8-1-1945

Volume 63, Number 08 (August 1945)

James Francis Cooke

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THE OCEANS of print are so vast that it has long since become impossible for the most receptive mind to do much more than wade on the shores. Once, in an English university library, there was pointed out to us a gentleman of noble birth who had spent his life in reading the literatures of as many tongues as his working days would permit. He was well along in years and had covered only a portion of the contents. He read only for his own delectation and gave no indication of putting whatever he had retained to practical use.

Because of the vastness of the literature of the great peoples of history, digests of all descriptions have been written, and unless you have read through the "Encyclopedia Britannica" you can form but a slender idea of what has been put down with the chisel, the stylus, the quill, the pen, the printing press, and the typewriter. We look out over the vastness of the literary waters to a far distant horizon and realize how impossible it is for us to have much more than a fragrant aroma of the ocean.

Consider, for instance, the great literature of Russia—the powerful Alexander Pushkin (1799-1837); the poetic realist, Turgenev (1818-1883); the sympathetic Dostoevski (1821-1881); the realistic Gogol (1809-1852); the revolutionary Gorki (18.8-1936); and the towering Tolstoy (1828-1910). This enormous reservoir was, until recent years, unavailable to more than a small section of the Russian people, owing to the widespread illiteracy of the population. Since the coming of compulsory education through the Soviets, millions have been reveling in the powerful works of the foremost Russian writers. Despite the excellent translations now available, a relatively small part of the American reading public has done more than view distantly this immense treasure house.

Many of the writers are dialectical. A debate or an argument fascinates them, even when the writer debates with himself over his own theories. They like to lay down a hypothesis, whether they believe in the hypothesis or not, and prove a point. Some of them remind us of the early theologians, who used to reel in determining the number of hairs in St. Peter's beard, or how many angels could stand on the point of a pin.

Count Tolstoy, for instance, played the piano very well indeed, it is said, and found great enjoyment in his music. His educational and cultural background was that of a member of the aristocracy. His early life was brilliant and joyous. But after trips abroad he became disgusted with the materialism of western civilization and gradually developed a philosophy of his own, turning to the most ascetic kind of Christianity, eventually even believing that it was necessary for him to leave his wife to live a life of poverty and practice his devotions and abstinences. To this period belong his studied and carefully documented "What is Art?" In this we find the following amazing statement (Reprinted by permission of Oxford University Press and the trustees of the Estate of Aylmer Maude, translator):

"For the production of every ballet, circus, opera, operetta, exhibition, picture, concert, or printed book, the intense and unwilling labour of thousands and thousands of people is needed at what is often harmful and humiliating work. It was well if artists made all they require for themselves, but as it is, they all need the help of workmen, not only to produce art but also for their own usually luxurious maintenance. And one way or other they get it, either through payments from rich people, or through subsidies given by Government (in Russia, for instance, in grants of millions of rubles to theatres, conservatories, and academies). This money is collected from the people, some of whom have to sell their only cow to pay the tax, and who never get those aesthetic pleasures which art gives."

What under the sun could Tolstoy, after his colossal contributions to literature, have had in mind? The highest value of Art cannot be measured by any economic yardstick. It is so immense in every direction that all material results are insignificant. The entertainment, the relaxation, the consolation, the inspiration, the exaltation are priceless.

From a material standpoint Tolstoy's statement is an illustration of the age in which he lived. He saw the millions of serfs, bent to the soil, scantily clad, and famine stricken, while the royalty and nobility lived in wanton luxury. Because music, painting, the drama, sculpture, architecture, and the ballet were convenient canals for much waste, and because the money spent was largely for the benefit of the aristocracy which represented an almost infinitesimal part of the Russian population, Tolstoy assumed that all art of all time was uneconomic.

If Tolstoy were to come to life at this time he would see the descendants of these same serfs reveling in the joys of art in the United States. Tolstoy never imagined the radio, as we know it. He had no conception of the vastness of interest in symphonic music as it exists in America today, and of the almost unlimited
Music and Culture

opportunities to hear great music. He had no idea of the printing processes which could carry magnificent replicas of great paintings to millions of homes at a fractional cost. He saw the great masses of humanity downtrodden by greed, aggression, hate, and, the lowest passions of mankind, and charged it up to Art. The U.S.S.R., no matter what your opinion may be of Communism, has ranked artists of all kinds among the most important assets of the State and has given them most generous financial rewards.

From an economic viewpoint, music alone provides a revenue which would stagger Tolstoy. This revenue, in the United States, has now been estimated by some reliable authorities to be over a billion dollars, and by some Chauvinists, at over two billions. Thus, Art provides living for large armies of people in the various callings in which music has an essential part. The war on all fronts has turned imperatively to music as one of the great factors in making life sufferable in an age of horror.

When he left his home with his daughter Alexandra, Tolstoy deserted, on principle, the conventional civilization of his day, with the hope of living the life which he believed ideal. He sought escape and found it in death. Had he come upon the world in this day he doubtless would have preached simplicity, but if he had his reason he could not be blind to the fact that none of the mighty czars had anything like the privileges which come from the rich treasures of art and which are now available to all at slight cost. What good is art without Art?

What good is Art? Let Théophile Gautier answer: "Faut passe. L’art robuste seul a éternité." (All passes. Robust art alone has eternity.)

Here Comes the Band!

The Days when troops went into combat with the roll of guns and the blare of trumpets are gone. They do not advertise their approach with music. Every bandman must undergo basic military and field training. When the steel begins to fly, the bandmen are called into action just as any other GI Joe, Captain William Kearney of the Public Relations Office, Camp Lee, Virginia, has sent us the following U. S. Army release, and the picture presented below showing the bandmen without their instruments, armed and ready for action.

Music is a powerful morale factor in the life of GI Joe at the fighting front. Realizing this, the Army trains its bands to follow the troops to the combat zone, so that battle-weary men may be entertained by music which runs the gamut from boogie-woogie to symphony concerts.

First duty of the bandman is to be a good soldier, and at Camp Lee's Army Service Forces Training Center, the 326th and 328th ASP bands receive battle conditioning training no less rugged than Quartermaster troops who drive trucks, work in laundry units, or in any of the other specialized Quartermaster fields.

The obstacle courses, hiking, rifle marksmanship, and long hours of drilling are no strangers to Camp Lee bandmen. But in addition to these basic duties, they play for retreat parades and other army functions, maintain a regular schedule of concerts, and are called upon for such diversified tasks as presenting their talent to boost the sale of war bonds.

Recently the bands spent two weeks at A. P. Hill Military Reservation, near Fredericksburg, Va., where they learned to operate on the field under simulated battle conditions. They took forced marches, learned how to solve compass and combat problems, lived in pup tents, ate from mess gear, wore gas masks, steel helmets and automatic pistols at all times. Their training schedule was supplemented by two open-air Sunday evening concerts for the trains, and two concerts for soldiers confined at the Reservation's Station Hospital.

The band units were organized in 1941. Lt. Farnham, camp music director, and 16 bandmen have been members of the organizations since that time. Leader of the 326th unit is WOJG Walter H. Simson, recently assigned to the band. Chief Warrant Officer Edward K. West heads the 328th unit.

Lt. Farnham, whose home is in Boston, Massachusetts, was formerly with the Detroit Symphony Orchestra as first violinist and soloist under Casadifs. He studied violin at the New England Conservatory, Boston, under Harrison Keller, pupil of Leopold Auer. Later, he studied at the American School of Music at Fontainebleau, France, under the late Guillaume Remy.

He was first violinist with the Philadelphia Orchestra for ten years under Leopold Stokowski and Eugene Ormandy. Lt. Farnham was appointed Director of Music for the Army Services Training Center upon the accomplishment of his training from Officers Candidate School.

Mr. West is former head of the Department of Music at Bethel College, McMenon, Tennessee. He is a graduate of Murr State College, Kentucky, and later attended Northwestern University. A member of the Phi Mu Alpha, National Music Fraternity, he has played under the direction of Glenn Cliffe Bamum, Harold Bachman, and Dr. Frank Simon. His home is in Highland Park, Illinois.

Mr. Simson, whose home is in Arlington Heights, Illinois, played violin in the Civic Orchestra of Chicago under Hans Plischke. He received his Bachelor of Music degree at the American Conservatory of Music, and his Master's Degree at Northwestern University. He is a member of the Phi Kappa Lambda, national music honorary.

All of the bandmen had previous musical experience before coming into the army, many with top-flight name bands.

When the 326th and 328th ASP bands go overseas addition to Quartermaster troops. Each 28-piece band is made up of one unit may entertain men near the front lines behind the lines.

Have You Met Her?

by Lillie M. Jordan

Mrs. A., whose daughter had been ill health for some time, decided to place the child in the care of a new physician. Before our friend opened the door of her medicine cabinet filled, with liquids or capsules. This she placed in the physician's office, she remarked, "These are all good drugs, doctor, some of them very expensive. With living costs so high now use these for Mary before you ask me to buy any new of course. But the experienced teacher will have no follow-up.

Mrs. B. has engaged the services of a new music large package under her arm.

"This sheet music and these instruction books," the other teacher, I'm sick of hearing most of the pieces letter. Then there are these," Betty offers some rather torn or pencilled marked at all because those were the says she hopes you won't care to use. Mother music until you've taught me all of those." But what should be the music teacher's answer to a Mrs. B. under analogous conditions.
A schoolgirl friendship and a chance remark in a vocal teacher's studio are the foundations upon which has been built one of the most significant musical developments of modern times: Victoria Anderson and Viola Morris, lovely and gifted Australian singers, have succeeded in launching what looks like a world revival of duo singing. They have toured the world from Hong Kong to Maine, offering their unique programs of duets, and wherever they go they have behind them a small cyclone of enthusiasm for two-part singing, which shows itself not only in audience interest and in a popular desire to imitate them. Miss Anderson and Miss Morris were friends in their native Melbourne. Both have fine voices, both studied singing, and presently they went to London together to continue their training under the distinguished Harry Plunket Greene. At that time, he was the very light of singing together. Each was preparing for a solo career; but since they were friends, they discussed their work together and listened to each other's lessons. At one of these lessons, Mr. Greene suggested that they try a dyad together. They had never sung in ensemble, and they were not even sure that they had a duet among their music; still, they promised to get hold of one to see what would happen. What happened was that Mr. Greene was struck by the remarkable blending of their voices and by the sympathetic unity of musical approach which colored their interpretation, and advised them to specialize in duo singing. After seven years of study with Mr. Greene, the English Duo was formed, and found itself an immediate success. By 1937, their fame had traveled back to Australia and they were engaged by the Australian Broadcasting Company for a broadcast-concert tour of their native land. The following year, they were re-engaged for a second tour. In 1939, they toured the Dutch East Indies, New Zealand, Hong Kong, Honolulu, and Hawaii. They made their American debut in 1940, at Town Hall, in New York City. They have toured the United States and Canada several times, appearing in the chief music centers and ranking as particular favorites with colleges and universities; they have also sung at the White House and before members of the Royal Family of Great Britain. In addition to their singing, Miss Anderson and Miss Morris have developed their own repertoire, conducting valuable researches in early duo music in libraries and museums all over the world, bringing to light songs that have lain forgotten for centuries. Although their vast collection of program numbers includes music from every land and in every language, they give particular stress to the songs of Elizabethan England. Recently, Miss Anderson and Miss Morris have published a book of their song discoveries, and have prepared an album of Victor recordings. In the following conference, the English Duo outlines for readers of this issue the voice of duo singing, and the means of making it successful.

"It seems a bit strange to find duo singing looked upon as something 'new'," Miss Anderson began. "Because it is actually one of the oldest forms of musical making. It found its greatest flourishing in Elizabethan times, and is one of the most widely accepted and truly popular forms right down to the Victorian period, when there came a sharp decline of interest due to, no doubt, to the rather sentimental and unmusical character of the two-part songs of that time. Besides being old, two-part singing is also thoroughly delightful—delightful to listen to because of its richness of harmony and color; and delightful to perform because of the added pleasure that always results from the sharing of agreeable activities. It is hard to find the reason this form underwent a temporary eclipse."

Pleasure in Personal Music Making

"The chief reason," said Miss Morris, "seems to be the gradual change in world living conditions. Formerly, people made their own amusements in the home; it was ranked as one of the chief forms of diversion. Now, with the advent of radio, motion pictures, and all sorts of 'ready-made' pleasures, people are less inclined to do things themselves—although within these recent war years, the pendulum has swung again in the other direction. And perhaps for we have noticed time and again the desire for self-activity and personal participation in music. Who knows, perhaps we shall again see the home-music interest of Pepys' day, when house servants were engaged with an eye to their mingling abilities as well as to their domestic accomplishments, and when the great Pepys himself devoted one of his diary entries to the gifts of his wife's maid who had such a form of talking which was so stimulating again in the other direction."

The Art of Duo Singing

A Conference with

Victoria Anderson and Viola Morris

The English Duo

"Forward March with Music"

Music and Culture

"VICTORIA ANDERSON"

"VIOLA MORRIS"

blending as it is humanly possible to achieve. Hence, great care should be taken in the selection of a singing partner. It is good to combine voices that go well together, that blend well. This does not at all mean that the voices must be 'smaller'—quite the contrary! Excellent blending can often result from a contrast of voice quality.

Congenial Personalities

But the voices are not the whole story! It is of the greatest advantage to sing with a partner who is basically congenial—not necessarily one who agrees with you on everything, but one with whom you can share thoughts, with whom there is no antagonism. The kind of person you would invite on a long country hike is the kind of person you should sing with! Miss X, who loves Bach, may find that her voice blends beautifully with that of Miss Y—but if Miss Y detests Bach and adores boogie-woogie, their differences of approach will nullify the blending of voices. In third place, then, it is a great advantage to sing with someone who has had the same kind of training. We were much interested to learn of the experiences of a vocal trio, two of whom had studied with the same teacher, and the third of whom had worked with someone else. Invariably, the two sang well together, without difficulty or dispute—but discussion sessions were needed to blend in the third! Actually, it isn't too important to try to learn which was 'right'—there is only one right way of singing and that is the way of firm breath support, sound phrasing, and full, free projection. The core of the trio's difficulties lay in dissimilar approaches. It is possible, of course, to develop unity of approach; but the task is lightened when unity already exists through similar
**Music and Culture**

preparation. This is a very important point."

