestra, conducted by Nicolai Berezhovsky, Victor set 906.

Moussorgsky: Boris Godunoff—Excerpts; Tito Pinza (bass), The Metropolitan Opera Chorus, and Orchestra, conducted by Emil Cooper, Columbia set 932.

Two sets of Excerpts from Boris Godunoff released recently within a few weeks reveals the keenness of the competitive spirit existing in the American record field. Of the two sets, the Victor appears to us because it is sung in the original Russian, and because Kipnis proves to be more forceful in the role than Pinza. The Columbia set is sung in Italian, a language which weakens the effect of Moussorgsky's music. Pinza is most impressive in the Farewell of Boris to his son and the Death Scene, but elsewhere the music proves too high for the best results in his voice—some of it has to shout, which is a pity. Kipnis, on the other hand, sings throughout with richly resonant tone and evidences no difficulty with the high tessitura. Both the Metropolitan Opera Chorus and Orchestra acquire themselves more auspiciously than the Metropolitan Opera Orchestra and the unnamed orchestra employed in the Columbia recording. To our way of thinking, Berezhovsky gives a more finished orchestral performance than Cooper; one has the feeling that the latter would have profited with more rehearsals.

Neither set has a completely ideal group of excerpts from Moussorgsky's famous score. The Victor set contains the first half of the opening scene for chorus; the complete Coronation Scene; Varlaam's Song; the Monologue of Boris; the Dialogue between Prince Shouisky and Boris, in which the former tells the Czar that a pretender to the throne is at hand; the Hallucination Scene which follows; and last the Farewell of Boris to his son and the Death Scene. Columbia's set contains practically the complete opening scene for the Metropolitan Opera Chorus (a more plausible procedure); the complete Scene; the popular Polish suite for chorus; Pimen's Aria; Victor's inclusion of the Dialogue and Death Scenes. Shouisky and Boris provide a continuous scene which is commendable. The inclusion of Pimen's Tale in "Continued on Page 494."
The Greatest Of Tenors


"A big chest, a big mouth, ninety per cent memory, ten per cent intelligence, lots of hard work and something in the heart." That was Enrico Caruso's answer when requested to give the requisites of a great singer. The little Neapolitan boy who became the world's greatest tenor, ranking in fame with the sopranos Jenny Lind, Adelina Patti, and Amelita Galli-Curci, had an intimate domestic life which could be revealed by no one but his devoted wife, Dorothy Caruso, Mrs. Caruso, the daughter of a distinguished lawyer and editor, Park Benjamin, and the granddaughter of a noted newspaper publisher and lecturer also named Park Benjamin, was born into the social set in New York City. At thirteen she was sent to a convent school. In 1913 she met Enrico Caruso and a romance developed immediately. After a few months of courtship, the world was surprised to hear of their engagement. Mrs. Caruso has written this very unusual book to interpret the real character of her noted husband to the public.

Your reviewer, who has had enviable friendships with a large number of musical artists, including Caruso, has observed that they often have suffered from the distorted imaginations of well-intended press agents, who have built up ridiculous fictional tales about them, with no basis of fact. Some of these tales have been very injurious, and most of them are stupid. The public has a right to know of famous figures as they are, and not as some ruthless scribbler would have them appear. Dorothy Caruso has done the great tenor a fine posthumous service by revealing the real man and not the effigy made in a press agent's office.

The book is illustrated by many portraits of Caruso in costume and in "mufi," as well as by some of the tenor's caricatures. Most interesting of all are the numerous letters, in which he addresses his wife as "My Doro Sweetheart," "My Doro, my sweet love," "Sweetheart Doro my own," "My Big Piece of Gold," and so on. Many of the letters were written en route, literally from the footlights, and contain much information that cannot fail to be of great interest to all music lovers. The letters have not been tampered with or polished in any way and they preserve in epistolary form a kind of Italian-English dialect that isimitable. The following endearing letter, written when he was singing in Mexico City, tells more than could volumes of biographical comment.

"Mexico City Bucarel $5 Oct 30th 1919 5 p.m.

My dearest Doro:

When I read you my heart jumps strongly and it seems that he want goes out to tell you how much he loves you. He is so close up that he cant but I feel him cry and go sad.

You are a very darling with all your expressions and be sure that I will do my best to let have a paradise during all my life.

Mimini write me, but without any affections so cold. This hirt me very much.

I must leave you with sorrow but I must do something for my head.

I will cable you later. A proposito, do you know how much I payed for cablos to you? Thousand pesos, that means five hundred dollars, and from your part, the same, that means one thousand dollars, both. Somebody else will say, "Extravagant!" but I don't care. How many thousand I am willing to pay if was possible to be near you in this minute.

You know what I do it to be nearly you before the time? I order a sleeping-car which bring me directly from Laredo to New York without stopping any place, otherwise will take one day more.

My love to you, sweetheart, and millions of sweet kisses.

Rico"

In one section Mrs. Caruso puts down certain facts about the great tenor, some of which refute the tales often imposed upon him. These we reprint by permission of the publishers, Simon and Schuster.

"Enrico was five feet nine inches tall (a half inch taller than I) and weighed 177 pounds. His complexion was cream, without color in the cheeks.

His hair was black, coarse and straight.

His body was hard, but not muscular.

His hands were large and strong, with square fingers.

His feet were small and broad.

He could not run well because of the formation of the Achilles tendon.

He took two baths a day.

He bathed his face with witch hazel.

He did not use face powder except on the stage.

He used Ceron perfume; he walked around the apartment with a large atomizer, spraying the rooms with scent.

He weighed three pounds less after each performance.

He did not lie down to rest during the day.

He did not ride, play golf or tennis, go for long walks, or do setting-up exercises in the morning.

He never learned to drive a car.

He did not overeat.

He never ate five plates of spaghetti for lunch.

His lunch was vegetable soup with the meat of chicken left in, and a green salad.

For dinner he usually had a minute steak, two green vegetables and ice cream.

When he was to sing, he ate only the white meat of chicken or two small lamb chops.

He ate the crust of bread with every meal.

He loved ice cream and custard.

His favorite vegetable was raw fennel, which he ate like fruit.

He did not eat candies or chocolate.

He did not drink beer, highballs, milk or tea, he drank two or three quarts of bottled mineral water a day. Sometimes he took a little wine, and the only cocktail he liked was an Alexander.

He did not chew gum.

He smoked two packages of Egyptian cigarettes a day, always in a holder.

He loved children and dogs.

He would have no pets in the city.

He would have no caged birds at the villa in Simna.

He would not permit songbirds to be shot on his property.

He never shattered either a mirror or a wineglass with his voice, as has been stated.

When he was well he went to bed at midnight and slept eight hours.

He took no medicines of any kind except, the night before he sang, half a bottle of Henri's powdered magenta in water.

He did not make his debut as a baritone.

He never employed a cleft, although he was warmly attached to old Schof, chief-of-claque at the Metropolitan.

(Continued On Page 494)
The Teacher's Round Table

Conducted by

Guy Maier

Mrs. Doc. Noted Pianist and Music Educator

May I offer a reading "game" help? The teacher plays a short, simple eight or sixteen measure piece as the pupil (seated at the keyboard of a second piano) follows the note-line of the music with eyes or finger tips. . . . Teacher makes a game of stopping suddenly at unexpected spots, whereupon the pupil names and plays the first note or notes following the break. . . . Then teacher plays again to the pupil. The pupil in no way always play slow pieces, but insert zippy ones also. If the piece has a well defined rhythmic pattern, or if certain melodic or harmonic features recur, point out these shapes before you play. . . . Confine yourself to very easy music at first; if necessary use only one clef. . . . This is a stimulating game to play between more serious reading drills. Many teachers find "Note Spellers" a great help, not only for reading but for correct music writing. The latest, and I think the best of these is John W. Schaum's "Note Speller."

To Work or to Play

"Working or Playing the Piano" produced interesting reactions, not all agreeing with me. M.A.B. (Michigan) writes: "May I put up a bit of argument for the 'work-at-you' piano teacher for I am that kind? It seems to me there should be room for both kinds of teachers in any town. I was never convinced by a man who teaches the play-at-piano method. He has a class equal to mine who play-at-piano and have a wonderful time. . . . About two weeks before a recital his pupils know what they are to play, and they play after a fashion, some of them pretty well, all of them with their music."

"My class does differently; they work-at-piano, and work up their recital pieces. The recital is some thing to hear, particularly the two-piano numbers which they all love! They play by heart entirely, and many of them get very tired of their pieces before they play them. But most of them give creditable performances at the recital, and afterward are very happy. They all have pieces they can play in anybody's home, They are invited to play in clubs by the organisations of the town, they are chosen as pianists for school glee clubs, and so forth. They achieve prestige; that is their reward."

"So it seems to me there is much to be said for both ways of teaching, and that each method has its draw-backs. I always dread the day when I notice that the first fine flush of enthusiasm has disappeared from a new pupil's face as it often does. On the other hand I have had pupils from other towns whose dull indifference is replaced by enthusiasm when they learn the technique of careful studying and notice the difference in the sound of their own playing as the months and years pass."

We are very grateful to M.A.B., who has set forth the whole matter in admirably balanced and convincing style. . . . I am sure she is an excellent teacher. California's Rival, Florida, represented by Mrs. E.M.A., adds this very sensible postscript: "No matter how much music material is covered in any lesson, something must be well learned in continuous succession. I am sure that if the 'play-at-piano' teacher mentioned secures results through using much varied material and turns out fine players, he must also insist on some part of the lesson being performed as nearly as possible. If he is a 'pusher' he must also push the pupil to be painstaking and thorough. To become good players, they must practice carefully, and faithfully, not just 'hit from flower to flower.'"

Well, Round Tablers, which are you, a Play-at-Piano or a Work-at-Piano teacher?

The Mothers Again

I.R. (Illinois) has this to say on the subject of mothers: "You hit the nail on the head with a whom in your 'Note to Mothers' . . . Unless the mothers attend all the time with their children up to ten years old, I do not wish to bother with the children. My problem is the home. When I can successfully control home supervision all difficulties vanish, every lesson to which these mothers listen attentively is the best critical lesson I can give. With the parent's help problems are completely solved, or ironed out at an early date. Without my wonderful mothers I would not care to teach much piano . . . God bless them!"

(Continued on Page 535)
The Background of Background Music

How NBC's Experts Fit Music to the Mood and Action of Dramatic Shows

by Rose Heylbut

In 1936 when the National Broadcasting Company brought in Thomas Belviso as Program Builder and Conductor, it heralded the development of radio entertainment. After study at Yale University, the Yale School of Music, and the Institute of Musical Art, Dr. Belviso had become Musical Director for Paramount Theatres, in which capacity he was responsible for a vast number of motion picture score readings. Arrived in radio, he was surprised to find that, to a large extent, mood and background music still leaned on the policy of digging into familiar numbers for a bit of sad melody in sad places, and a bit of gay tune in gay spots. This disturbed Belviso who held that music must either fit the mood of drama exactly, or keep out of drama. Accordingly, he experimented with musical settings for dramatic script, and at last presented a script accompanied throughout by original, specially written music. Dr. Belviso wrote the music himself, and took rank as the first to produce a dramatic script with all-original music.

From then on, background music in radio changed from a digging-out of tunes to a valid and important medium of musical creation.

Today, as Head of NBC's Music Library Division, in which capacity he supervises the Music Library, Music Traffic, Compacting, Arranging, and Music Rights Clearance, Dr. Belviso passes on all music used on NBC shows, both radio and television. His staff of composers includes Leo A. Kempinski, known internationally since 1916 as composer of some of the earliest film musicals, and equally distinguished in the field of church music and of songs; and Morris Mamorsky, of the Yale School of Music, whose Piano Concerto won the Freedman Prize for Orchestral Composition in 1939. Occasionally special assignments are given to other composers. Sometimes printed works are used as "mood music," but for the most part, the music is used for its effect. Thus, in a strong "punch line" may be rewritten to end in a quiet fade-out — and the strong "punch-line" music must be either rewritten or revised on no notice at all.

"All sorts of situations arise," Mr. Mamorsky observes. "I did the music for a sketch called 'The Creations,' a comedy involving the adventures of a rather mad family, all bound up in the arts. The sketch was comedy and the music had to reflect comedy—which is always a job, since funny music is greatly limited whereas dramatic or tragic music is much more varied. Finally we hit on the idea of supplying the show with musical gags, based on lines in the script. If, for instance, the fantastic Father cried out about his love of life and living, we backed up the speech with a comedy-parody of 'I Love Life.' The assignment developed into supplying original bridges and suddenly steering them into parodies of very well-known tunes that everyone could recognize."

"No two shows require exactly the same treatment," according to Mr. Kempinski. "Some scripts, by their nature, need much musical backing, and some need comparatively little. The show 'Battle Stations,' on which I worked, was a half-hour production, full of twenty minutes of which needed cues. 'Arthur Hopkins Presents,' a radio adaptation of well-known plays, used music chiefly as a means of transition—to score as the rising and falling of the curtain of the invisible stage, and to indicate passing of time. It is generally held that background music is good wherever it blends with dramatic action."

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---Editor's Note---
Music and Study

than productions originating in radio and making use of all radio's vast facilities."

Both gentlemen agreed, and with fervor, that they would far rather prepare a long score, backing twenty or twenty-five minutes of a half-hour program and thus more or less continuous throughout it, than a series of twelve or fifteen unconnected, unrelated thematic bridges. The continuous work permits of freer development, freer thought, and stands more solidly as music—"though," Mr. Mamovsky put in, "it must always be remembered that radio music is not absolute music. The composer in radio accommodates himself, first, last, and all the time, to the needs of his script. He doesn't write as he would a symphony. When he has a symphony in his mind that has to be set down, he does it in his own time. In radio, the show comes first."

"Background music," agreed Mr. Kemptinsky, "is actually an obligato. It should never take attention away from the script itself—either for its goodness or failure. If for any reason, the music outlines the story, it isn't good background music. Thus, the composer must familiarize himself with the script and steep himself in its mood."

After composer, author, and producer have ironed out preliminary backgrounds, the music goes to the copyist, and at last, to the conductor. Sometimes the composer conducts his own score. Whoever conducts, however, the first task is to go over the score with the musicians and perfect its performance values. Then the conductor takes the dramatic actors through their lines, and the composer sitting by, spot-checks in hand, to time (and if necessary) adjust the coinciding of his cues with the dramatic entrances. When the audience hears the show, a few bars of background music (of which the listeners may not even be specially conscious) have involved hours of the most careful and detailed work.

Perhaps you ask, why is background music specially written for each and every dramatic situation that uses music at all? Why not use the music of "Aida," in a military scene, "Brahms' Lullaby" in a gentle-evening-at-home scene, and so on? The answer is that the great works of classic repertory stand independently, as music, and could not blend so effectively with the specific emotions of given dramatic situations. Besides, the question of time is important. Five seconds of martial music might cut off "Aida" at the wrong point. Even if it was possible, by dint of long research, to compile and combine bits of existing music ("printed music" in radio jargon) to satisfy the background score, the researcher would find that he had still another problem on his hands. The very familiarity of familiar music would tend, unconsciously, to distract attention from the dramatic continuity of the show. Each individual has associations of his own for "Parsifal," the Seventh Symphony, anything at all; and if such works were used in a dramatic setting that did not correspond to the individual's associations, he would feel jolted, his attention would be taken away from the play, and some of his pleasure would be spoiled.

The business of background music in radio is to do just the reverse of what Brahms and Beethoven do in your music library. Radio music, if it serves the purpose for which it is meant, keeps your attention on something else—the emotional and dramatic values of the play. When we feel a (perhaps slight) sense of homeliness, a slight right amount of background music intensifies that feeling. That's why it's there! If you have dreams of writing music for radio, concentrate on the emotional value of scripts. And the next time you hear two seconds of love melody in an otherwise nonsensical show, declare a bit of mental applause to the gifted and experienced men who make background music possible.

Debussy: Solleire dans Grenade; Jardins sous la pluie; Reflets dans l'Eau; Hommage a Rameau; Passepied for; La plus que lente; Arthur Rubinstein (piano). Victor set 968.

Rubinstein, who is thoroughly at home in romantic music, seems less happily matched to the noble, perfumed style of Debussy. He plays too cleanly, too intricately; there is none of the interplay of impressionistic tonal painting which Gieseking and others impart to this music. "Tonally, the recording is most agreeable."


Horowitz has chosen music which shows us his uncommon gift for the piano. You can see him make a point, which has nothing else to offer but technical brilliancy and showmanship.

All in all, there is no ordinary biography. The unusual mind and artistic temperament of Caruso are woven into his letters, his spoken words, and his deportment. It is a strangely vital, even real twenty-four years after his passing. The sad tragedy of Caruso is that he died before the introduction of electronic recording. The records he made were marvelous, but they could not do what the more modern process might have done to preserve one of the great vocal phenomena in history.

The Etude Music Lover's Bookshelf

(Continued from Page 401)

In all his life he sang in only one amateur performance—"Cavalleria Rusticana," given in Naples in 1892, admission free!

He always retained his Italian citizenship. Above all countries he preferred to sing in America."

What Instrument Shall He Study?

Q. I am eleven and one-half years old and in the second year of piano study. I wish to join our school band. As I will be studying both piano and the automobile, I cannot decide what instrument to study. What is your suggestion?—J. M. F., Florida.

A. I suggest you continue the piano lessons, by all means. As to the band instrument, it should be selected on the basis of aptitude and adaptation. Consult with your band conductor for advice regarding the matter.

Selecting an Instrument

Q. I am a piano teacher and very busy, but would like to study an instrument on my own time. What woodwind or brass instrument would require the least amount of time in order to become adequately proficient to perform in an ensemble?—R. L., Massachusetts.

A. That would depend greatly upon your aptitude and adaptation for a particular instrument. One might possess the necessary aptitude and talent to play any one of the woodwinds or brasses, yet totally lack the necessary physical requirements. I suggest that you consult with a fine teacher of that instrument who has taught the same for an appreciable number of years, as to your potentialities as a performer. Your success will depend to a large extent upon your physical adaptation to the instrument; hence, we must be certain that the instrument of your preference is also the instrument to which you are best adapted.

Music Study After the War

Q. I am twenty-five years old and at present stationed in the Bomber Command in India. For one and a half years prior to my induction I studied trombone with a very competent music teacher. After the war I hope to devote my entire time to the study of an instrument, majoring in trombone. Under the present G.I. bill I will be eligible to attend a college and accredited with a considerable amount of my expenses. What instrument do you think that at my age I can realize my ambition? Will Schools of Music provide such courses, especially designed for such students as myself? Although I have found it necessary to devote my practice for the war that I have good powers of concentration, a strong urge to perform, and a very good ear, a feeling for rhythm, and the desire and the ambition to develop my talent to the fullest extent in the attic of music. What are the future educational requirements in the field of music? Will you please give me in making a decision regarding this matter?—Private H. E., New York City.

A. Your letter interests me very much and I greatly admire your ambition, sincerity, and spirit. With your determination, earnestness, and aptitude, you cannot fail. I suggest that you write to the Veterans Bureau which is stationed on the campus of the university or college you wish to attend. The University School of Music will be pleased to send you data on this matter. You will be glad to learn that music schools throughout the nation are now ready preparing to offer refresher courses for the returning veteran. I wonder if I may reach that goal. I am especially interested in attending a university or college where music is a major part of the program. Will you please give me in making a decision regarding this matter?—Private H. E., New York City.

How the "Community Band" Functions

Q. I am much interested in the community band as described in The Etude article "Community Band" by Louis A. M. However, I am at a loss as to how they function. Are the players paid? Who pays for the training of beginners? Is the band conductor paid? What is his position? What does he do besides conduct?—w. W. S., Canada.

A. The musicians are usually paid a very small honorarium for rehearsals. The expense of training beginners is usually assumed by the individual, where no school band program exists. The band conductor is usually the high school band conductor or is otherwise employed in the community.
Although von Bülow is said once to have remarked that "God made men, women and tenors," I question whether concert and operatic managers have found tenors more difficult or more temperamental to deal with than sopranos. That they have their peculiarities probably they themselves would admit.

In my lifetime I have heard, met and known many singers, most of them connected with opera. The first operatic tenor whom I remember hearing was Max Alvary. I always think of him in the role of Siegfried which he sang repeatedly during the days of German opera at the Metropolitan. In my youth hardly critical opinion he seemed the very embodiment of young Siegfried. In his costume of dark skin I thought him very handsome but later when I heard him in concert, I was disappointed to see that he was quite ordinary looking, at least by no means strikingly handsome.

Two other tenors of those days are recalled, for quite different reasons. One was a German by the name of Vogel, with one of those strong voices of true German calibre. He was singing the role of Tristan, and wishing evidently to give a realistic final scene, where Tristan lies dying, and placed inside his costume a piece of red cloth. This, as he lay dying and delirious, and tears off his bandages, was supposed to suggest a gapping wound, but unfortunately the cloth slipped and protruded in a puff, which was visible even in the upper gallery, and caused some irreverent snickers.

Another tenor of about this period was an Italian, Perotti, who was billed for the role of Manrico in "Il Trovatore," with the brilliant Anton Seidl conducting. At the rehearsals Seidl cut short the long hold on the high-C of the prison aria which the tenor was accustomed to make. Perotti apparently made no objection, but on the night of the performance he strode to the footlights—tenors used to emerge from prison to sing this aria—and when he came to the high-C held it on and on. After a moment of suspense Seidl laid down his baton and waited until the singer's breath gave out. Those near him said that his face wore an expression of astonishment.

The Greatest Tenor Appears

Of Jean de Reszke, who does not remember the exquisite finish of his singing, the perfection of his phrasing and acting? He made every role his own, was a strikingly handsome figure on the stage, always beautifully costumed, and was the idol of his audiences. Those were the days of great casts. Never since has such a galaxy of stars been assembled on the stage of the Metropolitan, but on the other hand, the chorus singers of those days were chiefly stodgy, elderly persons who made no pretense of acting, and frequently sang off key.

Later, under Conried, one destined to become known as the world's greatest tenor, was introduced to New York. Whether or not it is true, the story goes that in looking over contracts with singers inherited from the previous management, Conried found one with a certain Enrico Caruso, and asked who he was. Told that he had been singing in South America, and with no premonition of what was to happen, Conried renewed the contract. The results are too familiar to need comment. The husky golden voice carried the public

Concerning Tenors

by Elise Lathrop

ALESSANDRO BONCI

To Oscar Hammerstein goes the credit of introducing to the American public many French operas never before heard in New York, although some had been given by French companies in New Orleans. Among the tenors in the new company was tall Dalmarés, with his fine dramatic voice and stage presence. Frequently heard with another newcomer, Mary Garden, he was a favorite. I never met him.

A Humorous Incident

Alessandro Bonci made a memorable place for himself. His voice was not large but exquisitely pure, and he sang with admirable method and style, but then, unlike some singers today, he studied for years; first at the Pesaro Conservatory and later sang with the Sistine Chapel Choir in Rome, before turning to opera. He was so small that someone unkindly nicknamed him "Pass in Boots," and his stature was somewhat of a handicap. When he sang with Melba, for instance, who was quite stout and elderly, the effect was rather amusing. Of his large operatic and concert repertoire he always remembers his beautiful singing of "Una furtiva lagrima" in "L'Elisir d'Amore." A comic occurrence is also fixed in my memory. It was a first performance of a tenor, "Mignon;" Campanini had begun conducting the overture when suddenly there was a wild outburst on the stage behind the curtain. In loud tones someone was angrily disputing; the sound was audible all over the house and finally Campanini laid down his baton and left the orchestra pit. A few minutes later he returned looking amused, began the overture again, and the curtain rose on the first act, which proceeded smoothly. During the first intermission I met Arthur Hammerstein in the foyer. "Did you hear that racket?" he asked. "Yes," I answered. "What happened?" "That was Bonci making a fuss because his costumes did not fit," was the amused reply. It was hard to believe that the light voice had made (Continued on Page 59)
I Want to Know!

Facts, Curious and Interesting, About All Kinds of Musical Matters

by Ivan Gogol Esipoff

PIGEON (German zoop) music was the name given to antiquated or outmoded trivial music in the early eighteenth century. Therefore, musicians refer to angular, cheap, meaningless music as "zoop," or some tunes are known by the French term, "perique" (wig) music, from the wigs worn by musicians. Once, in Paris, during the performance of Rousseau's very conventional "Village Fortune Teller," some wag threw an old wig upon the stage. The opera was so ridiculed that it dropped from the boards at once.

"Music produces a kind of pleasure which human nature cannot do without."

CONFUCIUS: "The Book of Rites"

Mozart's sense of absolute pitch was startling. When he was only seven, his father's friend, Schachter, came for a visit. Schachter had a fiddle, upon which little Wolfgang had played, which had a tone so oily and sweet that it was called "butter fiddle." When Schachter entered the Mozart home, little Mozart was playing. The child smiled and said, "My violin is an eighth of a tone flatter than yours." The "butter fiddle" was brought to the Mozart home and investigations showed that the child's sense of absolute pitch was exact.

"If the king loves music, there is little wrong in the land."

MEINGIUS: "Discourses"

One of the queerest fees ever given to a musician was that paid to William Vincent Wallace, composer of the operas, "Maritana" and "Lucilie." When he was twenty-four he was in Sydney, Australia, and the Governor of New South Wales invited the young violinist to give a concert. His fee was one hundred sheep.

"I always loved music; whose has skill in this art is of good temperance, fitted for all things. We must teach music in schools; a schoolmaster ought to have skill in music, or I would not regard him; neither should we ordain young men as preachers unless they have been well exercised in music."

MARTIN LUTHER: "Table-Talk"

The famous English actor, David Garrick (1717-1779), had an important part in the development of the Ballet. It was he who suggested to the French ballet master, Jean Georges Noverre (1727-1810), that the ballet, like the opera, could be an entire fixed act evening performance. Garrick called Noverre "The Shakespeare of the Dance." Noverre worked with both Mozart and Gluck upon music for their ballets. Too dancing did not come in until twenty years after Noverre's death.

"Generally, music feedeth the disposition of spirit which it finetheth."

FRANCIS BACON: "Sylva Sylvarum"

The Waits or Waytes played a big part in the life of Merrie England in the olden days. They originally were made up of the town watchmen who, through the night, walked the streets to protect the householders, and used a musical instrument to mark the hours and to indicate that they were "on the job." Gradually they became town musicians. Later, they took on orate uniforms and frequently were called by the gentry to perform at stately occasions. One of their functions was to greet visitors to the town. Many of the wails had certain tunes by which the group was identified. They were like the theme songs or signatures which radio sponsors use to identify programs "on the air." Owing to the fact that wails were always employed at Christmas time for special music, many people in England and America associate the name solely with street serenaders on Christmas Eve. Really, the principal duty of the wail was not so different from that of the small-town band, when it turned out to welcome "visiting firtresses."

"Music and women I cannot but give way to, whatever my business is."

SAMPUL PEPYS: "Diary"

Music at meals is almost as ancient as the art of music itself. In 1696 the London Musicians Company, at a banquet in and about the City of London, the forty, of course, with violins. Musicians who violated the rule were fined three shillings.

"There's no passion in the human soul but finds its food in music."

GEORGE LILLO: "Fatal Curiosity"

An ancient custom in Europe was the use of a kind of megaphone to amplify the voices of singers. It was called a "vamp horn" and was often used in churches this amplification seem necessary. Some tunes were sung by singers from the towers of churches. The idea merely anticipated the electronic amplification of today.

"The best, most beautiful, and most perfect way that we have of expressing a sweet concord of mind to each other is by music. When I would form, in my mind, ideas of a society in the highest degree happy, I think of them as expressing their love, their joy, and the inward concord, and harmony, and spiritual beauty of their souls, by sweetly singing to each other."

JONATHAN EDWARDS: "Miscellaneous Observations on Important Theological Subjects"

John Banister (1630-1679) of London is given the credit of being the first person to inaugurate concerts at which an admission fee was charged. Of course wealthy patrons, noble and otherwise, gave programs in their palaces to groups of invited guests. Banister was a violinist who started to give performances in his own home in 1671. The first concerts are described by Roger North in his "Memoirs of Music," written in 1738:

"He procured a large room in Whitefryars, near the Temple back gate, and made a large raised box for the musicians, whose modest required curtains. The room was rounded with seats and small tables, alehouse fashion. One thing was the price, and call for what you pleased; there was (Continued on Page 533)"
Harmony in the Choir
by Esther Kroeker

The honest suggestions in this article should prove most helpful to the many volunteer choirs in churches great and small, throughout the country. It is recognized that conducting a successful church choir calls for much more than musical ability; and the director blessed with a 'good fellow' personality, plus genuine ability, is most fortunate.

By harmony of voices it is meant that all voices should blend. That is, all of the sopranos should be able to sing as one voice. Then also, they should blend with the other three parts in such a way that there is perfect harmony everywhere. This also applies to the alto, tenor, and base sections. In order to do this, the singer need not necessarily be highly trained; but there are a few things about which he should be careful.

The singer must concentrate on the words of the song or anthem. He must try his best to get the full meaning of the words. Then, when he tries to put a living meaning into them, the quality, pitch and other musical meanings will come naturally. Only as the singer himself lives and believes in what he sings can the message touch the heart of his hearer.

Each singer must listen carefully to the singer on either side of him as well as to all of the other singers. He must not sing so loud that his voice will stand out above the others. Rhythm is so often lacking in many choirs, but if each singer will listen to the others around him, and at the same time, observe a good accent, the rhythm will be greatly improved.

The singer, of course, must keep his eye on the director and follow his every movement. If possible, all songs should be memorized, or at least, the singer should be so familiar with the words that these do not require much attention, so that he will be able to concentrate on the thought of the song, and the instructions of the conductor. Attention to this point also is conducive to good rhythm in the choir.

Singers should take great pains to speak the words clearly. The listener should be able to understand every word, and in order to accomplish this, every syllable, vow, and consonant must be given its proper value. If the singer is handicapped with poor pronunciation and pronunciation he must work to overcome this.

It will help greatly to read the words aloud several times before singing them.