"We had a gratifying experience of our own," put in Miss Anderson. "In Brisbane, one of our broadcast programs was recorded on a graph which showed all the vibrations—whether of high tones or low, whether of forte or piano passages—to be absolutely parallel throughout. In addition to basic good singing and careful ensemble teamwork, the duo singers should possess great clarity of diction. The poem is really the soul of any song, and its hearers are entitled to follow it. The most beautiful vocal projection lies in effect if the words are unintelligible. Thus, the duo team must work at diction quite as the choir does, striving for absolute synchronization of attacks and releases, and for absolute clarity of pronunciation.

**Perfect Teamwork**

"There is no one method of securing the fluency of ensemble teamwork that is the first requisite of duo singing," Miss Morris went on. "Besides the congeniality and the similarity of training of which we have spoken, a great deal of practice and observation is necessary. In this practice, one gets to learn one's partner's habits of breathing, phrasing, and the like, and then adjusts to them. If you notice your partner getting short of breath, for example, you gradually let go your own phrase—you don't choose that moment to hold out! We have sung together so much that we are hardly conscious of making adjustments. We don't count rhythms, and we don't nudge each other when to begin; over a period of years, we have simply worked into each other's ways. That is what duo singers must learn to do. But even at the very beginning, a great deal of fun results from the learning!"

"As to the duo literature," observed Miss Anderson, "its richest period is that of the late nineteenth, the sixteenth, and the seventeenth centuries, which take in the works of Purcell, Morley, Lawes, and many others—not forgetting the early Italian and German songs. The Romantie era also has given us some beautiful duets, notably those of Schubert, Schumann, and Brahms. Then comes the Victorian period which, in England at least, is poor in two-part music; and finally we come to modern times which again show an upswing in good duets."

"For those who are starting out in duo work," suggested Miss Morris, "it is a good thing to begin with the simpler works—and since many of the earlier songs and madrigals were written especially for schools and school singing, the loveliest examples are also well within the compass of the less experienced duo. Almost any of the two-part madrigals make a good start. Also, there is Thomas Morley's April Is in My Mistress' Face; Sound the Trumpet, which Purcell wrote in 1694 to celebrate the birthday of Queen Mary, the wife of King William of Orange; Schumann's To the Evening Star; and Thomas Dunhill's exquisite setting of William Blake's The Lash. These are excellent introductions to the habit of duo singing. Once the habit 'takes,' a vast amount of enjoyment can result, both to listeners and to the singers who will experience a pleasure of personal participation in shared activities which nothing can surpass."

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**Beethoven’s Martinet Teacher.**

joined by Alvin C. White

JOHANN GEORG ALBRECHTSBERGER, whose dry and stereotyped compositions have long since been consigned to the dust heap of musical art, was the teacher of no less celebrities than Beethoven, Hummel, Moscheles, Wieck, Seyfried, and others. He was born in Vienna (Klosterneuburg), February 3, 1756, and died there March 7, 1809.

He held positions as organist and music master in many small places, and for twelve years was located in Mölk where his fine playing attracted the attention of Emperor Joseph. In 1772 he was engaged in Vienna as "Regens Chori" to the Carmelites and in the same year was appointed court organist. He became Kapellmeister at St. Stephen's Cathedral in 1793.

His important theoretical writings, complete editions of which were published by J. von Seyfried, include: "Gründliche Anweisung zur Composition" (1790 and 1818, French edition, 1814); "Kurzgefasste Methode, den Generalbass der Cantilen zu erlernen" (1787); "Chorlehrbuch für Anfänger" (1808); and other smaller works. Of his two hundred and forty-four compositions, only twenty-five have been printed, including piano fugues, piano quartet, a concerto for piano, two violins and bass, organ preludes, and quartets, quintets, sextets and octets for strings. Manuscript scores, in the possession of Prince Estéházy-Galantara, comprise twenty-six masses, forty-three gradualls, thirty-four offertories, six oratorios, twenty-eight trios, forty-two quartets and thirty-eight quintets for strings, besides a great variety of church music. A selection from his instrumental works was published in "Denkmaler der Tonkunst in Österreich" (Memoirs of Austrian Composers), volume sixteen, 1870.

His best known work is his treatise on "Composition and Through Bass," edited in English by Sabina Novello.

He was Beethoven's teacher in counterpoint in 1794 and unfortunately expressed but a poor opinion of his pupil's talents. In fact, he warned other pupils in his classes to keep away from the young iconoclast, lest he corrupt their musical taste. Beethoven, tumultuous, tempestuous, and a natural born rebel, to whom conform to be ameliorated, had had desultory instruction from Haydn, supplemented by surreptitious lessons from Schenck; and only after the Beethoven corrected the defects in his work for England (January 1794) did Beethoven, realizing the need for better discipline, picked out the master, Albrechtsberger, for lessons in counterpoint. The battle was short; the two divergent temperaments may well have been imagined.

Albrechtsberger apparently was disgusted by the innovations of his genius pupil. As he wrote: "He has learned nothing, and I shall never do anything properly." When the pupil asked for the conflict in between 1832 (one year after Beethoven's death) and the publication in Paris of his controversial works, Albrechtsberger, who was then in Germany in 1871, published a book in this year, followed in 1872 by another elaborate treatise, with Albrechtsberger, by lessons in counterpoint. The pupil dragged his gifts from the precedors—beethoven—but when Beethoven had finished, he "knew"
Let's Clarify Music Teaching!

An Interview with

Leo Reisman

Distinguished Violinist and Conductor
Musical Director, the Waldorf-Astoria, New York

SECURED EXPRESSLY FOR THE ETUDE BY BENJAMIN BROOKS

Leo Reisman is a native of Boston, where he attended the New England Conservatory of Music and grew up in the shadow of Symphony Hall. He has organized and directed professional orchestras of his own since his twelfth year. At sixteen, he played first violin in the Baltimore Symphony Orchestra. A year later, he formed his own dance band and opened the door upon a notable career. In 1922, Mr. Reisman presented the first orchestral radio show ever broadcast. That performance was sent out over Station WJZ (then broadcasting from Newark, New Jersey), but Mr. Reisman soon returned to Boston, where he was active in the development of Station WBZ. Leo Reisman established the basic patterns of many orchestral radio shows, and created the Pond's program, the Philip Morris program, and a dozen others. In 1937, the French government invited two American art units to participate at the Paris Exposition; one group was the Rochettes and the other, Leo Reisman and his orchestra. At present, Mr. Reisman manages to combine his radio work with the directorship of all music at the Waldorf-Astoria.

As the result of his own thorough training, his vast experience in engaging and developing orchestral musicians, and his frequent contacts with ambitious youngsters who want to become musicians, Mr. Reisman has acquired some challenging opinions on music teaching. These he outlines for readers of The Etude in the following conference.

—Essex's Note.

Here is something radically wrong with our music teaching. The number of well-trained musicians who have acquired the skill to do superior work is small. Many professionals show mechanical deficiencies in their work. And look at the vast number of people who love music, who find pleasure and release in it, who have studied it (and devoted years of hours of practice to it!) and who still cannot express themselves adequately in music. Hence we must conclude that our study methods—our teaching methods—need improvement. The musical strength of a nation derives not from its few successful virtuosos, but from the people as a whole. When they, despite a great expenditure of time and money, so often fail in attaining the capacity to express themselves adequately in music, we must seek the cause. Why do they fail in their goal? What is their goal? What is the function of music to which they give so much study?

To my knowledge, none of our great conservatories or schools has stated a definite explanation of the object of music in the scheme of living—a philosophy of music. Music is a profession; it is also a valuable means of self-expression; but it is something infinitely greater. To me, music must serve the people, as one of the important stimuli which inspire man beyond himself: a sort of "benediction of life" which spurs men to attain new heights of accomplishment. With such a philosophy, I believe that the musician (whether he be professional, teacher, or student) should concern himself with those important aspects of his calling which transcend both self— (Continued on Page 472)
"Mr. Piano" Writes His Autobiography

As Told to

Kathryn Sanders Rieder

HAVE YOU ever opened your case and wondered what all those things were and wondered just how I worked? Keep that case open a minute and I'll try to answer some of those questions, for it is really more remarkable than you might suspect. If you really want to appreciate me, your piano, just look at some of the fine engineering that goes into me. But I really have had a long hard struggle to become the fine grand piano of today.

It is hard to say just how I did begin. Some say it was when an ancient hunter admired the swing of his bow string as his arrow went winging and plunged the taut strings of his bow to make the sound louder. Some think it was when he added hammers to strike those strings. But my first real ancestor was born in Padua, Italy in the brain of Bartolomeo Cristofori early in the eighteenth century.

Time brought heavier demands on me, for the music was developing greater complexity and the players were growing very skillful. You should have heard the pianists and audiences complain about having to walk in the middle of the concert while I was tuned again. But I simply couldn't do any better with that wood frame; it just would not hold against the pull of the strings. Then they gave me a metal frame, more elastic, firmer plus and I could really hold those strings in tune right through the concert.

How well I remember those glorious days of the eighteenth century! My purchase was an event to families and friends then. When I was completed everyone was delirious with joy; it was the occasion for a festival. Long weary months of labor by hand were over and the workers believed in a celebration worthy of their achievement.

An Occasion for Celebration

I was placed on a wagon festooned with flowers, and drawn by decked horses. A fine band led the procession blaring forth triumphant music, followed by me, the resplendent piano. I can tell you I was proud. Next came the maker, "the man of the hour," carried on the shoulders of his apprentices. Behind him came the musicians and other persons of importance. Jubilantly we made our way to the home of the owner, where another joyful group awaited us. The minister prayed and blessed me. The head officer of the town made an address. So did the druggist and others of importance. A chorus of people sang. Then I was carried to my new home while the band played gaily. Even after I was set in place I continued the celebration with a banquet and dancing.

Today it isn't so much fun but modern manufacturing methods has taken much of the tension out of the piano and the uncertain results of long ago. Today I am a feat of engineering genius; I can't forget that. They still do much hard work on me, however, and individual planning is still involved.

You ought to come to a piano factory sometime and see how I am made. Did you know I am largely put together with glue? Everyone is surprised at the amount of gluing done on me, and the care they take in choosing and handling the wood that goes into me. The wood is selected with almost as much care as wood for violin. Certain workers are given the highly specialized job of striking blocks of wood and selecting those whose vibrations give a promising sound. I have heard them say that these men must be able to detect any faulty pieces instantly.

One of the important places where I need wood is my sounding board. You see I have to amplify that weak initial sound made by a hammer striking the string. The sound is carried (by my bridge) to my sounding board whose greater surface repeats and enlarges the tone and sends it out for you to hear. Woods used for my sounding board are spruce, pine, maple, oak and mahogany. They take strips of this wood (and it has been seasoned from three to ten years) to the drying room and treat it to great heat. Then they store it in dry places to await use. When they take the wood from the storage room it has to be sawed into widths all six inches. These must then be glued together.

A Complicated Process

This gets a little complicated for, as I have suggested before, I am not a simple instrument. They cut some of my wood pieces with the grain running up and down, others with the grain of the wood running across. In parts where I need greater strength they get this by gluing pieces with the grains in alternating directions. I am much more comfortable with my wood glued in this alternating fashion and because of it I seldom have any trouble with warping as I used to. In my parts which carry the vibrations I have to have the grain carefully matched in order that my vibrations follow an uninterrupted path.

"FORWARD MARCH WITH MUSIC"

My sounding board is at the back if you have an upright piano. It forms the bottom of the grand piano. I like it made up of strips of spruce three to four inches wide, and running diagonally. These strips are made one-fourth inch thicker under my thick bass strings and three-eighths inch under the thin higher strings. This makes a slightly waving surface which does wonders for my "voice." Maybe it seems silly to you that I am so fussy about this bit I had to learn through long experience that it pays to be particular about it. The grain of the wood in my sounding board is important. The grain runs from the back corner to the treble, glued so that the wide grain lies under the bass strings and the fine grain under the treble. On my sounding board they glue from nine to sixteen bars of fine wood which I must have if I am to retain the necessary curve. Unless this curve is held you get that tinny sound you dislike so much.

My frame is really the foundation of my whole make-up. In uprights it is the rectangular section with the cross sections for strength. In grands, the strips of wood radiate from a common center, and are bent to fill out the case. My frame holds all the rest. The terrific strain of the tension of my strings must be resisted by the frame. My frame is glued to the wrest plank in which are placed my important tuning pegs.

Casting the Plate

There is a little more I would like to tell you about my life. There's that iron plate, a casting that holds my entire structure in line. It is held to my sounding board by bolts placed with consideration for the best sound. This iron plate I need for it contains the hich plate to which my strings are attached. You would like watching the casting of this plate for it is a delicate task. The dimensions needed must be produced with highest fidelity if I am to be a success. The plate is cast of iron in a wood mold, after the plate cools. The mold itself was made from a larger for the same reason.

My strings which withstand such tremendous pressure are a problem in themselves. They are made to resist which they are to be tightened and the pitch twenty-six times in a second. My lowest treble, 4.36 this high string.

The two men who make my strings are clever. They string thirty-two sets long to produce my lowest bass.
Building an Orchestra

A Conference with

Karl Krueger
Conductor, Detroit Symphony Orchestra

At the end of ten years as conductor of the Kansas City Philharmonic Orchestra, Karl Krueger resigned with the intention of devoting himself to a musical project in New York. He was immediately approached to conduct the Detroit Symphony Orchestra, and consented to do this; and he was appointed for his superb artistry and for his masterly program building. Mr. Krueger is a native of Kansas, born in Atchison on January 19, 1894. He studied at Kansas State University, the University of Virginia, and the University of Heidelberg. Robert Fuchs was his teacher in composition, while Arthur Nikisch, Felix Weingartner and Franz Schalk were his assistants in conducting. He was a violinist and a violist before he began to conduct. As a conductor he has made highly successful appearances with some of the finest orchestras in Austria, Hungary, Italy, Latin America, and the United States. Mr. Krueger speaks with the authority of one who knows every important detail of orchestra building, its musical aspects as well as its place in community life. He is a native musician who is making other citizens aware of the contributions Americans can make to American life. He has just signed a new contract, for ten years, as conductor of the Detroit Symphony Orchestra.

—Editor's Note

THE ARTS represent the richest treasure house of the human spirit. As such, they assist, not merely to give entertainment, but to satisfy a longing common to all human beings. Hence, when I set out to build an orchestra, I have in mind an institution which will bring the greatest in music to the laity as some of the other arts do through their great collections. I try to weave it into the fabric of the life of the city in which it lives. I do this so that it may have as many points of contact as possible with the inhabitants of the city, because I want the orchestra to reflect intimately the spirit of the city.