Sing with the mouth open. Do not try to squeeze the tone out of the teeth or partly closed teeth as this will give a throaty quality which is very undesirable. Open the mouth wide. (Practice opening and closing the jaws quite fast for several minutes at a time every day, till they become flexible and the mouth takes on an oval shape with almost every word, breathe deeply and from the lungs, so that the diaphragm will make an outward movement. Lifting of the shoulders is not advised. Try to produce a full and rich head quality in the voice. Let the tones be soft and with a sympathetic quality. You may not be a trained singer, but by listening to your neighbor, who probably is, by following instructions of the conductor, and by a great deal of practice, you can improve to such an extent that people will desire to hear you either in choir or in solo work.

If all singers will note these points and try to observe them, there would be great improvement in the work of the choir. The director must constantly bring these facts to the attention of his singers.

Harmony of Personalties

The attitude of the director toward the choir members is equally as important as the attitude of the singers themselves toward their director. The conductor should daily live the principles which he tries to hold, as to the singers. He should be kind, sympathetic, and patient with the faults of the singers; he should have an eye and an ear at all times to detect all faults; he should encourage correctness and discourage selfishness in such a way as to touch their hearts and create a desire always to be kind to one another.

The choir director should feel a sense of duty towards his singers and he should show appreciation of their efforts. He must try constantly to merit their confidence, yet he dare not allow himself to be easily discouraged, he should never lose his temper in their presence or they will lose their respect for him. He should be firm in his decisions, and not be easily swayed by criticism of others; though always ready to adopt helpful suggestions. In general, he should strive for the best of the singers and the congregation he serves.

ORGAN

"FORWARD MARCH WITH MUSIC"

SEPTEMBER, 1945
Teaching Woodwinds in the Schools
by George E. Waln

It is with considerable pride that we present the following article by Mr. Waln, who is nationally recognized as one of the outstanding teachers of the country. In addition to his duties as Assistant Professor of Woodwinds and Music Education at Oberlin Conservatory, Oberlin, Ohio, Mr. Waln is Honorary Chairman of the Solo and Ensemble Committee of the National School Band Association, Coordinator of Competitions and Festivals in Ohio, and Director of the Oberlin Woodwind Ensemble which has concertized in most of the midwestern and eastern states.

—Editor's Note

The other example I want to cite to illustrate the importance and musicianship in the teaching of the woodwinds relates to a student who was recently graduated from college and is starting on his teaching career. He has a most unusual flair for playing all the five woodwinds—flute, oboe, clarinet, bassoon, and saxophone. He plays each one with good tone quality and a facility capable of a first chair position in most of our finer music organizations. But he has a glaring weakness in his musicianship. In spite of drill and drill, he drops his phrases short, carelessly passes over the dynamic markings, fails to hold notes their full value, plays rhythms inaccurately, cannot hold a steady tempo, and in spite of pleasing tone quality at each instrument, he lacks sound musicianship.

Knowledge of the Instruments

If you were to ask from which of the two teachers would I prefer to have my own son, Ronald, study his flute, you would find that I would say, without hesitation, the former man who has the musical ideals, the standards, the working knowledge of the instruments, and yet not the performing ability.

It should be emphasized that a fine performing ability on one or more of the woodwinds is distinctly a desirable thing for any teacher. The young teacher going into a community can sell herself to the community more quickly through fine performance than through any other means. Admiration and respect are here from the time she makes her first public performance and she is on the road to success providing she can back up her performance with an adequate teaching knowledge of the instruments, plus the other essential teaching qualifications. A high standard of performance gives a player a sensitive appreciation and a "lift" which can be gained in no other way. Not even by listening to fine arid performers. There is a sensitivity and carry-over into the teaching of the fine performer which, with other qualifications being equal, will clearly exist in the influence upon his own pupils.

With more explicit reference again to the woodwinds, I want to emphasize the importance of learning a working knowledge of them all. The band and orchestra will surely suffer from lack of a balanced instrumentation unless the teacher has had training on them all and will therefore encourage not just the clarinet, flute, and saxophone, but encourage with confidence the study of the double reeds, as well. Only an acquaintance of these more unusual woodwinds which have been gained by the teacher's own study and training will give her the necessary knowledge to push their inclusion in the instrumental program. Above all, the teacher should understand the principle common to all the woodwinds of ascending the scale as holes are opened with either lifting fingers or by depressing keys, and the harmonic relationships such as fingering A-flat on the flute, oboe, clarinet, or saxophone; for example, by fingering G with three fingers and sharping it by depressing the little finger key. In other words, fingering G-sharp to play A-flat. Generally speaking, it has been found that girls are slower to grasp the mechanical principles of the instruments.
“Band Formation! Attention! Right face; Left face; About face; Forward march! Pick up your feet! Dress the files! Cover off! Halt!”

This commands the drillmaster of his bandmen.

The Marching Band season is with us once again. How anxious we are to welcome the opening drill session and how eagerly we await the gun which sounds a final at the end of the season.

In spite of the fact that the Marching Band represents many hours of hard work for both its members and conductor, the universal attraction for this activity and experience is undeniable. Yes, there is definitely something about the Marching Band that creates a keen desire for participation in its ranks. I am firmly convinced that almost every marching bandman thoroughly enjoys and profits from his Marching Band experience and it is for this reason that I believe every band should be a good Marching Band, as well as a good concert band.

Since I am fully aware that certain music educators are prone to “lift their eyebrows” when one mentions the value of the Marching Band, I will attempt to enumerate what I would consider some of the benefits our students derive from the same.

1. The Marching Band teaches bearing, poise and carriage, which in turn result in improvement of the individual’s personal appearance. This is an aid, not only to posture, but to better physical condition as well. Since playing a wind instrument is a physical test, as well as a musical one, a more efficient musical performance can be eventually realized through the development of endurance and stamina. I realize also that the Marching Band might be detrimental to the development of tone, embouchure, and other elements of performance; this depends upon the judgment and intelligence of the conductor and his musicians. If loud, blatant, unmusical performance is tolerated then, of course, no worth-while musical result should be expected. On the other hand, full, sonorous playing can be very helpful in the development of a solid, rich tone. I do not look upon the loud, blatant band as a “good” marching band. Fine tone quality, good balance and all around intelligent playing are just as essential on the field, as when performing in the concert hall.

Precision, Coordination, Team Work

2. The Marching Band teaches rhythm. A good marching band should endeavor to instill in every student’s mind and body a keen sense of rhythm. I can think of no type of training which is so often neglected or given less consideration. Here the Marching Band truly provides an important musical experience. One needs only to observe the performances of some of our marching bands to realize how inadequately the problem of rhythm is presented and acquired by these students. Many find difficulty in marching with proper beat, feeling, much less performing with proper rhythmic feeling the tunes within the beat.

3. The Marching Band teaches precision. Not only must the musical performance be correct from this standpoint, but the position in rank, file, length of step, the uniform manner of wearing it, the execution of unison movements, the individual’s performance in a complicated maneuver; these and many other movements require a type of training which can be realized only through the medium of the marching band.

4. The Marching Band improves coordination of mind and muscle. The musical performance, the position, the guide, the maneuver, the individual’s part in each and the mental and physical effort and control necessary for the successful execution, call for the alert functioning of all the faculties in a manner which cannot but result in permanent improvement and increased efficiency of mind and body.

5. The Marching Band teaches team work. No teacher will deny that it is easier to teach through the medium of vision than any other. In marching, every move, correct or incorrect, is quickly seen and Lack of team work on the part of any individual is easily detected and the responsibility placed exactly where it belongs.

6. The Marching Band instills organizational spirit and pride. Nothing has more appeal to the spirit of a representative young American than a good marching band. When speaking with these youngsters we are readily impressed with their loyalty and pride toward their bands.

7. The Marching Band does a great deal to enlist community interest and support. The school or college band which remains on the concert stage and expects the public to “find” it adds friends and music supporters slowly. A Marching Band is seen by thousands, and if it is a well-drilled and properly taught unit, will hold the interest of practically all who hear it and thus enlist the support of a large majority who would never have been interested had they not seen and heard the band in parade or on the gridiron. The marching band can serve as the connecting link between the school, the civic and service clubs of city, and in addition to fostering a fine cooperative spirit in the community, can teach every band member something of the responsibilities, as well as the privileges of citizenship in the community and the nation.

8. The Marching Band develops school spirit, pride and morale. Every student, administrator and faculty member is proud of his Marching Band. Have you ever witnessed the performance of your band on a gridiron at the halves of the city championship game—yes? Then you know of what I speak—no? You haven’t? Don’t miss the next one, for then you will realize how important the school band is to morale and school pride.

The Marching Band Versus the Concert Band

This subject merits no argument in either school band or other educational circles. If the band was developed for no other purpose than to play on the march or to “ballyhoo” in general, we could eliminate everything except the noisy brass and percussion instruments. If we were developing it to do nothing but sit on the concert stage and play transcribed string music, we could eliminate a majority of the brass and percussion, the uniforms, and call it an orchestra. If we were developing a professional or amateur business band to perform concerts and marching engagements out of doors, we would select an instrument for such purposes. However, in (Continued on Page 533)
Help for the Nervous Performer
by Cecile Lee

This pertinent article is from the pen of an Erusa reader in Sussex, England. Nerves are quite the same in any part of the world, when they apply to public performance.

—Editor's Note.

IS THERE ANY CURE for a very nervous performer? We are thinking, of course, of one who is making his debut as a professional performer, and of the first few difficult years after a start has been made—the first challenge, so to speak, to the public that you are a serious performer. It is worth while paying attention to the way you do things while paying to listen to you. How can the nervous dread of not doing one's best be overcome—a dread that incidentally may bring upon you the very failure you seek to avoid?

First be very sure that you really know your piece, that it has been thoroughly practiced and brought very near perfection: also that it is so firmly in your memory that you could take a sheet of music paper and write it out correctly by heart—that you know it so well that you could begin anywhere—for instance, on the tenth line of the music, third bar, left hand only. There are pianists (I am writing more particularly to pianists as I am one myself) who, to some extent allow their hands and the sound to guide them. This is a somewhat risky thing to do. The only safe way is that both brain and hands cooperating should each be so certain that it is impossible to forget.

First, Thorough Training

Is this an impossible counsel? It does not seem so. I received my final training in Paris, where for about three years I was pupil of one of the finest piano teachers in the world—the well-known American maestro, Wager Swayne. He was a stern task-master, and rightly so, for he produced results. He always insisted on thoroughness. I remember at one of my lessons, over an hour was given to the first sixteen bars of Chopin's Ballade in A-flat—just going over and over them again until I had mastered the correct rendering. And as for memory training, never a note of music was allowed at lessons. Studles, sonatas, concertos, and so forth, every note must be known by heart. In my opinion, the teacher who allows the music to be used at lessons is paving the way for nervousness when his pupil prepares to play at a concert without it. Then test your work over and over again with groups of friends.

For a nervous performer, I am inclined to favor a concerto at a first public performance. True, the longest slip is likely to throw out the orchestra, whereas playing alone, you might cover your blunder, but the consulting feeling of the accompaniment with you, does help to quiet the nerves, especially as you may be able to persuade yourself that the audience is more interested in the Conductor than it is in you, also that there are many other instruments to listen to.

By the time you get to the cadenzas and have a couple of pages or so alone, your courage will be restored and your hands will have ceased to tremble. And even if you do make a slip or two at once, you still feel the orchestra will back you in a minute or so.

Do not, if you can help it, play a piece in public that you dislike. You are bound to study all sorts to become a good musician, but choose something that you love, for your first public performance. And do not let your nervousness worry you; it will wear off (probably) as you play. It is a well-known fact that the most gifted and brilliant musicians, and the most perfectly trained are often very nervous before a performance, for being so passionate lovers of music and wishing to give the very best of their Art, they become fearful and anxious lest they should fall short of their high ideals.

First, remember my extreme terror on the morning of the Welsh National Eisteddfod, the oldest, probably the most important of British Musical Festivals. Forty competitors had entered for the piano—quite an imposing number. The competition was held in Carnarvon, and I went up by an early train from Llandebris (where I was staying), literally shaking with cold, though it was a hot summer's morning. Nine o'clock was the hour for me to appear before the three adjudicators—all well-known musicians.

A Formidable Test

Fortunately I was the first of the forty to be heard, for waiting for your turn to come is a most nerve-racking experience. The piece was Chopin's Berceuse—an excellent choice to test the ability of a pianist. My name was 'Fleur de Lys,' for we all had to be known by pseudonyms. As I rose from the piano I was not dissatisfied with my performance, but the judges merely said "Thank you. Good Morning," and I left to while away the time until two-thirty that afternoon when, if I were one of the first three, I should be called upon to perform publicly in an enormous hall packed with several thousand people. The judges would at that time select the winner after this final test in public. At first I did not allow the idea of so vast an audience to worry me, as I thought it unlikely that I should be one of the first three—though I did allow myself in imagination to spend the prize money (twenty-five dollars). However, this was a day-dream rather than a actual conviction of possible success. Besides the money prize there was a gold medal. At two o'clock (having been too nervous to take my lunch at the proper hour owing to a growing idea that I was going on the platform) I was eating a ham sandwich in a restaurant outside the hall, when suddenly I heard them calling "Fleur-de-Lys." My heart began to thump, and my throat went bone-dry. I thought of the huge audience and tried in vain to swallow the piece of sandwich in my mouth, but it refused to go down. By a great effort of will I calmed myself and answered the call (advanced half-an-hour because the men singers had not all appeared). As I sat down at the piano, I fixed my mind on the piece I was to play. It was necessary to concentrate, and concentrate I did so thoroughly that I truly forgot my audience. I felt I was alone, playing in a vast hall to an unseen world, and it was only as I struck the very last chords that I remembered that I was on earth playing to thousands of people. My hands trembled violently, but I held the chords firm, and it was all over.

A Well-Earned Triumph

Well, I won the prize and received a great deal of adulation and applause. Newspapermen thronged round with cameras and the judges congratulated me warmly. I believe that my success was due to several things—a very fine teacher, for the American Wager Swayne had drilled me through and through—and I think that I knew every note through and through. I had written it out a few days before the Festival, and that surely or other I managed to control myself sufficiently to forget the audience.

The problems confronting a singer are a little different from those of an instrumentalist, though the same rules for thorough mastery of the pieces apply to all musicians alike. My son is a singer—a baritone, trained for opera, and though I never expected such a career, he has been able to do some concert work, and has won a number of prizes.

A great source of nervousness for the singer is that he must stand facing his audience, and it is certainly difficult to forget the presence of all the members of an audience when you are looking directly at them. The best way seems to be to fix your eyes on some distant object, as if you were looking far out to sea, and thus avoid meeting the challenging eyes of the auditors. If possible have your own accompanist. It makes quite a lot of difference, especially to a nervous person.

The great bugbear for a singer is that fear may make his throat dry and his voice shaky. It is very important, then, that he should feel energetic and at ease. Patience will show at once in the voice. It is only a very experienced expert who can sing his role satisfactorily when he has a cold or his temperature is up. It is customary with many singers not to take a meal some hours before singing. They feel they can do better without, but for the very highly-strung, nervous performer, light but nourishing food about an hour before the concert is not only permissible, but necessary. Nervous people, both singers and instrumentalists, do well to perform a new piece in the presence of some sort of audience, however small, before launching it at an important concert for the first time.

In conclusion, once you are well trained and ready to appear publicly, study yourself, and remember, do not be unduly influenced by the methods of performers whose temperament and stamina may be very different from your own.

In the cases of a great many friends of The Etude who inquire about public performance, we find that physical and mental condition prior to public appearance is purely a mental condition. Sometimes this is brought about by the lacerating criticisms of unduly severe teachers. Training should, of course, be unremitting, but what would one think of an athlete who thrashed a man with a ball?

—(Continued on Page 502)
TODAY we are hearing a great deal about the lack of enthusiasm for the violin. It is generally recognized that the mortality rate in violin students is far too high, and that too small a percentage of those who do continue ever reach an advanced stage of skill. Certainly no ready panacea exists for the correction of these ills, and this article does not attempt to offer one! But there are known factors in the reasons for the existence of this condition. Perhaps by attacking the problems one by one, the situation can be corrected. The known difficulty discussed in this article is the all too frequent failure of beginners to acquire skill in pitch reading and pitch locating. This failure undoubtedly accounts for as many quitting violin study in the elementary stages as for any other reason. Finding a simple method of presenting this phase of study has always been a challenge to the ingenuity of violin teachers. The nature of the problem is such that it is very easy to start with simple steps and the best of intentions, only to wind up in a web of Rube Goldbergian detail and diagram!

The big obstacle is the absence of a visible keyboard. The blank fingerboard causes the violinist to "fly blind." Fortunately, there exists a plan for visualizing the pitch locations through the basic interval patterns formed by the fingers. We credit this plan to Sevčík, who describes the approach in his book, the "Semi-Tone System," wherein the semi-tones are produced on all strings with the same fingers, thus giving rise to the use of the same fingers on all strings. The finger pattern system used in modern elementary methods is an adaptation of this Sevčík plan. But why is this pattern plan used to clarify only the first few steps, and then dropped completely at a point where the going really starts to get tough for a beginner—in the keys of many sharps and flats? A study of Sevčík will show the pattern plan applied to all keys and positions. The problem has been to find a plan of presentation which can be used to clarify the correct keys as easily as it does the simple ones. Such a plan is proposed in this article.

It seems like a tall order to say that one can clarify the entire pitch system of the violin to a beginner in a few lines. Yet this is possible through the simple formulas of Visualized Technic. Not the least advantage of this is its effect in lifting the morale of the pupil. An experienced violinist can so easily forget how tangible and confusing pitch problems can be for a beginner! The author has this in mind when he chose the motto of his book from the lines of the poet, Ben Jonson:

"What care I how simple it be
If it be not ever simple to me!"

The Gist of Visualized Technic
1. The pupil is taught that his fingers can be grouped in only four different patterns in the playing of the entire cycle of keys.
2. These four patterns are given simple, visualizing names.
3. a.) The fingers are trained to fall into these patterns with automatic ease.
   b.) The eye is trained to recognize these patterns in reading.

The Simplifying Formulas of Visualized Technic
The visualizing names given to the four patterns are as follows:

- Principal Position
- 2nd Position
- 3rd Position
- 4th Position

When these patterns occur in lowered position, so that the first finger is a half step from the open string, they are called the "Low 1-2," "Low 2-3," "Low 3-4," and the "Low All-Whole." The scales are studied in groups according to their like finger patterns. The rule governing this grouping is as follows:

Scales Beginning on The Same Finger and Played in One Position Have the Same Finger Patterns

The major scales are grouped accordingly, as shown below. (The order of the groups does not represent the recommended order in which they should be studied.)

### For One Octave Major Scales, in the Compass of One Position
1. The scales beginning on the open string, or the fourth finger, have the 2-3 finger pattern.
2. The scales beginning on the first finger have the 3-4 finger pattern.
3. The scales beginning on the second finger have the All-Whole Step pattern.
4. The scales beginning on the third finger have the 1-2 pattern.

Each of the pattern groups is presented to the pupil in the exact form of the example below.

### Ex. 2

#### Two-Octave Major Scales
Each two-octave major scale is introduced after its two patterns have been previously studied in one-octave form. For example, the two-octave scale of G major is given following the study of the one-octave scales in the 2-3 and 1-2 finger patterns.

### The Melodic Minor Scales
The melodic minor scales follow the same rule of pattern grouping as the major scale; that is, the patterns are alike when the scales begin on identical fingers. The example below shows the presentation plan of all the minor scale families.

The Psychological Basis of Visualized Technic
It is desired at this point to state the exact nature of this system, to avoid any possible misconception of its purposes. Visualized Technic is based on all important and primary ear guidance, plus a pattern recognition device to aid finger reflexes. So much has been said about the detail of this device, that it may be thought that ear development is not receiving its proper due in this system. On the contrary, the ear is constantly receiving attention, since the scales are taught by rote. The chief aid of Visualized Technic is to be found in the kinesthetic aspect of pitch finding. This is based on the following theory: The subtle coordination of faculties necessary to locate a pitch on the fingerboard depends on two senses—the sense of pitch, and the sense of touch. While all beginners have some degree of pitch sense, the touch sense, as it applies to finger technic on the violin, is wholly undeveloped. Because of this even players with perfect pitch play out of tune in the beginning, in spite of all efforts not to do so.

Visualized Technic, through the imagery of the pattern names, helps the pupil to anticipate the proper aiming and stretching of his fingers. Furthermore, these pattern names have the faculty of conveying a picture of the fingers in group formation, rather than as single, unrelated units. In the elementary stage, where all technic is subject to conscious control, this use of the Gestalt principle has been found to have unusual effect on left hand facility. This group concept helps to overcome the main cause of a beginner's stumbling both in reading and playing—that is, the mental halting due to his tendency to treat his fingers and his notes as isolated units. Furthermore, the habit of pattern anticipation improves intuition, because the pitch faults of beginners are as much due to his failure to recognize the proper interval as it is to his failure to discriminate pitch differences. Which brings us to the treatment of note reading and knowledge of elementary theory. (Continued on Page 530)
A. Without seeing you and hearing you play I shall probably not be able to help you very much. To play with expression one must feel the music as well as know it, and you are fairly young for that, so perhaps all you need is just to grow older. Probably all your technical things will grow stronger during the next year or two as you come to know and respond to beauty in poetry, in sunsets, and in people, and this will tends to strengthen your musical feeling also. Be sure to hear all the music you possibly can. Ask your teacher to play for you often, especially a piece to which you yourself do not respond. Go to a fine phonograph get some recordings of Chopin, Schumann, and other romantic composers and listen closely to the record as you follow the music on the printed page. In these various ways you will probably come to the point of playing more expressively in the course of a year or two. But musical feeling does not come all at once—it grows slowly, following the development of the person in the other phases of his life.

Grading is always a matter of opinion rather than absolute fact, most of it because some pieces that are technically easy are so difficult to play expressively. However, the approximate grades of the four pieces are as follows: (1) Grade 4; (2) Grade 3; (3) Grade 4; (4) Grade 3.

A. 1. Technically a glee club is a group organized to sing glee, and (by extension) part songs, ballads, and so forth. A choral club is any group of singers organized to practice choral work (that is, concerted vocal) music, either sacred or secular. So a glee club is one kind of choral club. In actual practice, however, there is considerable difference. A glee club is usually much smaller (consisting of twenty or thirty voices), and may consist of all men or all women, whereas a choral club, or choral society, as such a group is usually called, is a large organization of mixed voices, often having as many as three hundred or more members. Although glee clubs may sing serious music, they mostly offer some short songs, as a rule, and are usually much more informal and free from much of the formalities of a choral society.

A. 2. Would it be better to study such a piece or the technical work of some other technical work?

A. 3. Would you consider the study of a concert a substitute for studies or exercises?

A. 4. Could you possibly outline a practice schedule and then give a few suggestions of what to study?

A. 1. I would recommend Chopin's Etudes. They do not cover many technical problems, but are of the highest musical value. For a different kind of study, you could also do all of Bach's French Suites, or some of the Preludes and Fugues from his “Well-Tempered Clavier.”

A. 2. This depends upon the individual. It is generally thought that it is better to keep some things going, alternating them either every day or every several days.

A. 3. Yes.

A. 4. Not knowing you, your musical problems, or what compositions you are studying, I am afraid I could be of no practical service in outlining a schedule for you. As for works to study, I would suggest that you try a variety of styles. In addition to what I have mentioned in answer to your first question, I would suggest some nocturnes, Mazurkas, Preludes, or the like by Chopin; Sonatas by Beethoven and Schubert; major in the left hand and the fourth finger or the thumb.

A. 4. What does the sign 16ma mean over a group of notes?

A. 5. With which fingers do you begin the scale of F-sharp major, contrary motion?

A. 3. I myself would use the fourth finger. 16ma means to play the passage two octaves higher than written. This abbreviation, which is rarely encountered, has never been accepted as a standard musical symbol. It is an abbreviation for the Italian “alla quindicesima,” which means in the style of the fiftieth, or two octaves higher than written, just as the word is taken in the style of the octave or eighth.

A. 5. If you are beginning at the center of the keyboard and working out use the second finger in each hand. But if you are beginning at the extremes of the keyboard and working one finger at a time, you would use the fourth finger in the left hand, and either the second or third in the right hand.

A. Does the Conductor Follow the Soloist, or Vice Versa?

A. 1. I am writing this in hopes of settling an argument which has been going on for quite a while among a few of my fellow workers and myself. What we would like to know is: When a soloist is playing with an orchestra, does the soloist follow the orchestra, or vice versa? We would like to know what applies in the case of a string band also. —H. K.

A. 2. There is no absolute answer to this question, as it depends upon the composer and the conductor. In general, however, it is believed that the soloist should follow the orchestra, as this is the most effective way of playing the music. However, there are some composers who believe that the soloist should have more freedom in determining the tempo and dynamics of the music, as this allows the soloist to bring out the best in his playing. In any case, it is important for the conductor to work closely with the soloist and make sure that they are both on the same page.

A. A. What is a Golloway?

A. 1. I have been told that a Golloway is a type of piano, but I have never heard of one. If you have any information on this, I would be interested in hearing about it. —W. R.

A. 2. A. Golloway (or golloway) is a type of piano that was developed in the 19th century. It was designed to be played in a more relaxed and informal setting, such as a parlor or recital. The golloway was not as flashy as the grand piano, and it was often used by amateur musicians and beginning students. It was also cheaper than a grand piano, which made it more accessible to those who could not afford a more expensive instrument.

A. 3. A. Golloway was developed by a piano maker named M. Golloway. He was a Frenchman who lived in the 19th century. Golloway was interested in creating a piano that was easier to play and more suitable for smaller rooms.

A. 4. A. Golloway was designed with a few key features in mind. First, it was smaller than a grand piano, which made it easier to transport. It was also lighter, which made it easier to move around. The golloway was also designed with a few technical features, such as a shorter action and a more lightweight hammer. These features made it easier to play and more responsive to the player's touch.

A. 5. A. Golloway was popular in the 19th century and was used by many amateur musicians and beginning students. It was also used in parlor music settings and for small recitals. However, it was never as popular as the grand piano, and it eventually fell out of favor. Today, golloway pianos are still made, but they are not as common as they once were.
What's Wrong With Our Concert Halls?

by George Schau

The truth about music is that to enjoy it, we must be comfortable. Let us be completely honest and admit that the solar mayor of Beethoven and the ethereal tone poetry of Debussy can be knocked galley-west by a crick in the back of the neck, or a drafty hall. Besides, there's more than music: animal comfort, too, to be considered. Like any other jewel, good music should have its setting. It can be played—and has been deeply loved—in an attic; but, for most mortals, it sounds best in an atmosphere of harmonious color and soft lighting.

The truth about our concert halls is that a great many things are wrong with most of them. But, now that we are approaching the threshold of peace, it is reasonably safe to predict that many an opera house or concert hall will be built—and many more will have to be renovated—during the next five or six years.

What will these auditoriums of tomorrow be like? Will they be much like those of today, except for a few added frills? Or will they be havens of peace for our spirits and of rest for our bodies? If they are the latter, then air-conditioning will be indispensable, and it will pay off at the box-office, just as it has for the movies, by extending the concert season right on into April and through the sultry days of midsummer.

An indispensable adjunct of air-conditioning will be soundproofing, so that off-key locomotive whistles and taxi horns will not cut into the ethereal coloring of Mozart and Debussy. By no means should soundproofing be overlooked, too, when the floors are planned. If these, above all else, should be securely anchored and cushioned so that heavy-footed ushers or subscribers (tip-toeing out to catch the 10:14 local) can stride up the aisles without fear of a cracking accompaniment.

What About Late Comers?

That brings us to the perennial problem of late comers. They are a problem precisely because an sensible person knows that there are times when lateness just can't be prevented.

At this particular stage in the world's musical development, we have progressed to the point where we punish the late comers by making them wait in the foyer until the opening number has been completed. But, there are several things wrong with this arrangement. First, the late comers (and usually there are many dozens of them) then come rushing in (while musical proceedings are delayed for several minutes) making much noise in their contrite efforts to be seated as quickly as possible. This means that practically all symphony programs must be planned, willy-nilly, to provide for a short "curtain-raiser" before getting down to the important business of the evening.

It also means that the late comers are deprived of a portion of the program for which they have paid. Therefore, why not put them from disturbing anyone (while at the same time allowing them to hear the music immediately upon their arrival) by ushering all such to a special mezzanine section? After all, being herded off to a separate spot should be penalty enough—and in that spot they would also be served. Without exception, this plan, if adopted, would be a heaven-sent boon to conductors, soloists, and indeed to every sensitive musician and listener. How they all must shrink inwardly, when that small army of anxious late comers comes rumbling and clumping down the aisles—headed by squads of ushers who heroically do their best to squelch the right patrons into the right seats. Perhaps some especially assiduous impresarios will take a leaf from the books of progressive moving-picture theater managers, by providing a few seats equipped with special hearing devices for the deaf. Perhaps some of them will set aside a seating area especially for use by physically handicapped persons. Others may seek to reduce the fire hazard by placing large chromium-plated or stainless steel troughs in the foyers, to catch the lighted cigarettes and cigar butts which patrons now drop on the floors.

It may be too much to expect all these improvements; but it would be only common sense to abolish the check-room which does nothing more than clog the lobby with anxious patrons—both going and coming—and which shortens the life and harms the appearance of all clothing entrusted to the tender mercies of its attendants. Here, certainly, is an excellent place to conserve manpower. All that need be done is to install several rows of "self service" lockers of the type used so successfully in many railroad stations.

Comfortable (?) Seats

At home, when we turn on the radio for a nice comfortable Sunday afternoon session with the New York Philharmonie, we sink into the most comfortable armchairs that our pocketbooks will permit. Yet what do we do when we go to a concert or to the opera, after paying out a sum which makes most of us practice certain rigorous economies for weeks afterward? You know the answer full well.

Practically all the seats are too small. They are constructed in a reasonably durable way, and naturally so, because any sane manager wants to avoid buying such equipment at frequent intervals. But the seats are not shaped to fit human anatomy. They are hard and uncomfortable. If your neighbor gets their chows planted on the arm rests, then you can't—and vice versa. Worst of all, the rows of seats are spaced so close together that remarkable feats of exertion are required to squeeze past stout ladies and gentlemen who have "seats on the aisle".