The orchestra should be the great moulder of musical taste in any community. It represents the most expert and the most highly polished institution to be found in a city. Ninety-five per cent of the practical success of an orchestra lies in its artistic excellence. If the orchestra is really superstitive in its formation, other matters take care of themselves.

In Detroit my great hope is, first of all, to conduct an orchestra which truly serves the spiritual and artistic hunger of the millions in this great city. Over ninety per cent of the old personnel of the Detroit Symphony is in the orchestra at the moment. Second, I hope, in time, to develop an orchestra which is so characteristic of Detroit itself that it can never be mistaken for anything else. Third, I hope, here in Detroit, to have the means to experiment more freely with color in the orchestra than I have ever hitherto been able to do. The modern orchestra has, to me, several very severe gaps in its composition. Instruments which should be in it have been, over the years, gradually dropped. There are so many potentialities, limited only by one's imagination, of developing the orchestra as an instrument. There is nothing sacrosanct about the constitution of the orchestra as we find it at present. It must be a fluid, continually evolving instrument. Finally, I hope that this orchestra may become more and more a mouthpiece for the American composer.

As to program-building, I have three chief aims. First of all, to bring esthetic and spiritual nourishment to every type of listener. Second, to plan a program which has unity and proportion, for a program is like a bit of sculpture. Third, to give adequate representation to all types of music and to all worthy composers. It is a mistake for any country to insist on the inclusion of a native work on every program. My principle in this respect is, as MacDowell once expressed it: "I don't want an orchestra because it is American music, but if it is thought to be good music."

A Disappearing Handicap

The chief difficulty facing the American-born conductor is a lack of adequate opportunity for learning his craft. Next in importance is the fact that while the American audience is absolutely without prejudice toward a conductor because of his American birth, there is still a tendency on the part of a large portion of our population to mistrust his own judgment. This portion too frequently seems to depend on a tradition which it believes to be infallible, but which, unhappily, is rarely to be relied upon. The finest type of European music lover trusts his own judgment and therefore is not interested especially in the matter of an artist's origin, but only in his performance. We still have too many people who like to buttress their own lack of self-confidence by associating themselves with something foreign. But many of these people have so frequently fallen victims to their own naiveté in this matter that this illusion is changing.

As to the personnel of an orchestra, young musicians just out of a conservatory at the high point of their musical promise have great advantages provided they are surrounded by older men. You cannot have a well-balanced orchestra without the older men. Their experience gives them the necessary stability and the right musicianship. The greatest woodwind and brass players in the world are being trained in America at this moment.

I have never learned to look at the men in the orchestra as other than fellow-artists. I have neither patience with nor understanding for those egotistical individuals who regard the members of an orchestra as merely something to be driven. It is impossible to give great performances with such a spirit, just as it is impossible to bring out the best qualities of the men. A player in a symphony orchestra, to be excellent, must be a highly sensitive man. Such a man must have a certain amount of mental elbow room, otherwise he gives a distorted version of his capacities. A conductor can easily enforce the most rigid artistic discipline through the quality of his ideas. If he cannot get the respect of his orchestra through the quality of his musical thinking, he simply doesn't belong there. He is neither a traffic policeman nor a school master, nor yet a gang boss. He must be an artistic leader.

Most of the discussion about conducting is carried on by people who never stood in front of an orchestra and have little or no knowledge of the factors involved in it. It is a long subject, but one thing one can say, that the methods by which real conductors play on an orchestra are compounded of factors so subtle and intangible that they have little or nothing to do with the discussion of obvious things relating to this which one frequently hears.

Conducting or Time Beating

When I first went to Nikisch, he began by telling me the story of a wealthy young Englishman who, during Nikisch's early days as a conductor, used to haunt him after every performance, importing Nikisch to give him lessons in conducting. This finally became a nuisance, so Nikisch decided to solve the matter once and for all. "When," he asked the Englishman, "can you start your lessons?" "At any time," said the Englishman. "Right now?" asked Nikisch. "Yes, indeed," said the Englishman. "Well, take off your coat and we will begin." Nikisch took a stick, beat out four-four, three-four and the other rhythms, and then added, "Now the lesson is over. That is all I can teach you."

When Nikisch said this to me I became angry. I said, "I know that one could learn to beat the various designs in a half hour. What I want to learn is how to influence the dynamic flow of the orchestra."

"Ah," said Nikisch, "that's something else again. If that's what you are interested in, I will help you."

That was how my association with this, the greatest of all conductors, began. Nikisch, like every other great conductor that I have known, felt that conducting could not be taught. I feel they are right. Conducting, like any phase of creative art, consists of two phases: (1) the artist's conception of the work which is determined by his mental, (Continued on Page 440)
This and That
Concerning Radio
by Alfred Lindsay Morgan

Once in a while a reader writes a protesting letter against the functioning of radio. To be sure, radio has its deficiencies, and as one reader writes, "no lack of self-assured blah." Following the schedules day by day over a period of time, one grows rather amazed at the comparative wealth of worth-while and seldom heard music being presented upon the air. But not everyone can follow the schedules day by day. Some, like the reader who wrote us protesting, are sitting behind a desk in an office where radios are not allowed for the best part of the day. Much of the time during his evenings, he has something else to do, hence he misses a great deal of good musical programs during his time at home.

The time element in radio is an important one. It does not fit itself into our scheme of living; it asks and requires that we fit ourselves into it. The best hours are unquestionably given over to strictly commercial broadcasts. This is not to say that strictly commercial broadcasts are not a good source for entertainment, but the individual interested in hearing a program of good music does not find this type of program answering his need. The listener interested in acquiring certain types of programs should take into consideration the time element. If he wanted to attend a concert, he would have to consider the time schedule. If he plans to take in a movie, nine times out of ten, he arranges it so as to arrive with the beginning of the picture. Why not arrange one's radio listening time in a similar manner?

If the nation-wide broadcasts of good musical programs do not fit, with your schedule, there are always others which will. Almost all large cities and a great many smaller ones, too, have local radio stations which broadcast transcribed or record programs of good music at various hours of the day and night. One has but to look at a daily paper to ascertain what is due for the day and even for the week. Because radio is there in the home to turn off whenever we wish, we do not consider it as we should. Radio operates like a train schedule; programs, like trains, start on a given time. There is no delay, no overlapping; everything is developed to the perfect time schedule, and he who pays attention to time finds himself jumping on the train in motion, a half or a quarter way through the trip, thereby missing much.

A lot of people keep a schedule of the week's programs at hand, and know when their favorite programs are due. But it is safe to say that the majority do not.

"In the majority of homes in this big country of ours," says one radio official of our acquaintance, "the gathering group has an implied, though often unspoken, attitude of condensation, of boredom, or listlessness toward radio." The implication was that something was lacking, but this is not necessarily true. People, more often than not, are bored or indifferent not from lack of any given desideratum, but from surfact thereof. The trouble with radio, if we must find trouble, is, as the radio official friend says, a "too much mushiness." And a great deal of radio is too ephemeral, not enduring. But music is enduring, and that is why those who are interested in music, programs and radio are unsatisfied.

That too much "mushiness" of radio, says our radio friend, is something that might well heed the advice of Hamlet to certain players—"Nor do not saw the air too much... but use all gently; for in the very air too much..."
The Simplicity of Counterpoint


The study of counterpoint is based upon an amazingly few simple principles which, in themselves, are very easy to comprehend. They lay down laws for the art of weaving melodies, according to definite restrictions based upon the historical growth of music through the ages. The difficulty in counterpoint, then, is not in mastering the elemental principles, but rather in the long, exacting, and ceaseless writing of exercises covering an extended period of time, so that just as technical exercises at the keyboard develop digital fluency, contrapuntal exercises promote fluency in writing. Therefore, the student's success with his contrapuntal studies depends largely upon the care, judgment, and taste of his teacher.

Dr. Morris' "Introduction to Counterpoint" presents the main principles in an especially succinct manner, with no superfluities. The Appendix has some extremely excellent contemplations.

The book does not include counterpoint beyond four parts.

Resistance Exercises


A short description of a method of using elastic rubber band exercises, adjusted to the hand, so that additional resistance is presented, after the principle of weight exercises in gymnastics. The devices the author suggests may be made by the reader at slight expense or may be purchased from him. The book has fifteen full-page outline drawings, indicating how the devices may be made and employed in exercising.

The author cites the case of Charlie Paddock, the fastest of all racing sprinters who, after he had been so badly burned that he was told by all the doctors that he would never walk again, developed his amazing sprinting speed. The author had a similar accident, in an airplane, resulting in third-degree burns. He was told by physicians that he would never be able to play violin again. He states that these resistance exercises enabled him to play in concerts, thereafter.

Musical Mystery


Like mystery stories? Millions do. "The Phantom of the Opera" was a famously successful movie. Here is a mystery story dealing with the Bethlehem Bach Festival, in which the heroine teaches the police inspector to sing scales. This, and a good mystery plot, results in a fine set of thrills and variations for those who like to play scales and arpeggios upon their spinal columns. In the end, of course, you find who the murderer really was.

American Echappal Songs


That America may realize Walt Whitman's exclamation, "I hear America singing!" we, as a people, must acquaint our little folks with our best known songs. That is, songs such as Yankee Doodle, The Star-Spangled Banner, Sour-wood Mountain, The Battle Cry of Freedom, Home, Sweet Home, Dixie, My Old Kentucky Home, Swing Low, Sweet Chariot, Jungle Bells, Home on the Range, which are epochal in that their use has been inspired by American life. The author and compiler of "Sing for America" has assembled twenty-three such songs and has written about them in a way to fascinate children and grown-ups as well. To these the publisher has added the very effective illustrations of Gustav Tenggren, making, in all, a most charming gift book with practical educational value.

Where Is American Music?


This is a well considered and thoughtful analysis of the repertoire of eight major symphony orchestras in the United States, of the Royal Philharmonic Society in London, and of two major American opera companies. It is an exceedingly fine piece of scholarly musical research, with thirty-eight graphs showing the proven trends of musical taste in these fields from 1813 to the beginning of World War II. The book is carefully documented, very thought-provoking, and well worth the careful investigation and study of serious musicians. One distressing and discouraging fact is the very slight attention given by the public to American symphonic and operatic works. We can only assume that the conductors have been unable to find very many American compositions that appeal to them. The authors note that "American music on American programs fills eight to ten and sometimes twelve per cent, but in London less than a half dozen American items have appeared in its one hundred and twenty-five years' history."

New Musical Books for Young Folks


"FAMOUS PIANISTS FOR BOYS AND GIRLS." By Gladys Burch. Illustrated, Pages, 156. Price, $2.00. Publishers, A. S. Barnes and Co., Inc.

Music and Study

Rachmaninoff's Prelude in C-Sharp Minor

Would you please suggest some way of acquiring the "Rachmaninoff effect" in the C-sharp Minor Prelude cadenza? I have heard Rachmaninoff play the Prelude a number of times, and also have his recording. But to no avail; that passage just does not have the right rhythmical swing when I play it—H. N., Wisconsin.

The "cadenza," to which you refer is no doubt the passage which begins:

Don't think that you are the only pianist who sweats over this half page! Everybody does. . . . Even first-rate players find such alternate-hand passages tough nuts to crack. But there is no reason why you should not be able to project its swirling convictions excitingly even if you cannot achieve Rachmaninoff's whirwind. . . . The trouble is that pianists play the chords with too long a leverage, that is, they attack them with forearms . . . consequently they are stymied right from the beginning because of the lost motion involved. Don't use forearm at all, reduce wrist movements to a minimum and practice with fingers only—never from above the keys, but always in key contact. The second difficulty is that students won't memorize and think of the passage in basic impulses—four impulses (A, B, C, D) of six chords each. Then, of course, almost no one is ever taught to practice these impulse groups intelligently. Remember that it is foolish to try to play fortissimo or even moderately loudly at first when you are practicing such fast, incisive passages. . . Slow practice may be done forte, but rapid passages should first be worked out lightly, rarely, and without all above, without looking at the keyboard. . . Here's the way to practice the passage:

Impulse group A:

Now, silently in your mind think of Impulse A very rapidly, even to "feeling" the accent on that second left hand chord . . . then close eyes and play this swiftly in your lap . . . if you can't do it, try it once more, silently in lap . . . pause . . . now gently put your hand on the keys and play it presto! . . . pause . . . repeat it presto, but once only . . . Be sure to play lightly and feel the impulse going to the left hand accent. Don't tolerate any sloppy, medium fast speeds . . . It must be played presto at once. If you can't do this, go back again and practice the first (slow) part of way No. 3 again.

Now practice Impulse B in exactly the same way.

5. Combine Impulses A and B, thus: Play A slowly, hands together . . . pause . . . B slowly, hands together . . . pause . . . A rapidly . . . pause . . . B, rapidly . . . drop hands to lap . . . in lap, play A and B rapidly with no pause between . . . now play A and B rapidly on piano . . . pause . . . repeat, once only.

6. Work similarly at impulses C and D, and combine these with A and B. If the groups are still uneven go back and practice each impulse again in ways No. 1, 2 and 3 . . . Think constantly of playing with finger-tip-feel, with proper left hand impulse accord, with plenty of pauses between impulses, and no looking at keyboard. The pauses are most important since they relax you and compel you to think what you are going to do next . . . You see, now, how a pianist must call on his brain to help him over such obstacles. Perhaps he could learn to play the passage by dead endless repetition, starting slowly and gradually increasing the speed; but such a stupid process is reprehensible to any intelligent player. Altogether too much of this dumb, monotonous approach has been foisted upon students by lazy or incompetent teachers . . . Doesn't it seem strange to you, Round Tablers, that many pianists are content to waste two hours in senseless repetition, half-learning to play a passage which can be thoroughly mastered by a few minutes of thoughtful application?

The Teacher's Round Table

Conducted by

Guy Maier

M. Ioc.

Nated Pianist

and Music Educator

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

Now, silently in your mind think of Impulse A very rapidly, even to "feeling" the accent on that second left hand chord . . . then close eyes and play this swiftly in your lap . . . if you can't do it, try it once more, silently in lap . . . pause . . . now gently put your hand on the keys and play it presto! . . . pause . . . repeat it presto, but once only . . . Be sure to play lightly and feel the impulse going to the left hand accent. Don't tolerate any sloppy, medium fast speeds . . . It must be played presto at once. If you can't do this, go back again and practice the first (slow) part of way No. 3 again.