Most of these shortcomings arise because the management thinks it good business to crowd more people into a given amount of space by the simple expedient of buying small seats and placing the rows as close together as the traffic will bear. Such tactics were successful, and brought no great protest, during the pre-Wilsonian era when people expected discomfort as a companion of culture.

Times have changed. For one thing, the moving picture theaters and some of the restaurants have taught us lessons in comfort. For another thing, music has grown up and, in doing so, has "grown younger." Youthful music-lovers, accustomed to "streamlining" and "glamour" in other forms of entertainment will demand it in the presentation of serious music—or else they will feel inclined to let serious music alone. For that matter, grown-ups want comfort with their music and will make their wishes known. In no uncertain fashion, when wartime conditions are softened and finally disappear.

It will come as a surprise to many music lovers to learn that the opera house which Richard Wagner designed and built exclusively for the performance of his own operas has rows of seats so widely separated that one can walk from the side aisles to one's seat without disturbing anyone in the slightest. Indeed, this opera house (at Bayreuth, Germany) has no longitudinal aisles leading from the foyer to the stage. Instead, there is a number of clearly marked entrances on either side of the auditorium. Having chosen the correct one, ticket holders find it a simple matter to walk directly toward their seats, without need for an usher and without disturbing anyone.

Solving the Problem

Surely American ingenuity can improve upon the seating ideas of even Richard Wagner. One thing that should go is the concept of a "row" of seats. Each seat should be a separate unit, and should have its own arm rests—possibly equipped with a program holder (so that programs will not rattle to the floor during a pianissimo passage) and a shielded light so that either orchestral scores or programs could be read without bothering neighbors.

Who will pay for all this? Citizens' committees, collecting contributions on a city-wide or county-wide basis, have raised the funds for such purposes in a number of enterprising American communities. Another answer is for private enterprise to build much larger auditoriums than those now in use, perhaps even larger than Constitution Hall in Washington, D. C., where it is possible to seat nearly 4,000 persons.

Contrast that with the seating capacities of From 2,000 to 2,500 now offered by most opera houses.

Larger halls naturally call for increased operating expense and capital investment yet, under good management, these should be offset by the sale of more tickets. It is even likely that larger halls would bring decreased admissions (Continued on Page 938)
Does Music Help the Actor?

A Conference with

Elissa Landi
Distinguished Actress of Stage and Screen

SECURED EXPRESSLY FOR THE ETUDE BY JENNIFER ROYCE

MISS LANDI IS AN ACCOMPLISHED MUSICIAN AND THEREFORE SPEAKS UPON THIS SUBJECT WITH AUTHORITY

Elissa Landi tells with pride that the most important item in her professional biography is the fact that she is an American citizen. She came here, in 1920, from London, where she had already established a reputation, and her sensitive delineations, on Broadway, in stock, and in films, have steadily added to that reputation. It is significant that, as one of the foremost actresses of the day, Miss Landi finds an integral relationship between music and the drama. In the following conference, she outlines to readers of The Etude her own interest in music and the way in which music influences purely dramatic technique.

—Editor's Note.

“MY INTEREST in music began when I did. Music was always a member of our home. Singing and playing were as much a part of the taken-for-granted routine of home as talking and reading. Indeed, this complete familiarity with home music bred in me a rather bad state of mind—I am never too comfortable at formal concerts. Making an occasion of music has the curious effect of throwing a barrier around it. For preference, I take music as relaxation, lying on the floor before the hearth and absorbing it with perfect freedom. But that, I know, is anything but a desirable attitude, and I am training myself to overcome it.

“As a girl, I worked at piano study with great enthusiasm and little talent, and played—and still do play—for my own enjoyment. My best moments of spiritual awareness come to me when I have keyboard conversations with Bach, Beethoven, Brahms, Schubert, and Schumann. At no time have I regarded music as a possible career—yet music has been of immeasurable help to me in my career.

A Happy Coincidence

“By curious chance, seven out of ten plays in which I have acted within the past years have required me to sit down at a piano to play, sing, or both. Perhaps this is purely coincidence—perhaps there is something in the spiritual make-up of musical heroines that makes them attractive to playwrights. Whatever the cause, though, the result was that I felt much more at home in my roles than if I had had to start in learning how to place my hands on the keys. Incidentally, the management benefited also from my early music lessons—since I could manage the required playing myself, there was no need to hire a pianist to dub in the music from backstage.

“But the relationship between music and acting roots far deeper than the odd chance of being required to play on stage. Skilled acting is a rhythmic art, and only those who are deeply aware of music and rhythm can hope to capture its fullest flexibility. When a company is newly assembled to begin rehearsals, you can invariably tell which of the group are musical and uninventorial tell which of the group are musical and rhythmical, because of the way they work, which you can tell from the way they work, which you can tell from the way they work. I have found that very few skilled actors—none and I have found that very few skilled actors—none of the great ones—are unmusical.

“The relationship between music and acting shows itself in timing, and timing is the very soul of dramatic representation. Timing is the curious synchronisation of gesture and speech which builds a telling effect. Suppose your script says simply: 'And that's it.' (Banging on the table.) When are you to speak the words? When are you to do the banging on the table? What—if any—is to be the relationship between the words and the banging? There you have a problem in timing. It is quite possible to speak and to bang in such a way that any connection between them becomes dissipated. Then you have a weak effect. It is also possible to time the bang between words so that it emphasizes them. Then you have a forceful effect. It is achieved by establishing an actual rhythmic pattern for the words and bringing in the bang on one of the beats. You really count the rhythm, quite as you do in music study!

“Suppose we try it. Let us fashion our pattern into three bars of four-part rhythm—one, two, three, four.

<table>
<thead>
<tr>
<th>One</th>
<th>two</th>
<th>three</th>
<th>four</th>
</tr>
</thead>
<tbody>
<tr>
<td>THAT</td>
<td>(rest)</td>
<td>(Bang)</td>
<td>(END)</td>
</tr>
</tbody>
</table>

The rhythm gives its pace to the words, and the gesture enters, in proper time, as part of the pattern if the gesture of banging comes in unrhythmically, or in just haphazard fashion, the emphasis is lost. In solving such problems of timing, it is helpful to think of the words as the melodic line—the part that is written across the staff—and of the gestures as the harmonic accompaniment—the chords that are written up and down on the staff.

The Value of Effective Timing

“If you study dramatic techniques, you will find that this completely rhythmic art of timing is the source of most great dramatic effects. Young, inexperienced actors give emphasis through greater volume of tone—they raise their voices when they come to the telling moment in their lines. Seasoned actors achieve emphasis more through pauses and timing. Certainly they may raise their voices—sometimes the script calls for a louder tone—but they never depend on loudness alone. Such loudness is saved for the main heat of the phrase and it is always fitted into the rhythmic relationship between words and gestures, quite as a crescendo would be bracketed across a complete musical phrase. Since timing affects every combination of word and gesture in a play, it is readily seen how it becomes for the actor to know music. Indeed, I have more than once seen stage rehearsals in which the director actually beat the time for the scene, quite as a conductor does in a symphonic rehearsal.

“The immensely important matter of timing, of course, a well-known technique, with which every one in the theater is familiar. For my own part, however, I have discovered still another relationship between music and my work. Perhaps I should better say between music and my entire philosophy of living. I early learned that it was quite impossible to accomplish anything in music while in a state of tension. If your arms are tense you cannot produce a full tone on the piano; if your throat is tense, you cannot sing well. If your music is to sound forth as it should your entire person must be free, relaxed, easy, free. I have found exactly the same to be true about the entire business of living.

Be Ready for Opportunity

“Over and over again, I have noticed a curious thing. Whenever I have let myself grow tense and pressed on some problem, the result has been unsatisfactory. Whenever I have clung to an ardent faith that the result would be what I desired, it has been so. Evidently, the essence of music is so deeply implanted within us that harmonious adjustment is necessary to successful living—which, to me, is concerned not at all with glamour and glitter and material things, but solely with a warm sense of oneness, of fellowship, with all of God’s creatures. "Another thing I have noticed is that ambitious people generally work themselves into a state of strain over the wrong thing! The zealous beginner, whether in the field of drama or of music, is bent on one thing—getting a chance. He storms the agencies, waylays producers, cajoles his way into jobs and means of demonstrating his abilities so that he may only get an opening. And if he is lucky enough to get one, he immediately says: He has his chance; the next one will be easy. But isn't his work properly begins at the moment when his worries about getting the chance are over. He must be..." (Continued on Page 594)

"FORWARD MARCH WITH MUSIC"
COTTAGE BY THE SEA

By Thusnelda Bircsak

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SEPTEMBER 1945

Dreamily ($=63$)

While the lower parts are sustained by the pedals, the upper chords should be pressed down gently like little clouds of sound floating above the sea. The cadenza should not be played too rapidly. The composer, Miss Bircsak, was a prize-winner in the Etude Contest of 1940, Grade 3-4.

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SEPTEMBER 1945

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Dr. Ludwig Ritter von Köchel (pronounced Kerkel), Austrian musician and naturalist, catalogued the vast number of Mozart works and gave this, the first sonata, the number 279. The first movement of this sonata has recently been repopularized by Raymond Scott in a fluent orchestral arrangement entitled *In an Eighteenth Century Drawing Room*. This second movement is no less delightful and should be played with light, singing fingers and great sincerity. Grade 4.

Andante \( (J = 60) \)

W. A. MOZART
NANDINA

The luster of the footlights of the gay and giddy Nineties sparkles in this interesting theatrical novelty. It must be played with lightness and a piquant touch. Grade 3½.

CHARLES E. OVERHOLT

Moderato

TRIO Poco meno mosso

© From here go back to the beginning and play to Fine, then play Trio

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I NEED THEE EVERY HOUR

ROBERT LOWRY
Arr. by Clarence Kohlmann
NODDING WATER LILIES

A languid reverie susceptible to very expressive treatment. Its lyrical style suggests singing voices. The high arpeggios must be played faintly but with syllabic distinctness. Grade 3½.

Lento \( \text{\cdot} \cdot \cdot 48 \)  
dreamily

FRANCESCO B. DE LEONE

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STARLIGHT SERENADE

This composition with its kaleidoscopic harmonies is a splendid study in free arm action and should do much to help certain pupils "orient" themselves at the keyboard. Study it until it can be played without the slightest suggestion of hesitation. Grade 4.

Moderately slow (\( \text{\textit{\( s = 92 \)}} \))

RALPH FEDERER

Copyright 1944 by Theodore Presser Co.
Faster, not in strict time

BLUE LAGOON

VELMA A. RUSSELL

Play the notes in smaller type as though they were distant harmonic echoes floating over the blue waters. In a composition of this type it is well to study each hand separately.

Grade 4.

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SEPTEMBER 1945

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BE STILL AND KNOW THAT I AM GOD

Laura Downey*

Slowly with great simplicity

The peace of God doth thee unfold and guard from ill.

Rest in the Lord; wait patiently.

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Be still and know that I am God; Oh, doubting heart, be still.

God's tender, loving promises He doth fulfill.

Be still; Trusting heart, be still; Lean on Him, true peace and joy.

Thy heart shall fill. Rest in the Lord; Be still; be still.
AUTUMN DAYS
(EXCERPT)

Tempo di Marcia M.M. \( d = 120 \)
SECONDO

MARCH

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THE ETUDE
AUTUMN DAYS
(EXCERPT)

Tempo di Marcia M.M. \( \dot{J} = 120 \)

PRIMO

CHAS. LINDSAY

SEPTEMBER 1945
MY BLUE RAINCOAT

Grade 1.
Up stems- Right Hand.
Down stems- Left Hand.
Use third finger throughout.

Moderato (z = 80)

Little faucets in the sky are sprinkling my blue raincoat.
If they open up much wider,
down the street I'll float and float.
Here it comes; I have a hood. I think the rain feels very good. It

Glistens on my coat of blue; I think no other coat would do.
Little faucets in the sky are sprinkling my blue raincoat.
If they open up much wider, down the street I'll float and float.

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Cockleshells and Silver Bells

Grade 14.
Moderato (z = 56)

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GOOD MORNING!

HELENE DIEDRICH

Grade 2.

Happily (d=88)

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SEPTEMBER 1945
The JOHN M. WILLIAMS
Grade-By-Grade Blue Books

THE GREEKS AND MUSICAL THERAPEUTICS
(True to his charge, the bard preserved her long
In honor's limits, such the power of Song.

Thucydides tells of appeasing a violent sedition by means of music while, on the other hand, he tells how Solon (seventh century, B.C.) by renting an elegy of a hundred verses (?) made the Athenians war.

The trumpeter, Herodorus of Megara, had the power, according to the Athenians, of animating the troops of Demetrius. Before a battle, he would play at a time, that they were able to move a machine towards the ramparts which they had vainly tried to do for several days.

Pythagoras (sixth century B.C.), seeing a young stranger so inflamed by wine and by music in the Phrygian mode that he was about to set fire to his neighbors' house, had him taken in hand, played music in the Lydian mode on the flute to him, till he was calmed down and his drunkenness was gone.

A pupil, Them, evidently not sure of his reputation, was about to exhibit a picture of a soldier ready to fall on the enemy. Before a master of military psychology, he had music in the Phrygian mode played till the audience was in a frenzy of excitement and patriotism—then unexpectedly he fell as if dead.

In the interest of truth it must be said, sadly, that music seemed to be most effective if the subject were under the influence of wine.

Martinus Capella (Lib. IX Musica) assures us that fevers may be cured by song and says that Asclepiades (124 B.C.) cured a demeanor by the sound of the trumpet (one man hearing being another man’s meat). Xenocrates (396 B.C.) employed the sound of instruments in the case of masts and another writer assures us that music is a sovereign remedy for the depressions and disorders of the mind; that the sound of the flute would cure epilepsy and melancholy. Aeneas tells us that a song can do the same thing, and he seems to possess a mind and theory but insists that the flute must play in the Phrygian mode. Here Aulus Celius steps in with a very different treatment. He insists that, soft and gentle music must be used, this treatment he calls “enchancing the discarded places.” He tells us that this effect is brought about by a current vibration in the fibres of the afflicted part.

The sound of the flute was a specific for the bite of the viper. And the Tyrrhenians never supposed that the old Greek says Aristotle, except to the sound of flutes, citing this as an evidence of their humanity (since), the music acting as a palliative to the pain. Perhaps, also, it deadened their cries.

These, then, are some of the old tales told by ancient writers. But down through the ages come other stories. M. Buret, an authority on music of ancient times, and a physician in his own right adds that it is his opinion that the reiterated strokes and vibrations given to the nerves, fibres and animal spirits by music may really be of use in the cure of some diseases. He doubts, however, that modern music, no less than ancient, possesses the same curative qualities.

LEONARDO FOSANUS, greatly admired for his elegant and classical Latin, in a work published in 1672 (De Poen, Canto et VirH. Rhythm.) attributes the efficacy of Greek and Roman music not to the richness or refinement of their scale but wholly to the force of its rhythm. “As long,” he says, “as music flourished in this rhythmical form, so long flourished that power which was so adapted to exalt, and to calm the passions.”

The Memoires of the Academy of Sciences, 1707, contain many reports from doctors who believed that music had the power of affecting not only the mind but also the nervous system, in such a manner as to give it not only temporary relief, but by repeated use, radical cures. They cite many cases where a disease after suffering all known remedies, at least gave way to the “soft impressions of harmony.”

Buried in this welter of superstition and fancy there lies there seems to be a form of truth which modern science is exploiting with remarkable results. Yet once again we are reminded that “there is nothing new under the sun.”

Help for the Nervous Performer
(Continued from Page 500)

whip, when about to enter a race. The student should go upon the stage with the thought that the audience could far rather see him become ill. He should feel that the audience is with him and not against him. If he appears to them like a cowering, whimpering child, he is choosing the very best way to rebel and produce a fiasco.

He should also see that his body is in the best condition. For many days before a debut, he should be especially careful of diet and see to it that there is plenty of time for rest. He should practice diligently, of course, to get that “fine edge” that can only come with practice, but he should not over-practice. Most of all, he should not resort to drugs, as we have heard of some students doing, to “calm the nerves.” Bromides and barbiturates in many instances leave a trail which is sometimes a matter of great regret at a later date. If Mother Nature cannot calm the nerves normally, drugs can never do it.

As to Music Appreciation
(Continued from Page 484)

but as simple as the wild roses that grow behind the eaves” (referring to their summer home, a log cabin in a pine forest in New Hampshire). From these few measures MacDowell later wrote what is now known as To a Wild Rose. Equipped with these facts, player number two brings his imagination to play and the result of his playing is a miniature musical gem which has “something to say” to the listener.

He said that when Handel was writing “The Messiah,” he felt the presence of God very near him, and later when someone told him how beautiful the music was and how much everyone admired it, he said in reply, “I should be sorry if I only pleased people. I wish to make the music better.”
The Teacher's Round Table

(Continued from Page 492)

To which we add three fervent "Amens"... L.R. is a wise teacher!

Auditions

Concerning auditions, a subject on which I am strictly neutral, R.B. (Maine), a very intelligent teacher writes this: "I am weighing the advisability of again entering my pupils in the National Piano Playing Auditions for the 5th consecutive year. I believe the project to be most sincere in its objectives, but somehow to prepare for it does present a driving aspect which is extremely wearing in these days of wartime pressure on both pupils and teacher. As I give consideration to the miscellaneous types of pupils who present themselves for training for these auditions it seems that with most of them music lessons are just one more thing crammed into an overcrowded schedule, and that their minds today are far too distracted to lean seriously toward making the effort to achieve any such definite goal as the auditions require. Having had charge of the report cards each year I know how encouraging the various judges have tried to be with good ratings and helpful suggestions. But in the long run, once the ordeal is over, the average student (for whom the auditions are devised) never refers to them again; and I've noticed they express no voluntary inquiries about them as another year rolls around. I think they secretly regard them in the class with mid-year exams, and I'm sure the word 'judges' hasn't much appeal for children.'

How about it, Round Tablers? What have your experiences with auditions? How do you feel about them?

The Adolescents Again

We all know that the persons who suffer most from the tensions of these troubled times are the adolescents. I have learned that these young people do not offer insurmountable problems if I am honest and sincere with them, and treat them rationally and forthrightly as equals. First I try to show them what is to be done, then, why it is to be done, and finally how to do it, intelligently, economically, quickly. Nine out of ten times they respond magically to such treatment, but you must first prove to them that you've got the "goods." If you fail to convince them of your competence and reasonableness, sure as Fate you will be back against the stone wall of their resistance. And we all know that the more formidable obstacle exists than an adolescent's orneriness! But, once you secure their confidence, the sky is the limit. You must be ready to discuss all sorts of problems, musical and non-musical, with them, since an understanding teacher is sometimes a young person's court of last resort.

Mrs. R.B. (Minn.) writes interestingly of her role as confessor and advisor to her class of young people: "I get most to think about from the adolescent boys and girls. They are such a bewildered bunch. Outside their lessons I am in contact with them every week when I help run the 'teen-age dance. I've learned
to play with their dance orchestra, and am in constant demand because they are all wanting to know how to work dance favorites in any key, how to improve blues and play boogie. "The boy who plays trumpet in the orchestra is one of my piano students. Last week when he came to the lesson he flipped down on the piano bench, played a few measures of boogie blues, stopped abruptly and said, 'Say, I want to talk to you!' So, we did not have music for a while. I found out that he doesn't get along at school, or with people, or with life. He wanted to know what to do about it. He is a senior in high school, so I've arranged with the Dean of the Junior College to have the boy take an aptitude test. This appealed to him, because it is something definite. We are hoping for good results from it. 'When the boy told me that he smokes and drinks, and I did not scold him, for I never condemn what these youngsters are doing or thinking, I just remarked that moderation in all things, including smoking and drinking—just learning to be a gentleman—is what is necessary for a happy life. It seems to me better to start with the young people on their own levels and then try to bring them up by exposure to my standards. 'The girls bring everything to me, from hair-dos to dates... One recently brought a clipping about 'Men'—nothing but nudes of the worst sort... All I tried to do was to help her see the truth; for I'm sure all of these youngsters are sincerely trying to make the right adjustments toward their approaching adult life. 'Bravo, R.B. I! It is easy to see why you are such a popular teacher. For teachers, parents and older adolescents (15 to 17) I recommend 'Love at the Threshold,' by Strain (Appleton-Century) a sound, helpful book for young people, with no nonsense or sentimentalities about it. There are chapters on 'Dating,' 'Understanding Older Boys and Girls,' 'Entertaining at Home,' 'Going Steady,' 'Romance,' 'Love-making,' and so forth.

Practizin'

I have just read a delightful and revealing book on army training and army life, 'Situation Normal' by Arthur Miller... In one of his many talks with enlisted men he asked a private in the tank corps what he did in civilian life. "Oh," said he mysteriously, "I spend my time mostly practizin'!" 'Practizin' what?' Miller asked. "Oh, jes' practizin'. When I see a nice girl I practice makin' love to her. When I come across a big old rabbit I practice shootin' him. If some works come along, and my old man gets tough with me I jes' practice me some workin'. It's more fun practizin' than having you a regular job... Concerning his post-war activities he was just as vague. "Well, I reckon I'll go right 'long practizin' till the day I die!" That just about describes our post-war plane, too, doesn't it? Only our practizin' will be confined—we hope—to the piano. Not such a tough life to look forward to, is it? Round Tablers...?"
Concerning Tenors

(Continued from Page 405)

Another tenor new to the American public who came to Chicago was Lucien Muratore. His singing of the Flower Song was exquisite; so tender, never a forced tone nor did he shout. Later he married the beautiful Lina Cavallieri, but did not remain in America.

An Unfortunate Failing

One other tenor of those days whom I shall not name showed such a strange, unexplainable trait as to bewilder one. He had a really magnificent voice, a full, resonant dramatic tenor, and a good stage presence, but—! One never knew whether or not he would sing on the key. Sometimes he could and would give an entire performance without straying from pitch, but perhaps the next time he would wander painfully from it. Cavallieri once said to me: "How can I cast him off when I never know how he will sing?"

I heard him at his debut in London's Covent Garden, where he gave a really magnificent performance of "Otello" and the press was unusually enthusiastic in its comments the next day. Not often do London critics comment so favorably on an artist's first appearance, he must as a rule win his public more gradually. But later the same thing happened; he did not live up to his first record and gradually one seldom heard of him.

This peculiarity has often puzzled me as it did others. The man was a fine physical specimen; it was not due to faulty tone production, else how could he at times give an entire performance without slipping? He gave no impression of extreme nervousness, quite the contrary, and was apparently amiable and agreeable. One could not but deplore this fault in a singer who otherwise might have attained the highest rank as a dramatic tenor.

Our Musical Good Neighbor, Brazil

(Continued from Page 488)

Negroes adapted it. But to return to Brazil!

The third strain in Brazilian music is that of the native Indian (not to be confused with the more important South American Indian, the highly developed Ipras). Now, the Brazilian Indian was very different from the Negro. He kept proudly to himself, had his own settlements and his own life, and came into little contact with the white colonist, as he could. Hence, his musical influence is the least important. The Indians were not rich in melody, and less rich rhythmically than the Negro. Their songs and dances lack variety, being confined to fixed rhythms and to war-chants and laments. Indian songs have a very modern flavor, however, since they use quarter tones, the general effect of which suggests sophistication atonally! The Indian influence entered Brazilian life through the efforts of the Jesuit Missionaries. In order to civilize and Christianize the land, these Fathers suggested that each colonial family take one Indian child and bring it up as a member of the household. This is one of the many ways by which Christianity was spread among the Indians, and the Indian children who were adopted grew up as colonial Brazilians.

According to Legend

A much more cultivated and sophisticated strain came through the Incas, in Peru. There is a pentatonic scale, and many of their melodies have a markedly Oriental character. Legend has it that centuries ago, the Maoris left New Zealand in boats, and reached the coast of South America, where they were welcomed because of their magnificent physiques. Perhaps the strangely Oriental quality of Inca music comes from them!

From the blending of these strains, then, comes the native music of Brazil. Our love songs are almost entirely European in character. Our dances show most clearly the blending of influences. The Caco, the Catete, and the Choro are typically native Brazilian; the Barroque, the Macumba, and the Lunda are clearly African. Most interesting of all, perhaps, are the African forms with Brazilian roots, as the Lunda, one of the oldest of our dances, very gay and lively in its rhythms and very often religious in its words! Such a mixture of religious and worldliness is not at all incongruous, and illustrates most clearly the way in which

(Continued on Page 528)
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SEPTEMBER, 1945

FORWARD MARCH WITH MUSIC

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Does Music Help the Actor?

(Continued from Page 506)

ready for that chance—ready, with a vast resource of knowledge and technique, to prove himself worthy of his chance. It is only in the proving that his habits of work, of thought, of living show themselves.

"I have recently had a most interesting experience with music. During the past months, I have had the opportunity of watching the growth of a new company of 'To-Morrow, the World,' a play that makes use of several child actors.

Naturally, we had to have the children, and we also had to have a reserve supply monthly children. Then there were brothers and sisters. Altogether, we had about eight school-age younger—who could not go to school. We played seven nights shows, and two matinees a week, and when you do that you cannot answer the school bell all the time. Now, the law is very rightly concerned about the education of children, if so we have to answer the third of a rate problem on our hands. After an unsuccessful attempt at education-by-correspondence had been made, my husband and I took over the task of school-children. Along with Latin, Literature, history, algebra, and languages, we worked at music. Every Friday, four of us went to the afternoon session in the Symphony, and between times, we studied notation and soffettins. And again I was made by the utility of the relationship between music and acting. Every one of the gifted child actors was equally gifted in music.

Dichte Tyler composed, Joan Shepherd, another of our child leads, had absolute pitch and had already had instruction in one of the country's grand conservatories. As Christmas drew near, we had special fun. My husband composed a simple and charming carol, to be sung as a round, in seven parts.

A Faultless Ear

We had no piano at rehearsals, and depended on Joan Shepherd's faultless ear. She could hear us at the piano. Then we decided that it would be uncommonly effective to translate the words into Latin, and the children (who had mastered a term of high school Latin in less than four years) could master themselves. On Christmas Eve, we sang our carol for friends and parents, and on Christmas Day, for the stagehands at the theater. A neighbor accountant, who was occupied by the love of his country's music, to whom our music was music, to all the music accessories. We had often heard them, and felt no desire whatever to join in their fun. But on Christmas Eve, they told me later, they almost came to join in ours. The day after Christmas, one of them, whom we met in the elevator, asked about the beautiful music that had flowed through to them—wanted to know what it was—begged to have it repeated. Seven little stage children had been singing an ardent welcome to the Infant Christ, and the spirit of their music had surmounted the jape. I like to remember that.

There is, then, the closest relationship between music and the stage. Acting, in the last analysis, is the vivid portrayal of human character at grips with the business of living, and in the ease of young people, who cannot possibly have had sufficient experience of living to覽-ward their portrayals with personal truth, music can help to lessen the gap between the ears and the japes. For an aware understanding of music, which teaches the emotions directly, without either words or pictures—symbols or picture-symbols, can build a highway into a knowledge of human hearts.

Our Musical Good Neighbor, Brazil

(Continued from Page 506)

three separate racial policies have been pursued into the integral whole that is Brazil.

A Curious Mixture

Come with me to Bahia, for instance, to view the great three-day festival of Our Lady of Navigators, that takes place every year. This is a completely Catholic festival, honoring Our Lady in Her capacity as protector of seamen—yet it is blended into, unalike the strains that are so completely part of the background of Brazil that no one is aware of their non-Christian origin.

First there is a beautiful parade of boats—all sorts of boats and ships, decorated with flags and flowers. Then there is a religious procession along the beach. Then, at a given signal, the procession halts and the faithful put gifts into the sea, as offerings. Now, the odd thing is that exactly the same ritual occurs in both Indian and African pagan mythology! Here, the Mother of Waters, or the Goddess of the Sea, is a powerful spirit, who lends men to their destruction and must be propitiated with gifts. To please this ancient being, the jewelry, face powder, cosmetics into the water. Yet they do it with the completely sincere and religious feeling of honoring their pure and kindly protectress, Our Lady of Navigators.

"Another very interesting psychological merging is seen in the Indian festival of devotion to St. Benedict. We were in a Ngembe village where he is the local deity. The Ngembe—Our old friends in Brazil who have a deep devotion to St. Benedict and the non-colonial natives love him especially.

A Rich and Rewarding Field

"Our music reveals the amalgamation of Brazil. It blends the melody of sophistication with the, the rhythms, the clavarios, the traditions of the primitive African and Indian. Hence, it is a rich, satisfying, and expressive music—and it delights me to see people of other lands and other backgrounds finding pleasure and release in it when they hear it. As folk music, it represents the natural, artless, unself-conscious blending of different strains. But when it is sung as music, and not as tradition or anachronism, it has emotional expression, it requires the whole, all the artistic projection that devoted study can give. Folk music is a rich and rewarding field—but its artless charms must be presented through art!"
IMPORTANT
Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

Q. Have you noticed that at times you have had difficulties in learning to play the piano? Are there any suggestions you could make to improve your technique?

A. The publishers do not have any book that deals specifically with this problem. Tuning of a piano should be done by an expert or experienced player. Tuning is a skill that can be mastered with practice. It is important to maintain the instrument in proper condition to avoid damage to the piano. A piano has a number of components that may need to be tuned, such as the strings, the soundboard, and the hammer assembly. It is recommended that you consult a professional piano technician to tune your piano.

Q. Recently two speakers at our university, one a Minister, the other a Bartosim, gave evidence to the assertion that the Negro Spirituals were not spirituals as such, but merely secular in that they were intended to cover sacred verses to each other. In this manner the Master might not understand the meaning or nature of the verses. Are the Spirituals sacred or not? I do not refer to the left-side of the Negro in its entirety, only the spirituals?

A. Much depends on the attitude of the listener, and on the Spiritual in use, as we recall it. Dr. Henry T. Burleigh told the writer that he was advised by Dr. Moses to make spirituals musical. He did, and his discards were thus changed into spirituals. We are not aware of any musical or sacred meaning in spirituals. We may be wrong, but will not give this impression. We consider them as a whole, a Lament, which may be effective in the hands of a skilled performer.