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Skip-Flips

In the October 1944 Technic of the Month you say, "The left hand skip-flips must be executed with the utmost ease and accuracy (don't peck even once) with the hands flipping effortlessly over the key tops."

I have been trying this thing for the last twenty years, and still can't do it. Shall I quit trying or what? Could you tell me how?—B. K., Texas.

Upon reading your letter I felt very guilty to have mystified you so completely with that skip-flip jargon and I thought I would tell you how it is done. Notice: Don't peck! I nearly passed out yesterday. I had heard pianists make plays, clap, close and crack the piano, but pecking is a new experience to me. Yet, what an apt term it is! How often you see bony, birdlike players pecking hideously at their boxes, staring at death musically as they peck. But alas—in my article I didn't say "peck," but "pecked. . . . Quite another thing, isn't it?

No matter how hard one tries to clarify a matter of technical approach in cold print, there is bound to be misunderstanding. . . . All such explanations should be supplemented by personal illustration. . . Perhaps in the post-war millennium a microfilm sound movie will be dispatched with this book. . . .

If you cannot play accurate, relaxed left or right hand leaps after twenty years of trying, your technic is decimated. . . . The simplest, most elementary principles of piano technic and should be taught to all beginners. . . Here's how to do it:

Hold your left hand high over the keyboard with wrist hanging, fingers about an inch above the key tops. Agitate the hand and forearm loosely as though you were shaking drops of water off your finger tips. Be sure to shake hand sideways and not up and down from the wrist. . . . Gradually shake the hand farther along the keyboard—side to side—always taking care to move swiftly and to grate the top of the keys as you go.

Now try to play some skip-flips. For these the left hand of the Liszt Sixth Rhapsody excerpt which you mention in the October Exrue offers excellent application:

Ex 1

Hold hand over keyboard as before, this time with first and fifth finger touching the low B-flats; then with eyes only, "spot" the next chord:

Ex 2

Now suddenly play the low B-flat octave very lightly (don't whack or yank from above, but keep finger tips in contact with keys), and flip hand lightly in an "eye wink," to the chord—but DO NOT PLAY it. . . . Do you have its three tones under your fingers? Is your hand light as a feather as you touch the key tops? Now "spot" those low octave B-flats again; then suddenly play your chord:

Ex 3

and skip-flip down to the B-flats . . . Again, DON'T PLAY them, until you have the next chord:

Ex 4

in your eyes! Continue in this way, gradually increasing speed, and you'll soon be able to skip-flip skipping along merrily!

Until you persist in flipping loosely and swiftly, grasping the keys as you slide, (not skip-flipping) . . . Any lifting of the hands in the air, or "bowing" from arm or hand in transit, spoils the flip. A simple process for such an I'm determined that B. K. and all other . . . See the hand, without looking at the key tops, a stick . . . Skip-flippers must be able to play these and freely apply those accordingly, rapidly without looking at the keyboard.

To do this, work exactly as skilfully as possible:

"FORWARD MARCH WITH MUSIC"

(Continued on Page 485)
The Place of Music in Military Hospitals
With Particular Reference to Its Use During Convalescence and Reconditioning of Men With Wartime Injuries

by George W. Ainlay
Liat. Col. M.C.

AN OGARINA CLASS IN THE SPECIAL SERVICE DIVISION
The well known musical "sweet spot" has given the men in the service music diversion. First Lieut. Guy Mariner (left), well known New Zealand-born Philadelphia musician is the teacher.

Music and Study

The potential value of sound, rhythm and music in the healing art has been recognized since the days of man's most primitive existence. However, in comparison with other advances in medicine, it has not been properly evaluated nor well used in modern times. This may be explained as follows:

First: A lack of knowledge and understanding of sound, rhythm and music in all aspects of the part of the physician, as well as the musician, has resulted in the general impression that music is of value only from a cultural standpoint.

Second: The medical profession has held the use of music in somewhat the same light as and abused disrespect (?) that it has held psychiatry; there being always a sort of a tongue-in-the-cheek attitude, and a feeling that music must naturally be associated with queer individuals. Consequently its use in hospitals has been neglected in much the same manner that psychiatry has been overlooked by the medical profession as a whole.

Music in Healing Through the Ages

The "medicine men" of the Indians, the "witch doctors" of the jungle, and even the "voodoo men" of mystery all depended largely upon sound and rhythm along with suggestion for the healing of the sick, the performance of their seeming miracles, and for the casting out of "dragons"; this last undoubtedly, in most instances, representing actual neuropsychiatric cases among the savages.

These "healers" did not actually use music to heal, but rather as a medium for introducing suggestion and fostering autosuggestion. We know now that most of their cures came about not as a result of the music, but as a result of a process of primitive psychotherapy.

Another reason for the effectiveness of the music was the fact that the performer was also the doctor, and there was no effort to show off his musical ability, and no effort to bring culture to the patient, but only a desire to please the patient and bring about his recovery.

The control of the "Hindoo fakir" over snakes and the successful carrying out of the "Yogi's" bag of tricks depend largely upon sound, rhythm and music in conjunction with suggestion. It is a known fact that "Hindoo fakirs" and the like generally begin to learn their remarkable control over their subconscious mind and their involuntary muscles through the use of music. This music is always simple and from a Hindoo standpoint quite tuneful, a feature so frequently neglected by many musicians who attempt to help patients with their music.

A Modern "Pied Piper"

The legend of the Pied Piper of Hamelin has a basis in fact, and is a remarkable record of the influence of music upon the minds of children. The present day "Pied Piper," Frank Sinatra, cannot be dismissed with the usual grant of disgust, nor ignored by musicians as a fat and a crazy notion of the "Hobby-scraps." He pleases millions, and these include millions of our soldiers. Those who scorn him surely know but little of psychology, and certainly lose of the broad aspects of modern, melodic music and his influence upon young people.

If the "Hindoo fakirs," the "witch doctors" and the "Pied Pipers" can produce such remarkable results with rhythm and music in savages, it is not unreasonable to believe that such modalities may also help to produce equally unusual results in patients in hospitals, and especially in military hospitals where all patients are young and impressionable, and where some degree of personality disturbances are common. The greatest cause for not using music properly in hospitals probably lies in the physician's habituated search for organic disease rather than a search for the internal conflicts so common in the soldier, leading to functional disorders, which might be relieved by psychotherapy, aided at times by the proper use of music.

In order to obtain the greatest benefit from the use of music in hospitals, there must be developed in both

great source of joy and comfort to many individuals, and thus for those persons actually be great source.

I have heard many musicians say, "I cannot lower my standards, I cannot sacrifice all that I have labored for all of my life." No? What if those boys had this at the front? On my first day up in a wheelchair in one of our great Army hospitals, I was taken to the auditorium to hear a famous violinist, and was permitted to talk to him before his concert. I asked if he would mix some rather well known semi-classical numbers in with the others. He informed me that his program was already arranged and that he was not accustomed to lowering his standards. Many men walked out during his playing, and he was not forced to give any encore, although he did turn down a few shouted requests for some simple numbers.

Artist and Diplomat

Exactly one week later Jascha Heifetz gave a concert before the same group. After opening with the National Anthem, he played a simple number which all enjoyed. He then told them that he was going to play a dry, technical number which they probably would not enjoy, but one which he liked to play. And after explaining it, he asked them to bear with him, and proceeded to play the Prelude to Bach's Sixth Sonata for violin alone. The boys almost raised the roof when he finished—and not because they were suddenly lovers of Bach, but because deep within them there was the feeling that they had been let into an inner circle, and because the music was dished out to them with a sugar coating by a good sport. He played an even dozen encore, most of them request numbers such as Intermezzo, Smoke Gets In Your Eyes and others. And then he left them with tears in their eyes with his final number, Schubert's Ave Maria, a request which had been turned down the week before! Many restless boys slept soundly that night without a sedative.

Careful Planning Necessary

It is difficult to imagine any patient in an Army hospital who does not associate certain songs or numbers with past experiences. And since all such experiences are usually either pleasant or unpleasant, it is imperative that due consideration be given to the selection of the numbers to be played, particularly in the neuropsychiatric wards. The music officer or the ward officer should be consulted in regard to this, for he will be in a position to give valuable advice.

No hospital program should be planned for longer than forty-five minutes, and this time should not be exceeded, even for encore, except on the advice of the medical officer. The volume or degree of loudness should always be considerably less than that which is reached in ordinary concerts.

As would be expected, an orchestra or a combination of instruments is liked by the greatest number of patients. For a small (Continued on Page 468)

AUGUST, 1945

"FORWARD MARCH WITH MUSIC"
Things Some Teachers Ought to Know
A Mother Speaks Her Mind
by Barbara B. Paine

**Suggested Changes**

1. Teachers expect too much practicing from the average child with the result that the work is skimmed, read through, and resented. Children are busy individuals. School lasts until three or four o'clock daily, and a child old enough to be interested in music lessons generally has about an hour's work of homework. What with necessary personal chores and early bed hours this adds up to a pretty full day. An article in The Teacher some months ago seriously suggested that the child have a piano in his own room—ideal no doubt, but utterly unrealistic. Deprive them though they may, music teachers must realize that the average child can devote only between thirty and forty minutes a day to practicing, if it is not to become a hated burden, and that this practicing of necessity must take place in the family living room with distractions on every hand.

I tried the traditional hour a day, six days a week system for more than eight months, and it cast a deadly blight over my child's interest in her lessons. Now on five days a week I expect half an hour of concentrated practicing broken up into ten minute periods which she can fit into her day easily. On the sixth day she has her lesson, and the seventh is a vacation provided the lesson was satisfactory. Believe me, more is accomplished in the present meager two and a half hours a week than was ever accomplished in the seven hours arbitrarily interspersed with tears, arguments, and sulks.

2. I would like to see part of the child's repertoire brought down to earth, to a level which he enjoys without forcing or education. Give classical music by all means to those who love it, but to the normal child give some Chopin and Chopin to develop appreciation and technique, and also give a heavy dose of well known favorites. This is way below the dignity of most good teachers, I know, but we had a starting example of its efficacy at our house a few nights ago. Among a remarkably effective not only with my own child but with other children in the neighborhood, and are the basis of several of the changes I would like to see made in music teaching.

**The Child's Musical Taste**

Perhaps children's musical tastes are bad, but if you want to hold them long enough to educate them to better things you must make some concessions. Children, like adults, most enjoy music with which they are familiar and especially that they can sing. They do not like symphonies and operas, and only the exceptional child appreciates the subtleties of shorter classical works. What children like are waltzes, marches, polkas, cowboy, hill-billy, and folk songs, some Gilbert and Sullivan, old timers like A Bigote Built for Two, Christmas Carols, and so on. I am convinced that half their repertoire should consist of pieces in these categories spiced with a dash of chopsticks and musical jokes. My child's teacher claims that the child could easily teach herself the old standbys in easy arrangements, and so she could. But she doesn't, and she'd be much more satisfactory if they were part of her regular lessons.

3. Beginning with the very first lesson, I believe teachers should prescribe a steady dose of sight reading—say five minutes a day. As the child becomes more proficient, the ability to read fluently at sight will be a solid asset at school and social functions. Anything that will take music out of the solitary confinement class is worth emphasizing, and the musical open sesame to group fun and increased reading ability, which should therefore be systematically developed.

4. I believe group lessons should alternate with individual lessons. At a school my children once attended this was wisely taken care of by beginning in the fourth grade when the whole class had recorder lessons and painfully learned the elementary facts of ensemble playing. The magic power of group interest was again proved to me when the child next door began taking lessons.

Nowadays whenever these two girls are indoors, they gravitate to be an eye-opener to any teacher interested in knowing what average children really enjoy in music. Songs they are in unison, a child at each end of the piano is another favorite, a jazzy piano play on a very low level and improving also comes in for their share of attention—piano is devote to something that would be a bane to the unfortunate listener, those are good at playing the piano, have a habit of bouncing it on their knees, and the situation is so that a with added gusto. Now another child in our neighborhood frequently get together and (Continued on Page 468)
Music and Study

The Art of Song Accompaniment
by Gerald E. H. Abraham

The bulk of the average pianist's accompanying has to be done practically at sight. Few are fortunate enough to be able to practice with a singer but only with preparation, of course, can a "worth-while" song be really artistically performed. For first-rate songs, such as the Lieder mentioned, need much more detailed study than the average ballad before they yield up their full effect. Accompanists are seldom called upon to tackle Schuberti or Brahms "at sight," but, if they are fortunate enough to be able to study with a singer, the classic German masters of song-writing, plus Liszt, Grieg, Mozart and Handel (for the less difficult arias), provide by far the best material. Nor are they as difficult as many amateur suppose; they ask for imagination and intelligence rather than voice. But, even if no singer is available, the would-be accompanist can and must practice. Since the bulk of his difficulties are those which arise from having to read at sight, he must practice sight-reading. Playing through heaps of ordinary piano music is useful and helps to broaden one's musical outlook generally, but the material should be at least two grades easier than the same piece being studied. If a grade or two difficult, it must be simplified or even skipped. At all costs the music must go on.

All the usual methods of practicing must be forgotten; no amount of wrong notes, no matter how hideous the mistakes, must pull one up. The music has a definite tempo, slow or moderate, and nothing, except marked rallentandos and so on, must be allowed to interfere with it from the beginning to the end of the piece.

The Gift of Elimination

It has been said that half the battle in sight reading is to know what to leave out. That is not strictly true, but it contains a germ of truth. It is obviously better to play a passage accurately in single notes than to bungle it in octaves. Similarly, awkwardly spread chords or arpeggio figures which demand a certain amount of practice if they are to be well played, may be slightly rearranged in "closer" position. If one has studied harmony, he will realize almost instinctively what are the essential notes of a chord. But the gift of simplification should never be exercised except under stern necessity. Before playing anything at sight, the accompanist should glance through it and note carefully not only the original time and key-signatures but changes if any and the places where they occur. The fact ought not to need emphasis but it does. Singers should remember it and so should audiences. Many of the world's greatest songs do not end with the voice part; yet how many people who should know better, begin to applaud directly the singer has finished.