Q. I have been appointed to conduct or purchase of a church here. There is a fond of five hundred dollars and if we can trade in a piano and S. V. Young it will turn it into money. I very much desire to open a organ, and if I can have one hundred dollars I happen to be the choir director in the church and am authorized to get an organ. I know that neither organs nor pianos are manufactured now, due to war conditions, and that my only chance to get into contact with a firm that has taken the kind of instrument we wish to obtain is so far as the price is possible, of supplying the church to which I am given. We are attending the church and believe the gentleman who supplies it is only 500 dollars as soon as we can, and can you make any suggestions?

A. We agree with you that your best means is to contact some one who has taken the kind of instrument you wish to trade in, and who has the knowledge of the uses of the organ or piano, or who is in a position to get into contact with a firm that has taken the kind of instrument we wish to obtain, and, when possible, to get a price of the instrument you select, especially if the seating capacity is all included on the floor plan.

Q. The present reed organs in our church will have to be remade. I can buy at the present time a used reed organ for five hundred dollars. Can you make a suggestion as to the kind of organ I should buy, and the size of the case?

A. To quote, or anything in the nature of an organization, in trade or possession, or any other discrimination of the power of the instrument you select, especially if the seating capacity is all included on the floor plan.

Q. The present reed organs in our church will have to be remade. I can buy at the present time a used reed organ for five hundred dollars. Can you make a suggestion as to the kind of organ I should buy, and the size of the case?
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(Continued from Page 501)

Visualized Violin Technic

Teaching Reading Skill

The group recognition principle is continued in teaching reading skill. The names of the notes and the facts of elementary theory are taught always in association with finger pattern and scale pattern models. The scales become theory in action. Two types of writing exercises, using the cross word puzzle idea, are used. The first type calls for the finger patterns to be written on all strings. In the examples below, the notes below the staff are "fill-ins" for the names of the notes and their proper accidentals.

"2-4" Pattern on the A string.

The second type is a scale writing example exercise as in the example following.

Thus, reading skill is promoted by insuring a thorough familiarity with both the staff and the fingerboard. An unusual amount of theory is conveyed in this practical fashion. A further benefit is the overcoming of the traditional mental hazard regarding the multiple sharp and flat keys. The pupil loses his fear and awe of such keys when he learns that, no matter what the key, it can be analyzed in the terms of the four familiar finger patterns.

And Finally

Visualized Technic is evolutionary rather than revolutionary. Experienced teachers will recognize in it familiar, well-established principles. The efforts of this method have been directed towards simplified presentation. It has had five years of successful use in both public and private instruction.

An inspection of our more recent method books shows the pendulum of common approval swinging back toward the use of more technical material. The swing in the early part of the century was a retreat from methods which were too dry and difficult for the average pupil. Unfortunately the reactionary movement reached an extreme where its sugar-coating process crowded out music building technique to a vanishing point. The fallacy of this was apparent in the mediocre results it achieved. While all agreed with the melody approach that "if you could sing it, you could play it," none could deny that it sounded badly when played with a wobbly finger and a wavering bow!

There is a homey old motto which says, "To make an omelet, one must break eggs!". In short, let's face the facts. A good violin technic is attained only by drilling on fundamentals. Such drilrl need not be uninteresting, but drill it must be. Such realism will herald the true renaissance of violin study.

Superstitious Musicians

(Continued from Page 488)

days, and adds gravely: "I am sure that Mr. R., who came to interview me yesterday, is a jettatore" (one who has the evil eye).

The story of R. tells a similar story. In one salon Don Pippo Grassi, an elderly impresario was an admirer of young Caruso. So concerned was he over his protege that as often as the critical Flucher song in "Carmina" approached he would station himself in the wings, gazing upon Caruso in a manner that seemed to say, "You must not break on the flat." If actually the splitting of the fourth violin above the notes occurred, Don Pippo would jump backward, run his fingers wildly through his hair, and knock his head against one of the wings—out of despair. No wonder that such behavior jarred the singer's nerves. Finally Caruso rushed into the wings before the aria approached, and cried, "Listen! If you stand here again while I am singing the aria, I will leave the company. You are my jettatore."

That so intelligent a man could be influenced by such superstitions—and many others which he had, Key points out, is a strange thing as may appear. For Caruso was highly emotional, and the premonitions he sometimes experienced, seemed in some fashion to be identified with that part of him which can best be analyzed as the outgrowth of an extreme sensitiveness.

Composers are rarely better off in this connection than singers and instrumentists. A story about Giuseppe Verdi, which may or may not be true, is told by Sigmund Spaeth: it concerns the opening performance of Verdi's opera "Luise Miller." There was a certain amateur named Capecezato who was considered by Verdi's friends a jettatore. He was blamed for the failure of "Alida" because he had shaken hands with Verdi a few days before the performance and had predicted a great success. Every effort was therefore made to keep him away from the composer on the opening night of "Luise Miller."

A large crowd of Verdi's friends surrounded him constantly, and refused to let Capecezato get within halting distance. For two acts all went well. Before the final act, Verdi was receiving congratulations on the stage. Suddenly a man leaped from the wings, and, with a cry of "At last!" threw his arms around the composer. As he did so, a piece of scenery fell, narrowly missed injuring him both. It was the unfortunate Capecezato. And coincidence or good judgment—the last act was luckily received, in contrast to the enthusiastic

(Continued on Page 534)
Every piece listed here is one you will want to play on your own music library. They are works for flute, oboe, clarinet, and other instruments, each of which is tastefully arranged. And, of course, we will do our best to make the process interesting for you.

Violin Questions
Answered by HAROLD BERKLEY

IMPORTANT!
Owing to extreme wartime paper restrictions, all inquiries addressed to this department must be limited to one hundred words in length.

Letters by Mail

M. G. Ontario—If you can find some personal lessons, especially in London, it is possible you might do a great deal more. If you can find only a correspondence course in violin playing. A number of these little fictions can creep into your playing which must be observed by the teacher if they are to be properly corrected. There are a number of details of technique which are almost impossible to describe in words, but which are very important for the development of skill. However, if it is impossible for you to take personal lessons, there are ways you might benefit from the courses offered by the C. W. M. Society for and by members, and from the study of books. There are some books which are very much more than that. If you read any of them, you may benefit from the course. The following books should help you:

1. "Practical Violin Lesson" by Frederick Hahn.
3. "Violin Playing: A comprehensive study" by Leopold Auer. These books may be procured from the publishers of the 8 E. H.

Compositions

I cannot appreciate:

M. A. E. B. Saskatchewan—The Peik in your violin is that of a genuine C. B. G.-

Can you make your composition better?

M. A. E. B. Saskatchewan—The Peik in your violin is that of a genuine C. B. G.

Can you make your composition better?

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Teaching Woodwinds in the Schools

(Continued from Page 496)

From my own experience as a music supervisor, I have observed some cases in which music supervisors have had to deal with a situation in which the woodwind instruments were not the most popular choice among students. In fact, in one of my schools, the music supervisor faced a challenge in convincing the students to take up the woodwinds. I often wonder if the problem is due to the lack of mechanical adaptability of the woodwind instruments, or if it's simply the result of a lack of interest on the part of the students.

The woodwind teacher must know how to finger the instruments. He or she must have a first-hand understanding of embouchure, attack, proper breathing, andonation. To actually play each of the woodwind instruments and get the feel of a woodwind helps the teacher to better understand the woodwind's characteristics. The woodwind teacher should also be familiar with the various types of wind instruments, such as the clarinet, oboe, bassoon, and flute.

Repair Equipment

In most teaching situations, the woodwind teacher should have an understanding of simple repair equipment such as pliers, screwdriver, spring hook, cork grease, and woodwind repair kits. These tools are essential for the repair of all types of woodwind instruments, including clarinets, oboes, and bassoons.

Must Understand Children

A final requirement of the successful teacher is to understand the psychology of teaching and the psychology of working with children. Inclass work, the teacher must care for the individual differences in the progress of the pupils, stimulate the children to do their best, solve problems of discipline, and yet hold the respect of the pupils. The teacher who is well trained and who loves her work will find this phase of her profession a happy challenge.

Teaching Procedures

The three common procedures followed in the teaching of the woodwinds are of course, the use of individual instrumental instruction. When one teaches a small group of students, the teacher may use a combination of individual instruction and group instruction. The combination procedure is highly desirable in many music schools, the teacher must follow the plan of teaching all winds together because of the shortage of student time or the shortage of private teachers in the community. The principal objections to the mixed group plan are the lack of individual attention, the failure of any instruction book to be adapted to the most effective starting tunes and playing range for every instrument (the oboe and bassoon suffer most in such a procedure), and the difficulty of keeping all players progressing equally. There are two features of the mixed group plan which can be listed as advantages: the stimulation to the children of playing in a group, and the opportunity for the school's standpoint of teaching the many kinds of wind instruments which are needed to fill the instrumentation of the band and orchestra. The class of wind instruments is a middle-of-the-road procedure, having both advantages and disadvantages as compared with the other two plans. These seem obvious enough not to need comment.

A Survey Is Made

In a survey through certain states, I found for the ensemble type of instruction that most directors were using and favoring the Smith-Yoder-Bachman Ensemble Class Method. In teacher training, I too have found this book exceedingly effective, along with a few other good methods. In the class of woodwinds, one can use any good instruction book written for that particular instrument just as in the case of private instruction. It would be impossible to list my favorites in an article of this length. Recently a request came to me for the name of a book for clarinet which would be effective in the study of the use of the clarinet and embellishments. A shortage of good material along this line leads me to suggest that book which I use, not only with my conservatory students, but with my flute, oboe, and saxophone students as well. It is the Clarinet Method, Part I, by my former teacher, Gustave Langenus. It presents in an interesting manner not only the clarinet, but material for the development of the several embellishments used in playing.

Another book which has been of particular help to me in teaching each of the woodwinds is the one for developing the studies of voice, an accurate grasp of rhythm problems. "Complete Method for Rhythm Problems", by M. W. J. K. M. is highly recommended. The book has a direct bearing upon this article. The author says "WANTED--A New Name for Woodwind". Once upon a time all the...
woodwind instruments were made of wood, but with the advent of the silver flute, and the silver clarinet, the name Woodwind should be changed. We timidly suggest Woodsilver-brasswind. What do you suggest? Yes, we might add the metal oboe and horn. With the title, Woodsilver-brasswind, I would feel safer with the inclusion of the saxophone into the woodwind family, as I have intentionally done throughout this article.

If the teacher of the wind band in the field of music education possesses a sound musicianship, a good performing ability on one or more of them; a working knowledge of all of them as to procedures, materials, and simple repairs; an understanding of, and love for working with children, he or she is in a position to make a lastingly contribution to the lives of his pupils, and at the same time enjoy the satisfaction of a job well done.

**Forward March!**

(Continued from Page 49)

Our school band is not doing exclusively these things; therefore, it is our obligation to the student to provide for a complete musical experience in both the concert and marching bands. One is more rewarding without the other, from both an educational and musical viewpoint.

**Music for the Marching Band**

The best results cannot be obtained from any marching band unless the music is carefully selected. The marches for the championship school band should be of an easy or medium grade with full continuous parts for the brass, with reeds in the medium register and not too difficult. Any variations for clarinets should be technically easy without difficult or awkward fingering patterns. Reed obbligatos are usually effective on the march. Attractive countermelodies for trombone and baritone are desirable, and do much to provide sonority and precision to the ensemble. Percussion parts should not be too decorative, but simple and “full.” Avoid too many beats, as this plays havoc with the rhythm especially in smaller groups where the bandsmen are widely spaced.

If time will permit, the best results are achieved by memorizing the march to be played on the afternoon. This plan enables the bandsmen to devote more attention to alignment and special maneuvers and also, being relieved of the music, they are able to assume all responsibilities concerned with the marching routine. The plan of memorizing the march should be followed only when the bandmen have sufficient time to thoroughly learn every note of the march. Nothing is more miserable than to attempt to play a march from memory. If there is time, it is much better to learn it in written form, in a clear way, and save the memory for important marches. In such instances, they are “taking” the parts and all are attempting to play the melody—just the facts. Yes, I have heard it! This is indeed degrading and shows poor judgment on the part of the conductor who would tolerate such a performance. In situations more real rehearsal time is not provided for the memorization of parade repertory, it is of course desirable to play from the score.

Excellent musical performance is just as essential to the success of a good band as marching, as it has frequently been stated: “Some bands can march well, some can play well, but only a few can march and play well at the same time.”

I do not personally believe in the use of obuses, French horns, bassoons, alto or bass clarinets, on the march. For the average high school band, the instrumentation of a financial investment, which does not warrant their use in the inclement weather that is usually associated with the marching season. These parts may be used best in the concert band, and more practical in every way.

Uniforms should be striking, smart, colorful, and dignified. Avoid the loud, elaborate, over-decorated uniforms, the scheme, and accessories dear must be considered and should preserve the dignity of the organization at all times.

The drill of a good marching band should include evolutions which every band is expected to perform on the street. These consist of: Forward march, Half, Play, Parade playing, Increased cross front, Diminishing cross front, Right, Left, Cohnini left. Too many bands are expected at spelling words and making various formations, yet are totally deficient in the evolutions mentioned above.

In conclusion, I wish to emphasize my belief that every band should be a good marching band; that every band should be a good concert band. I realize the challenge of such an order. Yet, I am certain it can be done. Many superior high school and university bands offer positive proof of this fact.

**I want to know!**

(Continued from Page 48)

very good music, for Banister found means to procure the best hands in town, and some voices to come and perform there, and there wanted to show a variety of music. Banister himself (tutor also) did wonders upon a flag-elevator to a thrice ‘Base,’ and the several masters had their soloist. Banister, in his announcements, spoke of his concerts as a ‘Purveyor of Instruments.’

**THE COVER FOR THIS MONTH—On this issue we present the Prize-Winning Cover Design, Columbia, Mo. It was drawn by Miss Lois Kerst, 31 Hilltop Rd., Chestnut Hill, Pa. Thus talented young Philadelphian submitted with this work won the first prize award from the Extra Cover Design Contest in which only students of the Philadelphia Museum School of Industrial Art recently were invited to participate for three prizes.**

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Campanini and Pinza

Gioacchino Campanini, musical director of the Cleveland Opera Company, was extravagantly superstitious, as we see from his memories of his career. The sight of a man affected with a humped back was enough to change his day's program, and he recognized, or thought he did, more cases of the evil eye than have been known since the Middle Ages. Desiré Defrère once called upon Campanini in his hotel—and unhappily his foot had been trodden upon the bed. Campanini promptly tore up the score, opened the window, and threw it into the street nine floors below, to avoid bad luck. (He promised to replace it with a new hat, and he made good on his promise, but as Mr. Defrère has quaintly commented: "The hat (threw out of the window cost ten dollars; the one he gave me cost four.")

One of Campanini's most pronounced idiosyncrasies was a belief in the efficacy of old nails picked up from the street or elsewhere, and it was no unusual thing for him to have a quarter or a half pound of such junk metal in the pocket of his coat.

Ezio Pinza, baritone of the Metropolitan Opera Association (who, by the way, had collected an ancient Roman poison ring of which he had a formidable collection), confesses that there is in him a strong and uncontrollable vein of superstition. According to David Ewen, Pinza has retained the small and dingy dressing room of the Metropolitan Opera House which was assigned to him for his first appearance; he declared he could not break his luck and change. In contrast to this, Pinza believes that Friday and the number thirteen are lucky for him. He clings tenaciously to a lucky charm—a small, battered doll, which is his mascot everywhere and which always decorates his dressing table.

An editorial in The Voice of 1937 mentions a singer who imagined that he was not at his best if the moon was full; and a pianist who felt that she should not open the piano until after his performance. The average actor, the editorial goes on, would rather face the tragedy of losing his job than to do anything that the "tag" of the play during a rehearsal—the tag being the last line just before the curtain descends. One actress once received a bouquet of flowers in which there was some salvia, since she was allergic, but she wore it, because she had heard that salvia was lucky. However, she recovered when she was unable to have anyone over her head of this superstition. On the other hand, another actress was engulfed in the superstitious atmosphere when she overlooked her right shoulder at the new moon and he would have bad luck. He then met another actress who insisted that it was the left shoulder that mattered, not the right. This cured him of his superstition.

There are many superstitions in the theatrical circles, and many singers, actors, conductors and others, always wear a talisman, charm or amulet. As Charles R. Beard said: "The belief in talismans is an instinctive one in all human beings. The tendency is to believe in the blood just as it is to believe of themselves; they have influence in the blood; and neither the belief nor the disease is necessarily a matter of direct infection."

Lilli Lehmann the famous singer, got rid of her superstitions early in life. It was Frau Gluck-Bachmann, a woman of few words, who got her free from superstition at the very start of her career. She was in Miss Lehmann's dressing room when the wardrobe dresser put her shoes on the table. "That will bring me bad luck," Miss Lehmann said, repeating what she had heard often heard from others. "My dear child," Frau Gluck-Bachmann said kindly, "are you a believer in all this foolishness? From that moment, Lilli Lehmann reported, she emancipated herself from superstition of every sort, 'for I saw how absurd it was a
Even Scientists are Human

We are not so much surprised when we hear of musicians and other artists paying their tribute to certain superstitions. After all they are supposed to be sensitive by profession. However—what about scientists? May we point out that every scientist is not free from human feelings and emotions.

Some years ago, a physician, professor of medicine at the University of Berlin, complained bitterly in a medical journal that he had discovered in some scientific medical publications the following lines: “Using this method we have had no failure--we thank Heaven”; or “So far this method has been very successful, touch wood.” He insisted it would be better to omit such evidence of human inad- equacy and weakness in scientific publications.

But I believe this lofty attitude did not do justice to human feelings and con- science. A new kind of treatment may appear safe, may seem infallible in curing the sick, but still a man who has a feeling of responsibility knows himself that there are no such things as absolute certainty, safety and infallibility in the world. So he devotes a word of gratitude and appreciation to the unknown “powers that be”—to Fate, the secret worker in his success—a silent sign that he has not forgotten about their existence—and he feels safer and relieved because he has not claimed for himself all the merits of a happy ending of his endeavors.

We better deprive him of this safety-measure that goes with his feeling of responsibility. It is still more modest and more of a relief for all con- cerned, to knock on wood than to blow one’s horn!

Musical Advance in China

(Continued from Page 587)

words it sets the beginning of Music in China over 4000 years ago. Second, a new standard pitch has been set for Hunan Chung (Yellow Bell), the lowest tone of the Chinese twelve-tone scale. It is 328 vibrations per second, equivalent to the D immediately above middle-C when A is 440.

Members of the Committee still hold their annual meetings, but the office is now a part of the National Bureau of Rituals and Music, when the latter was established in 1943 for the purpose of studying and revising rituals and music in New China.

Music Now More Than Ever

In her eighth year of war, China is paying more attention to the training of music teachers and professional musicians than before the war. Now we have two National Conservatories of Music, one in Chungking and one in Fuxin. Two out of the six National Teachers Colleges have music departments. There is a music department in each of the following institutions: Central University, National College of Social Education, National School of Dramatic Arts, and National School of Music Drama. The Ministry of War has a Band Training School for training band leaders in the army. In addition to all these governmental institutions, two church schools, West China Union University and Guangzou College for Women, have music departments too. Inasmuch as all of the above institutions have been carrying on under more or less the same conditions, I shall introduce only one of them which I know best: the National Conservatory of Music in Chungking.

"Rocked in the Cradle of the Deep"

The National Conservatory is located in Ch'ing Mu Kwan (literally "Green Wood Pass"), about forty miles out of Chungking on the Chungkung-Chungking highway. It was built among bamboo bushes on the slope of a hill, right beside the scenic and historic Pass. All the houses are of one story, and because of lack of funds, the walls are made of thin bamboo splints with clay pasted on the outside. The roofs are made either of a thick layer of dried grass or of a thin layer of tiles—both type "nothing proof." In good weather, it is quite poetic to live in this kind of house, for one can see stars glittering through many of the tiny holes in the roof. When it is raining at night, teachers and students have to get up and put their wash basins, tea cups, and everything that will hold water, directly under the leaking places. Some times they are compelled to open an umbrella above the pillow, and go to bed again with the pitter-patter of water falling to them "pleasant dreams." Once when a student came to my office very complacent, I just laughed him to stay "Rocked in the cradle of the deep, I lay down in peace to sleep!"

Because of lack of sound-proof provisions, all practice rooms and Recital rooms are built in separate cabins, and are well scattered on the hill side. When one comes back from a lovely evening stroll along the highway, one can see the beautiful sight of these dimly lit cabins, put on the hill side like toys, following no other order than the natural shape and inclination of the hill. As you hear the sounds of instruments and singing, you know your students are very serious in their studies. The headaches you accumulated in the daytime are gone and you go back to your cabin, which you call home, heart-broken and almost hopping with joy.

The Instrumental Equipment

We have ten upright pianos and five four-octave reed-organisms to meet the needs of the entire Conservatory. Several of the pianos must have been wedding gifts to some of the retired missionaries. But you should see how faithfully they serve us. Every one of them is used from 9:30 A.M. to 6:30 P.M. because those who are engaged in their first hour do not want to waste a single minute, it is not uncommon to find them sitting at the piano ten or fifteen minutes of time. Should they get there too early, they just lean on the piano and don’t go. As soon as the 6:30 morning bugle sounds, all the pianos start off together as if playing a modernistic sonata for ten pianos. Sometimes a few of the most industrious youngsters can not resist the temptation to practice at night with the soft pedal on. When it is my unpleasant duty to stop them, I just go in with a
Junior Etude
Edited by
ELIZABETH A. GEST

Brain Work
by
E. A. G.

These are the strings that make the tone. These are the hammers that strike the strings that make the tone. These are the keys that move the hammers that strike the strings that make the tone. These are the fingers that press the keys that move the hammers that strike the strings that make the tone. These are the hands that control the fingers that press the keys that move the hammers that strike the strings that make the tone. These are the wrists that hinge the hands that control the fingers that press the keys that move the hammers that strike the strings that make the tone. These are the hammers that strike the strings that make the tone. These are the arms that guide the wrists that hinge the hands that control the fingers that press the keys that move the hammers that strike the strings that make the tone. These are the shoulders that put weight in the arms that guide the wrists that hinge the hands that control the fingers that press the keys that move the hammers that strike the strings that make the tone. This is the brain that bosses the whole job.

Your Second Wind
by
Lillie M. Jordan

Two weary boys had been tramping for hours and had gotten lost in the woods. Finally they reached a spot where they recognized some landmarks but they knew they were still far from home. "I'm tired," exclaimed Ted; "I just can't walk another step."

"Oh, come on," urged Pete. "Keep going and you will soon get your second wind. That's what always lands you at the goal, you know."

Back in the town Margaret was taking her piano lesson. "I'm tired of this piece, Miss Brown. I just cannot make any progress on it, and I'll never do it well enough for the recital," she complained.

"Oh, come on," urged Miss Brown; "keep going and you'll soon get your second wind. No need to give up now, after all the work you have done on it."

"What has second wind to do with practicing a piece for the recital?" asked Margaret.

"Well," began Miss Brown, "you know we nearly always find the ability and strength we need to accomplish something, or win our battles, by calling up our reserves, just as they do in the army. Our reserves, in this case, are in that hidden store of energy we have that is waiting for one last extra effort we make to win. That is what we call second wind. Put it into action now and you will be a success at the recital."

"O.K.," said Margaret. "I believe I feel that second wind coming already."

Donna Learns to Phrase
by Carolan White

DONNA skipped happily along the street, humming a gay little tune. For one thing, it was a gold and blue day, and for another, she was on her way to her music lesson. She loved to play the piano and wanted to learn to play beautifully, so she could bring happiness to others as well as to herself.

But there was just one thing wrong—she could not phrase well. Miss Hope was constantly reminding her of it, and explaining about it. Donna would forget all about phrasing when she was playing, or, if she remembered it, she would do it in the wrong place. "I like it just as well without phrasing," she would say.

Yet there was one thing Donna could do quite well. She could always make a phrase nice and easy to the ear. She had heard Miss Hope say that was the way to get pupils to use their fingers.

Miss Hope, and Miss Hope would answer, "You may think you do, but some day you will see a great big difference."

Donna had seated herself at the piano, and Miss Hope asked for the Bach Minuet. "Let's begin with that today," and Donna played it very well except for one thing. "Very good," remarked Miss Hope, "all but the phrasing. Why, O why, do you written: "Dear Donna if you could phrase well you would be one of my best pupils this important matter of phrasing you must attend to phrases are important to music as punctuation is to literature these sentences string along together without a pause for breath that's the way your playing sounds you must make important places sound important it makes no sense if you don't phrase please listen carefully if you can make a crescendo and diminuendo in your phrases so some places sound more important than other places then it will be more musical and beautiful stop for breath before you go to the next phrase lovely Miss Hope."

Donna had read the letter over and over again before it made sense to her. "I don't get it," she remarked, the first time she read it; then she began to add some punctuation and a rise and fall of voice as she read it aloud to herself. Finally she understood its meaning.

"Was my playing really as dull as that?" she asked herself, "Well, maybe it was. Miss Hope certainly was disturbed about it, but she need never be again. I get the idea now."

Sure enough, Miss Hope was pleased, and she never had to remind Donna of her phrasing again.
Junior Etude Contest

The Junior Etudes will award three attractive prizes each month for the best essays or papers. The contest is open to all boys and girls under eighteen years of age. Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of The Etudes. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper, and publish your address on upper right corner of your paper.

Write an essay or paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain at least one hundred and fifty words and must be received at the Junior Etude Office, 1721 Chestnut Street, Philadelphia (2), Pa., by the 22nd of September. Results of contest will appear in December. Subject for essay contest this month, "Rectable.'"

Quiz No. 7

1. What nationality is Stravinsky?
2. Was Saint-Saëns a singer, pianist or composer?
3. What is the augmented fifth?
4. Which major scale has E-sharp for its third tone?
5. What is meant by Da Capo?
6. If a complete measure contains one quarter-note, two eighth-notes, two sixteenth-notes and four thirty-second notes what should the time signature be?
7. Who wrote the song, "Hark! Hark! The Lark?"
8. What does this - — suggest?
9. What is a quartet?
10. What is the difference between a tone and a note?

Letter Box List

Frederick R. Smith; Barbara Butman; Lorraine Youngquist; Edward Brown; Patty Wilking; Barbara James; Anne Martin; Lorena Boettger; Sophia Myers; Charlene Schroer; Don Lane Kaufman; Calisto Alexander; William Lanning; Dorothy Lovett; Jack W. Pettit; Miriam Annette Feldman; Amy Kasebra; Mary Wrightson; Jimmie La Lunnard; Jane Gogel.

Answers to Quiz No. 7

1. Russian; 2. Composer, but also well known as pianist and organist; 3. A fifth whose upper tone is raised one-half step by an accidental; 4. G-sharp; 5. Return to and play from the beginning; 6. Three-four; 7. Schubert; 8. Beethoven "V" motif; 9. Four singers or instrumentalists; 10. A tone is a musical sound, while a note is the written representation of it.

Letter Box

(Answers to letters may be sent in care of the Junior Etude.)

Dear Junior Etude,

I have been taking lessons two and a half years and I love to play duets on the piano with my older sister. I think the Junior Etude Questionnaire was a fine idea as it helps us girls and boys to get better acquainted.

Your friend,

MARGARET B. HACK (Age 13), Illinois

Other Prize Winners in the June Essay Contest:

Class A, Merle E. Buer (Age 16), Pennsylvania.
Class B, Donald H. Kuhn (Age 14), New Jersey.

Honorable Mention for June Essays:

Shirley Hindley; Melvyn Kwilcisky; Freda Goldblatt; Donald R. Hunsberger; Marjorie Biko; Gracia Sorevall; Joan Ruth Smith; Hazel Bishman; Norma Stollman; San Lois McRoy; Charlotte Harrison; Betty Maurer; Frank Cottrell; Mary Less; Ethel Cottrell; Persis Snyder; Ruth Nettling; Helen McIntyre; Jona Murple; Marvin Weller; Ethelinde Eames; Buckie Maclean; Mary Jennings; Doris O'Shea; Barbara Runsell; Cornelia Benson; Audrey Cookson; Janet Winans; Sydney Leary.

Carol & Lawrence Schuck (Age 8 and 13) D.C.

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What's Wrong With Our Concert Halls? (Continued from Page 503)

prices, thereby encouraging more of the younger set to patronize concerts instead of night clubs. In some cases, indeed, the presentation of a program on the stage in the Central Square, Madison Square Garden (which has already been used successfully) could furnish twice the usual membership at the usual prices—albeit each and every one of these boys and girls be the best seat in the house." Norman Bel Geddes has already designed a theater along these lines, the famous modernist concerts years ago in London were conducted in St. James Hall arrangements in the same fashion. Increases in size will harm rather than help chamber music in the form of a conference which withers away in large halls. Yet it has been found by constructing concert-halls, why not, that the setting of the art galleries, libraries, concert-halls and moving-picture theaters which are to be built after the war. Art galleries and concert-halls, more and more, chamber music in the home, as is the case, as illustrated of Congress, where one of the country's most celebrated chamber music societies is dedicated to Gallery of Art, where the present-day audiences for opera and other forms of entertainment seem antiquated. What shall we do? If we are permitted to do it and have it? It is not a great mistake for any nation to be familiar with its dreams.

MUSIC in the making of the stuff from which our dreams are shaped is especially important to every artist, craftsman, and writer. Shaping the dreams of others is an important part of the work of an artist. Music is not only a means of communication, but also a source of inspiration for the artist. The beauty, power, and emotion of music can evoke profound feelings and stimulate creative thinking. It is essential for artists to be familiar with the music that has influenced their work and to understand the techniques and craftsmanship of music. The study of music can enrich an artist's understanding of the world and provide inspiration for their work. Therefore, it is important for artists to have access to a diverse range of musical experiences and to seek out opportunities to work with other artists and explore new ideas. This article discusses some of the ways in which music can be used to inspire artists and enhance their creative process.
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