Announcing a Mood

Nor is the introduction to be played perfunctorily. It should prepare the listeners (including the singer himself) for the mood of the song. In no cases, too, it will establish the dominating pulse of the song. The emotional impulse which is the heart beat of all music, be it fast or slow. And here is a point worth noting: if there is no introduction and one must play a chord to give the singer his note, it should be done so intelligently and unobtrusively. Take Schubert's Heidenrüber, for example. In Ex. G and the voice enters on B. The chord in Ex. 1

would therefore be more helpful to the singer than the chord shown in Ex. 2

The bulk of the average pianist's accompanying has to be done practically at sight. Few are fortunate enough to be able to practice with a singer but only with preparation, of course, can a "worth-while" song be really artistically performed. For first-rate songs, such as the Lieder mentioned, need much more detailed study than the average ballad before they yield up their full effect. Accompanists are seldom called upon to tackle Schuberti or Brahms "at sight," but, if they are fortunate enough to be able to study with a
The Philosophy of Sound

The Art of Music Seen Through the Science of Acoustics

by Arthur S. Garbett

Mr. Garbett, many years ago Assistant Editor of The Etude, has a fine philosophical mind. His article is very "meaty" but calls for slow reading and rereading to get the value of the essential scientific facts, about which every mature musician should be curious. —Eston's Note.

There is a field of musical endeavor of great importance about which the average musician knows little and cares less. That is the nature and uses of sound, otherwise known as acoustics. The art and science of music have been closely related now for some twenty-five hundred years, and there has been no advance in one without some corresponding advance in the other, usually accompanied by storms, for in many things the two are antithetic, as musicians and mathematicians are apt to be also.

In music, however, sound is not organized sound. It has provided both the stimulus and the means for studying sound-phenomena. It should be realized that the music of our Western civilization is unique. It is the only music that has a highly developed system of harmony for voices, and for instruments once primitive now developed to their highest pitch of perfection. It is the only art that has reared up such strange and beautiful fabrications as fugue and sonata, tone poem and symphony, oratorio, cantata, and opera.

This is because ours is the only kind of music in the world that has won entire freedom from superstition, mythology, philosophic or religious taboo, and now stands solidly on a scientific basis. The scientist investigates, measures, and classifies sounds but cannot write a symphony. The artist uses the resources thus provided, but seldom cares about, whence or how they come, unless he is a "theoretist" as well as a musician, as Bach was. But this is rare.

Until the coming of electrical communications, music was certainly the chief and perhaps the sole reason why any investigation into the nature of sound should be made at all. This may seem like a strong assertion, but there is a sharp division between the pre-electric era and the post-electric. With the discovery of Hertzian waves, the appearance of telegraph and telephone, the need for the study of acoustics fanned out into other fields beside music. Moreover, we have recently lived through two World Wars in which sound-transmission and reception have been of vital importance. The detection by sound of submarines, planes, and robot-bombers, is now a matter of life and death; and the broadcasting of news and propaganda by radio on a worldwide basis at the speed of light is another factor.

Helmholtz and the Pre-Electric Age

But the very life saving speed at which our knowledge of acoustics has increased has been the result of a vast accumulation of knowledge previously acquired through music. Oddly enough, the most important work on acoustics in the nineteenth century, "Sensations of Tone as a Physiological Basis for the Theory of Music," by Helmholtz was published in 1862, just when telegraphy was being greatly stimulated in our Civil War. Helmholtz summed up about all that was known in the pre-electric age. He thus sharply articulated the dividing line: Helmholtz is entirely modern in linking Physiology, Psychology, Acoustics, and Music (ästheono) in a comprehensive whole. But his omission is as interesting as his exclusions. Nature's laws, of course, exist apart from human experience. We just have to find out about them as much as we can, and then use them to our advantage. One would suppose, therefore, that human hearing would be of first importance as to how much and what we hear.

Helmholtz does indeed give great attention to this matter, as do most of his predecessors. He took it, he is liquefied. He views the matter mostly in physiological and aesthetic terms, but omits an important part of the psychological in the modern objective sense of that word. His omission, however, was perhaps understandable for electric communications were an information incomprehensible.

Hearing may be said to have two dimensions, corresponding to height and width; namely pitch-range and volume-range. That may be called the total area of hearing which encloses everything else. No exact knowledge of volume-range could come until the electric era, and indeed, Helmholtz says nothing about it. It is a new idea which sharply divides the pre-electric from the post-electric era.

But pitch-range has been under scrutiny now ever since Pythagoras and his followers discovered the diatonic scale, the chromatic scale of small steps (distinctly "half-steps" in our sense), and even quarter-tones.

The Way of the Greeks

A scale is be noted, has a different significance in acoustics from what it has in music. It is in acoustics, a ladder of musical steps defining the total range of human hearing from the lowest sustained musical sound possible to the highest audible. But neither Helmholtz nor anybody else of his and previous times treats it as such. But scale-making for musical purposes engaged the attention of everybody from the time of Pythagoras (6th B.C.) to our own day, and all other acoustical knowledge came as a by-product.

So much of the foundational knowledge came from the Greeks that it is necessary to deal with them at some length. The Pythagoreans discovered the mathematical relationship of tones and half-tones in the diatonic scale by means of a monochord. This is a one-stringed string with a movable bridge still found in sound-laboratories.

Pythagoras discovered that, one half the length of a fixed vibrating string gives the octave of the whole as from Do up to Do. Two-thirds and three-fourths of the string length give Sol and Fa respectively. In other words he defined the octave, fifth and fourths of our major scale in the ratios of 1:2; 3:4. He also found that the step between Fa and Sol was in the ratio of 9:8, or in fractions, 5/4. He then defined the ancient Greek Dorian mode descending: E-D-OB; A-G-FF, with the half-steps at the end of each tetrad chord just as they are in our ascending C major scale: C-D-FF; G-A-BO. He got his scale by alternating fourths and fifths probably as described by the Abbe Rousier in the eighteenth century; B to E (a fourth), E to A (a fifth) and then, similarly, A-D-G-C. The diatonic Greek modes like our own Gregorian, are simply rearrangements of the same seven letters, A B C D E F G.

The musician-conceived Pythagorean diatonic, however, was distinctly unmusical even for melody in unison or octaves, which was all the Greeks used, and all that the Church music used up to about the tenth century. Furthermore, the Pythagoreans also used semitones and quarter tones in some forms of the modes and presently used in music. This principle with the Pythagorean diatonic is that all the whole steps are of equal width, and so wide that they crowd the semitones into something less than ours that Pythagoras called Henmitons.

About the fourth century B.C., Aristoxenos wrote a pamphlet criticizing this scale, especially the use of quarter tones. He thus precipitated a quarrel which may be said to be ante-antique, for it continued in the schools all through history with occasional eruptions at intervals at first rare, but very frequent after the fifteenth century.

The End of the Greek Era

The most violent eruptions in recent times occurred over Bach's use of the even-tempered scale in his "Forty-eight Preludes and Fugues" and the extension of Bach's usage by Wagner.

Aristoxenos insisted that mathematical ratios should be modified by the intuitive feeling of the artist for what is singable and beautiful. In this, he was convicted for the right of the musician to select or reject the notes he wishes out of which he frames his songs or symphonies. It is a valid criticism, but so is that of the sound expert who says that they are all get used to anything and that fashions in harmony settlement have now reached yet; but the argument and the art of music.

The statement rattle along until the second Christian century when Didymus and, more importantly, Ptolemy Claudius of Alexandria, defined a "pure-tone" scale adopted by the Church in the early 13th century.

That ended the Greek era. They saved us:

1. A diatonic and chromatic scale measured by string-lengths, which are ready wave-lengths, a practice which continued up to the eighteenth century.

2. Knowledge of the relationship of tones to each other in a relative value (melopoeia), still recognized in our use of harmonic names, Dominant, Tonic, Subdominant, and so forth.

3. The argument of our science, which is still unsettled.

But when they taught us to use scale-tones in succession as in melody, they did not give us any knowledge of how to compose them in combination, as is done in the pipe organ, even though it already existed. This defines both their pitch and duration of tones, as no other musical instrument.

Harmony, the pipe organ and organ notation came in centuries. We and they came much later, and as the Problem of the Pipe organs, like that of the English, were built octaves, equivalent to our white notes on the piano of the Greeks.

The first kind of polyphony was very crude. But to make the problem worse, after the thirteenth century and long before the end of the sixteenth century, and the development of the noble and beautiful art ofPalestine, F, written in the Etude of Pa, and tillillare.

Counterpoint was all unaccompanied at first, but brought with it a sense of chord-values which later an additional need for the organ. With this came the new century, and the age of the sixteenth centuries, des Pres, Orlando Lasso, Willaert, and\n
"FORWARD MARCH WITH MUSIC"

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The Boys' Choir

A Conference with
George Mead, Jr.
Organist and Choir Master
Trinity Church, New York City

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWS

In working with boy soprano, the chief thing to keep in mind is that good vocal instruction and development of a sense of musicianship must go hand in hand with the natural process of singing. From the auditor's point of view, the charm of the boy's voice is the sweet, clear, almost unearthly loveliness of its quality. From the boy's point of view, this is the only normal way for his voice to sound. He has no other. The teacher then, must be careful not to tamper with what is naturally there; not to inhibit it, or overlay it with non-essentials.

A Minimum of Regulations

"Because the quality of the boy's voice is a natural thing, the teacher or choir master should allow it to function without too many rules, regulations, and explanations which tend to confuse the boy and make him self-conscious. The training that is to be done can be administered by example, by illustration, by any number of ingenious devices that seem like sport, and that free the youngsters from the cramping feeling of working from theoretical abstractions. In starting work with a new boy, give him a hymn like "O Lord, for David's sake," and let him sing it heartily. Then ask him to repeat it softly. From these two conditions, the choir master will be able to judge of the material with which he has to deal. In teaching boys to sing, I incline to a method which develops the voice according to all the sounds of the English language. Singing involves words, and vocal teaching must reflect the clearest possible pronunciation of those words.

"But pronunciation isn't the whole story. There is also musical quality. It seems to me that the first step in perfecting tone quality has to do, not with the voice, but with the boy's attitude of mind. The boy's voice, as I have said, is a natural thing; its beautiful quality need not be schooled into it. It often happens, however, that a younger is so beset with all-around inhibitions that he cannot let go vocally. Yet it is precisely this 'letting-go' function—this completely free, unself-conscious giving forth of tone—that is the secret of singing. There is no one way to accomplish this, of course, but the end result of all ways must be to convince the child that singing is a fine, valuable, manly thing to do. Often there is more than self-consciousness to overcome. It sometimes happens that children come to you and say that they just can't sing—that nobody in the family ever sang—that they really don't know one note from another. There may even be a touch of pride in their manner of making the announcement. Only when such attitudes have been overcome can the work go forward smoothly.

Fun in Singing

"The best way of securing cooperation from boys is to allow them to feel that they are workers. Pay them a regular salary and let them feel that they deserve it. The boys feel a new respect for themselves and for their singing when they regard it as a real job. Another helpful thing is to let the boys have as much fun in connection with their singing as you can give them. Not at rehearsal, of course—except in the sense that good work, well done, is fun—but before and after rehearsal. We have a table full of books and comics in our rehearsal room, and encourage the boys to take use of them. We try to find out any musical hobbies that can be correlated with interest in singing. For instance, some of our boys have become deeply interested in opera plots, and we let them look at full orchestral scores of the operas, stressing the workmanlike accuracy they involve. And if you are as fortunate as I am in having an associate organist who is an amateur magician, your choir cannot possibly fail. If the boys need to sing, they let go—and the moment they begin doing that, their tones are natural and free.

"As to the routine methods of perfecting tone, I advocate the practice of scales, always stressing relaxation of the jaw, and a flexible forward position of the tongue. We rehearse three afternoons a week, an hour and a quarter at a time, all of it used in singing. We begin with a bit of warming-up work in the form of hymns sung on ti, and with frequent changes of key. Then we have a range stretching exercises so devised that the top note comes into the scale, quickly and lightly. Naturally we are always alert to the need of breathing exercises, and to the development of correct mouth positions.

"One of the most serious problems encountered in working with children's voices is that of phrasing. Little children naturally sing in short phrases. The solution, I think, lies in training the boys exactly as you would train a runner or a swimmer—not by abstract theoretical talk on what the various muscular reactions must be, but by doing the thing with them. Give them physical exercises, without telling them too much about causes and effects. Let them practice singing a scale on two breaths; then singing it on one. By such means their capacity to sing long phrases is developed.

Church and Concert Singing

"There seems to be a certain amount of hesitation about taking boys out of church and on to the concert platform which demands the complete absence of any 'effects.' The concert, while it certainly does not need theatricalism or artificiality, does require a certain sharpening up of presentation. Beyond that, I should say that the addition of blue sundaes and the development of a different way of standing should suffice to transform a successful choir into a successful concert group. Concert singing as singing, varies not at all from choir work. In either case, the singing must be good, natural, pure. Indeed, any attempt to vary the style of the work defeats its own end, for the reason people go to a boys' choir concert is, simply, to hear a choir of boys' voices!

Much interesting work has been done recently with Junior Choirs composed of boys and girls together. The liturgies of some churches, (Continued on Page 468)
The most successful band instructors have been those whose efforts were unending and un-}

irriging. There is absolutely no place in band work for the glory-seeking individual. Nor is there a place
for the monetary enthusiast. Along all walks of life one
is constantly encountering the individual whose mon-
tary desires take precedence over his creative desires.
No band instructor may aspire to merit a perfectly
trained unit if he counts the dollars earned at his pro-
\*ession against the hours worked. If he considers such
a comparison necessary, he will be sadly awakened to
the fact that there is an obvious discrepancy between
accounts, for the work of the conscientious leader is
an endless task. It over-spreads, like the work of every
musician, into tremendous amounts of time, even aside
from that spent in the classroom, and consumes a
great variety of effort.

A great musician once said, "If my work were sched-
\*ed to the practice period alone I should fail miserably.
It is only by practicing in my practice period, thinking
music in my other periods, and dreaming music when
I sleep that I can possibly reach my goal." School
music presents tremendous advantages and opportuni-
ties to the band instructor, if he is aware of the
possibilities of his field. Under a capable and con-
scientious instructor, a school band can become equal
in proficiency to that displayed by many good profes-
sional bands. But again, as in all cases, it must be "art
for art's sake." While the monetary remuneration is
absolutely necessary for subsistence, the desire to do
the work is the major motive in such an undertaking.
"Art knows no price."

Problems Classified

The far cry of many a director of school music is the
unwillingness of the individuals composing the band to
practice faithfully. This is a serious problem in many
schools which present an extensive "Extra-Curriculum"
program. It is one problem, however, which is quite
readily overcome if handled properly. The manners and
methods of overcoming such a problem and of stimu-
lating further practice, with which we have experi-
\*enced and found tremendously successful, may be
classified thus: 1. Periodic Band Concerts. 2. Social
Hours. 3. Diplomas and Award Certificates. 4. Demo-
\*cratic Band. 5. The Band Composes.

Periodic Band Concerts

While I am aware of the facilities in the larger cities
where the school systems provide adequate means for
the production of a band concert, I am also aware of the
limitations of the small schools. Places can be found for
such a program if the director is at all resourceful.
In the schools of the larger communities, the periodic
band concerts usually take place in the school auditor-
ium. It helps tremendously if the program is stimu-
lated from time to time with a change of scene; that is,
altering it occasionally with a concert presented in a
local hall instead of the school assembly hall. It might
ever be possible, in many cases, to hold the concert on
the school lawn during the warmer weather.
Attractive programs with a cover designed by a member of the art class may be
\*urned out on a mimeograph or other duplicating ma-
\*hine at practically no cost at all

BAND, ORCHESTRA
and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

"FORWARD MARCH WITH MUSIC"

THE ETUDE
Music Education or Music Propaganda?

by William D. Revelli

Music and Study

A Pathetic Showing

Following are the most important elements found to be deficient in these two hundred and twenty-six cases:

1. Lack of physical adaptation; that is, the student should not have been encouraged to study his particular instrument, but encouraged to study another instrument to which he would be better adapted physically.

2. Faulty embouchure. Incorrect placement of mouthpiece; cup mouthpieces too high or too low, air pockets, teeth together, rigidity of throat muscles, lips too tense, pressure. Forty-two per cent.

3. Tone quality. Strained, pinched, forced, lack of intensity, strident, harsh, brittle; lacking in refinement and control; thin, dull. Sixty-eight per cent.

4. Initiation. Out of tune, poor aural perception, sharp, flat, lack of knowledge in hump fingering. Eighty-four per cent.

5. Faulty articulation. "Tutting," abrupt, harsh, violent, "slap tonguing," heavy; tongue too high, too low, too far back, too far forward, no attack, stroke too long, tongue obstructing breath stream, reverberating tone with tongue or throat or lips. Sixty-six per cent.

6. Rhythm. Rushing, improper distribution of tones within the beat; lack of feeling for pulse. Unable to play in precise rhythm. Seventy-nine per cent.

7. Reading routine. Improper interpretation of elementary patterns; poor style, taste, and musical conception of phrase. Eighty-two per cent.

8. Sight reading. Read measures more readily than simple arsis. Seventy-four per cent.


10. Inferior instrument (most cases the woodwinds, especially clarinets and tubas). Seven per cent.

11. Lack of proper care of instrument. Eighty per cent.

The Root of the Trouble

The evidence, as brought out in these auditions, should be sufficient to convince us of the necessity for improvement in the teaching of the fundamental elements of performance. It does not seem logical that the student should be deficient in these phases of his musical education after having spent one half years in the school instrumental organizations.

It is quite obvious that if we are to improve our instrumental program, we must begin with a change in certain philosophies pertaining to the teaching of the student and a study of the objectives, emphases, and results of our present program.

If we are to consider such action, it would seem that the following factors should merit our serious attention and study:

1. A properly organized course of study in instrumental music from the elementary grades through high school with definite aims, progress, and objectives.

2. More capable instruction in the elementary stage of the student's training.

3. A properly organized course of study in instrumental music from the elementary grades through high school with definite aims, progress, and objectives.

4. More emphasis upon specialization and de-emphasis of the "generalist."

5. University and colleges working more closely with high school administrators and departmental heads.

6. More emphasis upon applied music in our teacher training programs.

7. More emphasis upon applied music in our teacher training programs.

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Music and Study

Building An Orchestra

(Continued from Page 420)

nervous, and imaginative stature, plus his experience, and (2) conveying that conception to an audience through his particular instrument. Just as some have a special talent for playing the piano or violin, so some have a talent for constructing an orchestra.

A real conductor is "felt" by his orchestra. He does most of his leading through intangibles and his physiology. Felix Mottl once and about conducting, "One either can, or cannot." One man gives a downbeat like a rapturous which achieves complete unanimity of response. Another hits the ceiling and still the orchestra goes its own way.

America's Contribution to the Arts

Every concert artist should familiarize himself always and everywhere with the folk music with which he has any contact. However, our art grew out of folk music, and folk music is continually being incorporated in the art formations. America has made a contribution to the sum total of the world's music. Each day the contribution becomes more significant and of broader meaning, because it is more characteristic of our country.

There is another matter which is frequently overlooked and over which American music has exercised a great influence, and that is style of performance.

This and That Concerning Radio

(Continued from Page 430)

were The Philadelphia Orchestra, Family Hour, Great Moments in Music, Pause That Refreshes on the Air, Grandmothers to Music, Arthur Rodenquon, E. Power Biggs, Jan Peerce, and Patricie Munsel.

First place in the Educational Programs Division of Musical America's poll was won by Mutual Broadcast- 

This and that concerning Radio was awarded to the Metropolitan Opera soprano Lucia Almane, who is heard regularly in Mutual's Treasure Hour of Song.

Wallenstein's Symphonies for Youth is an example of radio sponsored culture for the young of America. Designed to stimulate the interest of youth in music, a portion of each broadcast was devoted to a musical quiz. School children in all parts of the country were provided with notes and home-study background material on music and composers by the Mutual Broadcasting System; they were also invited to send their musical questions to the studio. Listeners submitted questions used on the broadcasts and those in the audience who answered the questions received prizes of war bonds, recordings of compositions played on the program, and sometimes concert tickets. These questions were introduced by Mr. Wallenstein himself, who also presented some of the background of the composers and the circumstances under which the music was written.

Concluding our CBE's American School of the Air achieved a year that found the program series reaching the largest domestic audience in its history and an international expansion which served listeners beyond the borders of the United States. Each of the five programs each week, four were rebroadcast regular- ly to Latin America by the Office of Inter-America n Affairs United Network, and all five were sent by the Office of War Information directly to this school of Australia and New Zealand. Selected programs were broadcast by the Armed Forces Radio Service over four hundred stations and sound systems, and the Surgeon General's reprogramming committee brought the broadcasts into some four hundred general and station headquarters all over the world.

During the music series of the American School of the Air this past season, many eminent artists were presented. These included Dessa Taylor, composer; the Robert Shaw Chorus; Eileen Farrell, soprano; Mack Harrell, baritone; Sally Moore, contralto; Amri Galli-Cameli, coloratura soprano; E. Power Biggs, organist; Vera Brookes, pianist; the Pianists Trio; and folk singers J writes. Richard Dyer Bennett and Nuri Jepson. The Columbia Concert Orchestra, heard regularly in the series, was conducted by Bernard Herrmann.

Culture and war could hardly be said to go hand in hand. But radio, during this war, has provided a stimulating cultural background to war, which has made American soldiers more conscious of good music than ever before. It is hard to trace some of the stimulating cultural elements out of radio. The increase in musical appreciation in this country in the past two decades, however, is definitely due to radio. There may be some who believe that radio has "regulated" this appreciation would be greater. But, in our estimation, that remains a controversial viewpoint. The very freedom of dial turning has made a lot of people appreciative of good music who never thought they could listen to music; had radio had less freedom in its broadcasting, this might not have happened. The average music lover is not developed by instruction and regulation, still less by technical and historical knowledge. His earliest experiences with music may be largely formative; the classical excerpts in what he thought was an all popular program may be these experiences. To the average music lover, good music is at first a strange element, he is very apt to classify it as something which is abstract and complex, like trigonometry or ethnology. People are seldom aware of the latent appreciations which exist in them. In this case, usually, his experience, which proves something akin to consumption, is what starts the development of the average music lover. He might hear some composition to which his whole being seems to respond, and from then onward begin to wonder at the power of music. If he is wise, he will cease to be content with such music as chance occasions may offer, but will seek out the good fare on the radio and begin to attend public concerts.

Fingering to Fit
by Ruth Dines

All fingering should be thought out in hand groupings. In good musical editions, the fingering is marked correctly according to hand groupings, yet many students do not notice this and still think of fingering as a succession of single notes.

A slight shift of the entire arm is necessary to adjust the hand and arm before attacking each group, having the hand in position over the whole, before the first note of the group is played.

In taking up a new piece, the hand groupings should be carefully worked out, and strictly adhered to, each time the composition is played. Proper fingering once decided upon, and used each time, brings out smoothness, facility, and confidence; careless, uncertain, or faulty fingering is fatal to proper execution of the piece.

In difficult passages, whether they are to be memorized or not, the hand grouping needed should be decided upon in advance, and then the arm breath taken before each part is guided by "floating elbow-tip". The hand should be well over the whole, before the first note of the group is played. For instance, in this example from Chopin's Nocturne in E-flat, Op. 9, No. 2, there are four distinct hand groupings in the treble.

In group I, the hand and arm should be thrown into position to cover the whole group, before the F-flat is played; in group II, the hand and arm should be thrown into octave position, before the F is played; in group III, the hand and arm should be thrown into octave position, before the F is played; in group IV, the hand and arm should be E-flat is played. A careful study of these groupings

Dottie's First Recital Program

Dottie is now four years old. She first played in is Dottie, Ella Ogle. Her father, Joseph W. Ogle, is California. Dottie's program included works by Bach.
A Difficult Problem

I have a sixteen-year-old boy student who is quite talented and loves the best in music. The lovely classical solo I have given him to work on—by his father—contains a few long passages that are not simple. His father has talked to him about the bowing to help him with the counterpoint of the melody. He has told him that by using the bow in a variety of ways, he can create different textures and moods in his playing. However, the student is finding it difficult to grasp the concept and is struggling to produce the desired effect.

You have quite a delicate problem on your hands, and unfortunately it is not a rare one. Many young musicians nowadays have developed a better understanding of good music, and a finer instinctive taste for it, than their fathers and mothers have. Most parents are proud of such children—as they had, no doubt, not in their time—but far too often one meets parents who are resentful. This attitude of mind frequently comes from the idea that the children will suffer in popularity and social success if they persist in studying “high-brow” music. I should not be surprised if it were this thought which is in the mind of your pupil’s father. The idea, of course, is entirely false: a young man or woman who has a good musical taste and good training will find doors open, socially speaking, which would otherwise be closed; and everyone realizes this, and who do not move in music-loving circles are prone to take the other view.

It might be a good idea for you to invite the parents to tea, having one or two musically-minded people to meet them, and discuss the matter along these lines. You can also point out that the lack of a bow is definitely not a hindrance to good music, and that the feeling of it would inevitably cause a sense of frustration and might induce a definite feeling of inferiority. But your arguments—far more than anything else—will be by playing merely popular stuff.

Another thing you can do is to have him thoroughly learn a few of the solos he is studying. When he is prepared, invite some musical people to hear him, people whose standing in your town deserves respect. As the lad is talented, he will probably play very well, and the reception he will get will do much to convince his parents that they can well be proud of him.

Further, you might give him violin arrangements of some folk songs, such as Old Folks at Home and Songs My Mother Taught me. Albert Scoins made some lovely arrangements of several Stephen Foster songs. Such pieces have more musical value, and no one could consider them lacking in tunefulness. Moreover, as they are all easy your pupil could learn several of them without taking much time from his more valuable work. And he would undoubtedly please his parents.

As I said, this is quite a problem; but with a little tact and diplomacy, and a good deal of patience, you can solve it. Never forget, always be friendly and gentle, even with the older generation. The best way to approach authority, the expert, on the subject—much as a doctor is in his field. When you can bring the lad’s parents to realize this, more than half of your battle will be won.

Write me again, to let me know how things have worked out following the suggestions given here.

Concerning the Spiccato Bowing

... Your columns have given me so much help and encouragement that I have summoned up courage to ask you if you would be good enough to answer a question about the spiccato. I think it would interest many violinists besides myself. I have been trying for over a year to get a good spiccato, but I have suffered just nowhere. The bow will bounce for a few notes and then it stops. And anyway, it does not bounce evenly. I can do it for a while, slowly, if I stiffen my bow, but I know that is not the right way. It is not the fault of my bow, I have a very good one. It really is the fault of my wrist, I believe. I am so grateful if you will tell me how I should practice the spiccato.

Since many violinists blame the bow for a poor spiccato, it is good to hear from someone who doesn't! Many are the impressions heaped upon an innocent and perfectly good stick when the fault really lies in the player's bow arm.

Moreover, than any other special bowing, the spiccato calls for a relaxed, sensitively balanced, and well-coordinated arm and hand. Before practicing it further, you should check up on your Wrist-and-Finger Motion at the Frog and your control of the Whole Bow martéla. The latter bowing was described at some length in the January, 1944, issue of The Strad, and the Wrist-and-Finger Motion in last December's issue. If you are at ease with both these bowings you have all the technical requirements for a good spiccato, for the Whole Bow martéla ensures a lightly-balanced wrist and the Wrist-and-Finger Motion cannot be well played without complete coordination of the wrist and hand.

Granting that you have these technical qualifications, you can begin to work on the spiccato itself. The first essential of this bowing is an absolute evenness of bow stroke; that is, each stroke must be of exactly the same length. An uneven motion of the hand is one of the most common causes of failure, and is, I suspect, counterproductive in your case. The best way to acquire the necessary precision is to take some very simple study in notes of even length, such as the first of Wohlfart, Op. 45, and practice it in the following manner:

Play it in the middle of the bow, with the stick vertically above the hair, at a moderate tempo—about 68—using the Wrist-and-Finger Motion only, and with just enough pressure on the stick to prevent the bow from springing. You should practice the study in this way until you can play it through with perfect evenness and a relaxed and flexible hand. Then gradually increase the speed. When you have arrived at a tempo of about 132, relax the pressure—and the natural springing of the bow will almost certainly appear. For a few days begin your practice with the pressure applied to the stick, relaxing it after a few measures. This transition from the firm to the springing bow is important.

At this point you should begin to practice the controlled spiccato, at quite a slow tempo—in sixteenth notes at about 156—and slightly lower the bow than you have been playing herefoi, this tempo, you should play entirely from the wrist, raising the bow from the string after every note. The natural springing of the bow appears only when the spiccato is played at a fairly rapid tempo, so one must learn to produce the same effect with a controlled bow. You should practice, and as suggested above, until you can play it with absolute regularity of bow stroke. Then practice it, or a similar study, as it is written.

Meanwhile, you should continue with the rapid spiccato, gaining confidence in it and allowing the bow to take more and more of the responsibility. Many people have trouble learning how to control the bow too much, instead of “letting the bow do it.” Generally, they hold the stick too tightly.

As soon as you feel that you can play the rapid and the controlled spiccato comfortably and easily you should gradually increase the speed of the latter and decrease the speed of the former, until the two meet and you can pass over from one to the other without hesitation. When you can do this you can consider that you have won.

From then on you should work towards the synchronization of the bow with the fingers, practicing your studies in single, not repeated notes. This is the real difficulty, and many a good spiccato is wasted by careless left-hand fingering. Keep in mind the fact that absolute evenness of fingering is as essential as perfect evenness of bow. Instead of attempting this, the only limit to the speed you can play the spiccato will be the speed with which your fingers can move.

So far, you have only the movement of the hand in the wrist joint. This is as it should be, for a controlled and smoothly-working wrist is the basis of a good spiccato. Nowadays, however, the forearm is used in a good deal more than it was in former years, when the bowing was approached as an exclusive function of the wrist. Some forearm motion helps the counterpoint of the bow, but it can be well played with the wrist alone—and it is essential to the natural spiccato if the passage is to be played forte.

How much arm motion is necessary, and how much it should be used, depends in a very large degree on the personal taste and the individual technique of the player. When under complete control, the spiccato can convey a variety of different tone colors, and the use of the arm often aids considerably in producing these colors. It has been well said that the spiccato should produce the effects from the fineness of softly-falling snow to the brilliancy of a hailstorm. The second variation of Beethoven’s “Quartet in A major, Op. 18, No. 5,” is a fine example of the “flaky” effect; while the Finale of Walmann’s “Concerto in D minor” is typical of the “hailstorm” variety. Both of these examples should be played by a combined forearm and wrist motion.

Except when you wish to produce a soft, flaky quality of tone, you should always have the stick of the bow vertically above the hair. The natural resilience of the stick is lost when it is allowed to fall into play, and the continued springing of the bow made much easier. Another vital factor in the production of a rapid, brilliant spiccato is the direction of the bow stroke. It should not be exactly in the line of the bow stick, but slightly across it—almost as if the bow were crossing to the next string. In other words, a slight vertical motion of the hand should be combined with the necessary sideways motion. This materially increases the “size” of the bow.

There is no short cut to the requirement of any detail of violin technique, but I feel sure that if you work along the lines I have indicated you will find yourself in possession of a good spiccato. It will be many weeks before you master it. But—be patient. Don’t “try it out” every few days, hoping for quick results. That is the surest way to delay progress. If you plant bulb bulbs in your garden, you don’t pull them up every other day to see if they have sprouted. If you planted, are tenderly cared for, you can be sure they will appear in due time—as will your spiccato if it is given similarly thoughtful care.

AUGUST, 1945

Music and Study

FORWARD MARCH WITH MUSIC

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Music and Study

How Can I Transfer the Tunes in My Head to Notes on Paper?

Q. You have helped many young musicians by your sound advice and now I am faced with a similar problem. I am a young man of twenty-one, married, working at a job. I have had two years of piano and two of theory, and have hung bass in a male quartet for six years. I do not have any private lessons but have been working with this quartet. I do not expect to become a great composer but if I could find some way of transferring the music I write myself on paper I believe I could become better in the process.

Here is my problem: I have many melodies running through my head and I should like to write them down. I suggest a friend or something else that will tell me what comes through my head. The writer in question does not appear to be the one who recommends himself. I do not expect to become a great composer but I if could find some way of transferring the music I write myself on paper I believe I could become better.

A. What you need is a good staff course in dictation. In such a class the teacher plays melodies, and the students practice on the piano and in the students' memory and try to write them down. If you can join such a class I advise you to do it, but if you cannot then try the following:

1. Match staff paper before you, think of any melody that you know well. Close your eyes and concentrate on it, singing it silently, perhaps hearing it as you do so. If you know the song well enough to apply it, go over the melody several times, but silently. Now choose some key that seems to give the melody a natural ending and try to determine it. (In a pinch if you need to substitute a key or accent, select a measure signature that brings the accents in the right places, and write the melody on the staff. If you have difficulty and pick out or find the book in which the song is printed and compare what you have written with the printed score. If you have many trouble or if you know that many mistakes are made, this shows that you need a good deal of practice. In such a case you should write it out twenty-five or more songs in the same way. But if it is easy for you to do, try to write it out as accurately as is printed, then go on to step two.

2. Think again of some song that you know, a hymn tune, or God Save the King. Prepare two staves, treble and bass. Write the melody on the treble staff, then concentrate on the first chord. How does it sound? How does it feel in your fingers? Write it if you can play and write it out on the piano. If it sounds right go on to the next chord, and so on through the piece. When you think you know it, then look up the book and see how it appears there. Do this in the case of many songs and easy piano pieces until you can do it with facility and correctness.

3. If your wife or someone else in the family plays the piano, ask this person to play other material that is not familiar, you listening intently and writing down the staves.

4. After some weeks or months of such practice you should be able to allow your fancy to flow in creating original melodies and writing them on the staff. You may have trouble getting the harmony down, and if it takes you several years to come to the point where you can do it you must not be surprised. If you have trouble with the measure signature of some tune, beat the pulse you sing it until you feel the accents fall, thus determining the place of the bar lines on the staff. The form is an outgrowth of the musical idea and is not usually determined in advance. The key is chosen with respect to (1) the effect on the ear; (2) the range of the voice or instrument for which you are composing; (3) the ease of the hands' being harder to play in than others.

What you evidently need is practice in writing on the staff rather than reading books, but the work you mention is also of some use, especially a little later.

Can I Still Learn?

Q. I never missed your column in The Etude and now I may fail to do so. I am forty-five years old and have had several years of musical training but because of circumstances my art ended at 18. I wish to take up my studies again at 25. I have always wanted to be a capable musician and a good teacher but am wondering if it is too late. I have had only private lessons but am not a good sight reader and I should like your advice about this. Will you tell me what to do?—I. C.

A. You are probably too old to become a concert musician, but you still should be able to learn to play well enough to have an agreeable pleasure from your performance, as well as to provide interesting music to your friends and families. You could probably learn to read music and to write music better if you are interested in doing so. You may do it by taking lessons, or by studying on your own. If you have the time and the inclination, you may find it enjoyable to take up the study of music again. It is never too late to begin.

How to Find a Major or Minor Key?

Q. I have been a pianist for ten years but have taken lessons for only a third of that time. Unfortunately I have acquired the habit of watching the keyboard, especially when playing wide-sky pieces. How can I overcome this bad habit? I have been forcing myself to keep my eyes on the music and I have had some success so far.

A. You may try to break this habit by practicing sight-reading music, and by paying attention to the music at all times. You may also find it helpful to practice with a metronome or other device that will keep you on time.

Questions and Answers

Conducted by

Kar1 W. Gehrenke

Mus. Doc.
Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary

Major or Minor

Q. 1. Will you please explain how to tell when a composition is in a minor key?

Major or Minor is a musical concept that refers to the key of a piece of music. To determine the key of a piece, you need to look at the melody, harmony, and rhythm. The key signature is also a helpful tool for identifying the key of a piece.

Q. 2. Is it necessary for teachers of music to have any knowledge of notation or can anyone teach who is qualified?

There are many different ways to teach music, and some teachers have more knowledge of notation than others. However, all teachers need to have a basic understanding of music theory, including key signatures and scales.

A. 1. Each key signature stands for two keys, one major and the other minor. The best way to tell whether a piece is in a major or minor key is to learn how to read music. The auditory effect of the major mode is different from that of the minor mode, and one of the most important things you must do in order to learn to read music is to learn the difference in sound between major and minor.

A. 2. The final chord will tell you which the key is. If the signature is one flat, then the piece may be either in F major or D minor, and if you will look at the last chord you will find out which it is. A-G-C or D-F-A.

How Can I Stop Watching My Fingers?

Q. I have been a pianist for ten years but have taken lessons for only a third of that time. Unfortunately I have acquired the habit of watching the keyboard, especially when playing wide-sky pieces. How can I overcome this bad habit? I have been forcing myself to keep my eyes on the music and I have had some success so far.

A. You may try to break this habit by practicing sight-reading music, and by paying attention to the music at all times. You may also find it helpful to practice with a metronome or other device that will keep you on time.

(Continued on Page 478)
Adult Beginners Want to Learn

by M. Pearl Waugh

Miss M. Pearl Waugh received her early training in music at the Metropolitan School of Music, Indianapolis, the DePauw School of Music, Greencastle, Indiana, and at the Sherwood School of Music in Chicago. Then followed study in Paris with Wagner Swayne and in Berlin with Leopold Godowsky. She studied also with Tobias Matthay in London and at present is vice-president of the American Matthay Association. Miss Waugh is very active in the Washington (D. C.) Music Teachers’ Association.

In an étude of last year the following news item appeared on the first page: “Young women pianists employed in overcrowded Washington, D. C. offices have the opportunity to play for study or recreation in the Strong Residence of the Y. W. C. A. where six pianos have been placed in practice rooms and may be rented at a nominal rate.”

This prompted me to write of my experience teaching many of these young women, as I have been associated with the music work in the Y. W. C. A. since 1913, when a Music Division was added to the Educational Department.

The registration was limited to employed young women, Federal Employees, Secretaries, Teachers, Nurses, Governesses, and so forth; new Waves, Wacs, Spars and other war workers. Many of them are rooming or are living in small apartments with no pianos for practice. The practice rooms were a real blessing.

The use of the pianos has not been limited, however, to students in the Music Division.

In the Autumn of 1913 the Y. W. C. A. announced the opening of the Music Division, offering class lessons in Harmony, Music History and Appreciation, Sight Singing, Ear Training and Individual lessons in piano, singing and violin. I was engaged to take the piano pupils and in these almost twenty years have taught more than one thousand different women. At first—when the number of absolute beginners has continued to be a thrilling experience, as I have always agreed with Tobias Matthay, that “it is better for everyone to play a little no matter how inadequate, better educationally, esthetically, and morally than to listen to the finest performance.”

A Strong Desire to Learn

That they do want to learn is one of the greatest assets of the adult beginners. They all say they have “always wanted to play the piano”; but they have no time to study or practice with work in college or business schools; they have not the money; or some have had no pianos in their homes. I tell them at the beginning that anyone can learn to play well enough to give himself and his friends much pleasure, but “Wanting to play” however much, is not enough: persistence and patience are more necessary, and a “backbone as well as a wish bone” is needed.

Many do not continue because they lack this “stick-to-it-iveness.” Others stop, as one young woman said, because they find they have more ambition than they have time and strength. Some stop because they find the daily routine of practice is more than they had bargained for. I tell them that the same amount of mental effort should be given to music study and practice as to any academic subject and quote President Eliot of Harvard, who believed in the arts as an education and said, “We should have more of the practical subjects like music and drawing and less grammar and arithmetic. Music rightly taught is the best music education.”

It is “up” to the piano teacher to train those adults to “see” and “hear” accurately everything on the printed page. Years ago I had a never-to-be-forgotten lesson in this with Leopold Godowsky in Berlin. When I did not observe a rest he fairly shouted, “Mein Gott im Himmel! That is pure mental business.” I had the temerity to say “I have never been called lazy. I was always an honor pupil in school.” His reply was, “I’ll grant that, but you are not using all your brains at the piano.”

There are many assets with every adult beginner, and many individual ones. Some of the general assets are, as I have given, the “wanting to play”; the “educational background”; the “ability to practice for a longer period at a time than a child, without tiring or losing interest”; they can be “told more than the child”; they can be “told how to criticize their own work.” These assets offset all the handicaps.

The first “bugaboo” of adult beginners is self-consciousness. To their various questions about whether they are too old to learn or how long it will take, I tell them that one pupil may accomplish in six months what another will not do as well as two years. That is a good hand and arm and fine coordination with a natural “feel” for the keyboard, which some adults do have, is a great help, but the deciding factor in their progress is “just how” they work, how they use their brains every minute of their practice.

The first step is to get their minds on the “right thing,” on the instrument they have chosen to play. Opening the piano the pupil is shown the two separate and distinct parts: the string part—the wires, and the keys. The wires to be played on; the keys to play with. The key extends from the visible black and white surface under the hand to the felted hammer, which strikes the wires to set them in motion.

The pupils are told that the piano is an instrument of percussion and that, in punishment must be reckoned with in every note they play. They must learn to take hold of the key, “play with it”—“aim with it,” “guide it” to the sound, always with the “intention,” the “purpose” of making every sound “come right.” They must listen to the very instant when the hammer reaches the wire for the sound beginning—and listen to its very ending. This exploring with the right use of the key helps the pupils to forget themselves and all self-consciousness is gone.

The handicap of adult beginners most often mentioned by teachers is “lack of coordination.” My experience has proven the contrary. The adult as well as the child who has never touched the piano is often well co-ordinated and much easier to teach than one who has through poor teaching or wrong practice acquired bad muscular habits. Those faults are usually “stiffness” and too much tension in the wrong place. Few pupils have the patience or persistence to overcome bad muscular habits once they have been acquired over an extended period.

With the adult beginner the danger of these faults can be explained—and the means given whereby they can be avoided. After years of work with adult beginners I still think as I did at the beginning that they should be given the same chance for a musical education as the more youthful beginner. I tell them “if music is worth studying, it is worth studying well.”

In this I have met with the most eager cooperation, and the curriculum for every adult division is so compared with that of any established music school. The pupil then has a goal to work toward, and they feel they have arrived at something when I say, “Now you could enter the second or third year of any accredited music school.”

For the “first” and “second” grades the work is confined to Folk Tunes and to practicing the left hand and keyboard. With these are given the small “classes,” never simplified arrangements.

The technical work for adult beginners is the same as for children. Much of it given by rote. A few exercises may be selected from Conditioned Movements—such as Finger Studies—in marked and transposed as each new scale is begun. The scales, chords and arpeggios are prepared by rote exercises—and not practiced or played as scales until the second grade. The major and minor are taught as the same key—different names for the same key. If the “form” of the major and “form” of the natural minor are learned and played in the same key—the harmonic and (Continued on Page 492)
Music in New China

by Pao-Ch'en Lee

Dean, National Conservatory of Music
Chungking, China

Pao-Ch'en Lee was born in Peiping, July 18, 1897. He received the degree of B.A. from the Yenching University (1930), the degree of B. Mus. Ed. (1937), and the degree of M. Mus. Ed. (February, 1945, as of 1937) from Oberlin Conservatory. He has held many important musical positions in China, and has been a promoter and organizer of many of the progressive musical movements in his native land. In 1941 he organized and was one of the four conductors of the 1,000-voice Choral Concert in Chungking. In 1942 he organized and conducted the Chungking Five-University Chorus concert tour to Chungtu. He has written many books upon choral singing and they have been published in Peiping, Chungking, Hongkong, and Calcutta.

WHEN Generalissimo Chiang Kai-shek was kid-napped by the "Young Marshal," Chang Hsueh-liang, in Sian in December, 1936, and released on Christmas Day two weeks later, taking with him to Nanking the kidnapper as his prisoner, newspapers in this country called this incident a Chinese puzzle. A Chinese puzzle is anything in China that is unimaginable to the Westerners. What should be more of a Chinese puzzle to the Westerner than it is to me, is that China, during her eight long years of unconquerable resistance to the Japanese invasion, has been able to pay more attention to music than she did in the past thousand years. To see a crowd standing on the ruins of recently bombed buildings and singing

China had the twelve-tone scale as early as the time of Huang-ti, who became the first emperor in 2697 B.C. When the most celebrated musical composition Ta Shao, was performed during Emperor Shun's reign (2255-2205 B.C.), so the story goes, birds danced, animals skipped about, and phoenixes (mythical birds that never existed) came to listen. Confucius, the "Eternal Teacher," heard it performed again about sixteen hundred years later, and for three months he did not know the taste of food. "I did not think," he said, "that music could have been made so excellent as this." There was a special Bureau of Music (Ta Shao Yiieh) in the Chou dynasty (1122-221 B.C.) to take charge of musical affairs of the country; the staff, performers, and dancers numbered 1,465 people or more.

Music in Emperor Ming-huang's time (713-755 A.D.) in the T'ang dynasty reached its highest peak. Music was divided into ten kinds, and instruments were of more than one hundred varieties. In various services, ceremonies, and banquets, several hundred musicians would accompany about the same number of dancers, forming a most impressive sight and making the greatest union music of all time. Ming-huang also organized the Imperial Academy of Music and Drama, known as the "Garden of Tears," supervised in person the training of apprentices, and often participated in performances himself. He is therefore incidentally, his famous concubine, Yang Kwei-féi, was considered one of the four most beautiful women in Chinese history.

Music in the Past Hundred Years

Chiefly through Christian influence, Western music began to find its way to China about a hundred years ago. One could hear hymn singing in churches, and once in a while a brass band on the street. An American friend of mine once told me that years ago right in front of the coffin of the deceased old lady—an American dance tune called, I Wonder Who's Kissing Her Now? The tune I often heard played in weddings ceremonies when I was a little boy, was a hymn. Till We Meet at Jesus' Feet.

Although the music (Continued on Page 474)
SUMMER HOLIDAY

Here is a novelty piece of real charm and great natural fluency. Learn it slowly so that you may play it with security and dash. Grade 3½.

Vernon Lane

Allegretto M.M. \( \text{d} = 132 \)
Mr. Federer has caught not only the authentic Spanish rhythm, but also the mood of Andalusia. The gorgeous Spanish shawls with their rainbow colors are really imported from China. One still sees them in Madrid, Seville, and Malaga on gala occasions. Observe the staccato in this piece. It is important.

Tempo di Tango \( \frac{4}{4} = 80 \)

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THE SPANISH SHAWL
THEME FROM POLONAISE
(A-FLAT MAJOR)

In the colorful "A Song to Remember" cinema production featuring the life of Chopin, the leading composition played is the great Polonaise in A-flat Major. The following facile arrangement by Henry Levine of the principal themes of this work makes an excellent complete short program number. Grade 5.

FRÉDÉRIC CHOPIN, Op. 53
Arranged by Henry Levine
BAGATELLE
FROM ELEVEN NEW BAGATELLES

The Etude has previously presented others of the "Eleven New Bagatelles" of Ludwig van Beethoven, of which this is Op. 119, No. 8. This short composition is to be played like a song without words. It is a fine study in legato without the pedal.

LUDWIG van BEETHOVEN, Op. 119, No. 8

Moderato cantabile

TUMBLING CREEK

Named for Tumbling Creek in the Southern Appalachian mountain region. Grade 3.
Swiftly, with style (d=144-160)

SARAH LOUISE DITTHENHAVER

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A song is heard from the valley.
The composer of *Adoration* shows another phase of his delightful melodic genius in this very artistic and effective valse. Grade 4.

FÉLIX BOROWSKI

\textbf{VALSE MIGNONNE}
RUSTLE OF LEAVES

Especially appropriate in August is this tuneful composition which also makes a very attractive "overhand" study. The upper notes, marked L.h., should ring out with a bell-like character. Grade 3.

Andante moderato (\( \text{\textit{d}} = 184 \))

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THE ETUDE
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DREAM VISION

Andante espressivo

I see her face. my lady

fair, With rose-hued hands, and silken hair; and though she

smiles and beckons to me. I sigh, for 'tis but a vision. I

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WHAT A FRIEND WE HAVE IN JESUS

CHARLES CONVERSE
Arr. by William M. Felton

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AUGUST 1945
CIRCUS DAY

DONALD HEINS

Sw. Strings

Slow:

reduce Ped.

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Quickly M. M. \( \approx 104 \)

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THE KING OF LOVE MY SHEPHERD IS

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Quickly M.M. \( \frac{j}{2} = 104 \)

\[ \text{THE KING OF LOVE MY SHEPHERD IS} \]

Henry W. Baker  
Arr. by Ada Richter

"The King of love my Shepherd is, Whose goodness faileth never; I nothing lack if I am His. And He is mine forever."
MY NEW SHOES

Moderato \( \text{\( \frac{d}{=80} \)} \)

Please just look at my new shoes. Hear me stamp as you clap! All together

here we go; Tap and clap and tap, tap. Now it sounds so very soft,

I can make it loud, too. \( \text{\( mf \)} \) I'm quite sure you think it's fine. What my new shoes can do!

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SKIPPING FINGERS

Gay and light \( \text{\( \text{M.M. } \frac{d}{=138} \)} \)

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International Copyright secured THE STUDY
ELVES IN THE MOONLIGHT

Grade 2.4

Vivace M.M. \( \text{\( J \)} = 96 \)

STANFORD KING

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The Teacher's Round Table
(Continued from Page 432)

From Costa Rica

I've been a Round Tabler for three years, and I love it! I, too, have some problems:
1. What to do with a girl who reads well but plays an octave off?
2. What to do when a pupil knows a piece well, but forgets it in the recital?
3. A teacher who played in an English conservatory told me she was told that
memorizing is a new-fashioned idea; that the old masters used music, that
someone once played by memory and so everyone has to do it now, so they won't look
as though they were dumb...

3. That's been the trouble too long in the piano-teaching world. Someone
is always being told by someone else to hold his hands in a certain fixed position, to fall
on or whack the keys, to repeat an exercise thirty-two times, or to do any of the
hundred false things which have been perpetrated by teachers of past
generations. As a consequence piano teaching has often degenerated into a
vicious circle of stupid, uncouth, parrot-talk hocus pocus. So, to heck with all
those cross-backs and their theories! What did the old "pedagogues" know about
the conditions under which we live—live the present day necessarily for
eternity in learning processes, for swift, intense thinking, for mental challenge and
stimulation, and all the other factors in modern education?

That ancient nobly-playing-by-memory custom is one of those silly old cliches.
. . . Let's use our own intelligences for a change. Ask yourself some questions:
How many artists or pianists play in public with notes? Why do almost all of
them play without notes? Do you prefer to play with notes or not? If you want to
use notes, why shouldn't you?

In other words, music is studied for pleasure and release. Therefore, continue
to do as you have done—teach your pupils to play both with notes and
without notes. If they are persuaded

that they can play more freely, happily or easily without notes, let them play
that way. If taking the music away from them ruins their fun and zest, let them
use their notes.

The reasons that most persons prefer to play by memory are obvious: the
incredible "eye" compulsion being removed, and the music rack (of a grand
piano) set down flat, they actually hear much better. They feel less
inhibited, less constructed, . . . For most of them the danger of memory lapse is
many times offset by the compensating freedom which release from the printed
page affords.

2. Perhaps here is a case in point. . .

This pupil may be one of those who

using notes. In the stress and

for the recital she may need the

chord to bolster her confidence.

As you know, some players prefer to have the notes on the rack even if they never
glance at them. I can agree to the fact that this is a very comforting feeling!

1. Golly! I don't know how to answer

one except to recommend trying to

the pupil locate the beginning of
each piece by relating the music staff

with the piano-maker's sign on the full-
board of the instrument. On a Steinway
piano, for instance, the first "S" comes
almost exactly at middle C. . . . Certainly such a prop is foolproof! . . . If a
piece began thus:

she could orientate herself by saying aloud, "Right hand, first G above middle
C, left hand, first G and C below middle C"—putting her fingers on the
keys as she talks. But insist upon

her actually speaking the locations before she touches the keys.

The choice of piano virtuoso

JOSE ITURBI

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of one without the other. For his unique adaptability to the entire range of idioms
from Mozart to de Falla, the Baldwin has proved his ideal expressive medium
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AUGUST, 1942

"FORWARD MARCH WITH MUSIC"
Things Some Teachers Ought to Know

(Continued from Page 434)

try to play—no, nothing grand, but good old Twinkle, Twinkle Little Star out of the beginners' book.

Group activities have an even greater appeal. They make the best of things do for adults, and many elements of musical knowledge could be taught in classes. Obviously, the major function of a class should be to develop the group's practical experience in the fun of playing duets, but watching my own children has made me feel that skill harmony would also be important. Children pick up tunes easily and if you present the songs as in out on the piano. They would get even more pleasure out of this if they could experiment successfully with their own simple arrangements.

Children are very sensitive to the operation of the pleasure-pain principle, and in music lessons as commonly given, the pain aspects seem to begin to dominate. What pleasure there is, is on the level of the adult and the talented child, not that of the normal child. I agree that in two years of my Kindergarten classes the child would not progress half as fast technically as the child taught by the usual methods. On the other hand, the child who has lessons for four or five years will know more in the long run than the child who breaks off at the end of two years. The open piano is a drawing card second only to the ice-box in our essentially unsound household. Everything else enters the house sooner or later begins to flood around on it. The preservation and gradual development of this spirit, not technical proficiency alone, should be the aim of music lessons for the average child.

interpret a piece twice in succession in exactly the same way. The total effect may be the same, but there may be no casual variation; but, perceptible or not, there are likely to be differences, and the accompanist must not be insensitive to them.

It is not uncommon for a singer to practice a song carefully in one way and then to sing it at a concert in another. The change may be unconscious, due to the sudden realization of hidden source of fresh insight, but the accompanist must be prepared for the phenomenon. Tempos are often quite unconsciously changed in halls of different sizes, the voice accustomed to practicing in a comparatively small room instinctively adjusts itself to the slightly slower pace demanded by the acoustics of a large hall. The accompanist must not try to hurry the singer because he is not taking things as just the tempo to which he is accustomed. On the other hand, one must remember that every song has its all-permeating pulse, modified in detail as it may be. The piano part must not be slowed down where the singer has long sustained notes; an instinctive tendency to broaden out at this point would be counteracted against. A well played accompaniment should give the singer as much support in rhythm as in intonation.

The pedal must be used more economically in accompanying than in playing alone. Above all, one must remember that in accompanying, as in singing a song and as in most things where art is concerned, the whole, despite all that the mathematicians may say, is a great deal more than the sum of the parts.

Adult Beginners

Want to Learn

(Continued from Page 443)

be given a much more restrained background. The stressing of such points may strike some readers as platitudinous, but they are so often neglected that one is driven to conclude that they are among those fairly numerous commonplaces which many people forget because of their very obviousness.

To be alert to all ritmico and cola marks, in short, as in the marked rubato, is only half the battle. The accompanist must "feel" the singer's rubato as sympathetically as possible—often no easy task—and unless he knows the song intimately, must read all three staves, not merely his own two, plus the words of the voice-part, and listen intelligently to the singer. By listening intelligently, he means that he will find out all the best things the singer can do, and then must know this, feel this, beforehand.

Close attention to the singer's interpretation is just as necessary in the case of someone with whom the accompanist has previously practiced with. The next time that of a stranger he is accompanying at sight. Few musicians, unless they are too mechanical to be true artists, in melodic forms of the minor added—after the natural "structure" is understood—no difficulty need ever be found in the scales.

Years of examining pupils in high schools for "major music credits" gives me my opinion that there should be a basic course in music theory, harmony, counterpoint, etc. such as is given in the book Elizabeth Giest, Editor of the Junior Department of The Free, who once said in a booklet to Music Teachers in Washington—that as every examination of piano pupils, whether beginners or advanced—the scales and the pedal were the weak points—that teaching the major and the minor as the same key solved the problem. With every new scale the simple chord relations are taught and the pupil told to "explore" with them in playing accompaniments to simple songs.

My work with adult beginners this year has been unusually stimulating. Ten who came in October—after ten half-hour lessons and one hour practice each week—were able to play the "Christmas Carol" by Ada Richter's published by Theodor Presser Co. Genevieve—twenty-two—who is Polish, has finished the "first grade" work, twenty with pepele—twenty—from Korea, has covered the same ground in the same time. Roland—from Indiana, Missouri, since he has taken more than an adult beginner, as she has this article to her and asked if she would (Continued on Page 445)

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Voice Questions

Answered by DR NICHOLAS DOUTY

IMPORTANT!
Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

A Chester of Difficult Questions
Q. I am a girl seventeen years of age and I have a voice range from one octave below Middle C to two octaves above Middle C.
1. Please tell me what type of soprano I am.
2. What are some classical songs suitable to my voice that I may sing?
3. What are some voice exercises that I could use and how many minutes a day should I practice?
4. How can I train my voice so that it will be higher and clearer?
5. What was the highest note ever sung by you and when was it reached?
6. Is it possible for a person to train himself for a musical career without the help of voice teachers and so forth?
7. What type of soprano is Jeannette MacDonald?

A. You have told us nothing about your voice except that it is a soprano and that it has the unusual range from

\[ C \text{ to } C \]

Is it light or dark in color, large or small in volume, better suited to smooth, legato singing or to scales, trills, roulades and so forth?
It would be extremely hazardous for us to attempt to classify your voice without knowing these details about it and yet your whole future progress in the vocal art is dependent upon a correct answer to them. You should sing for the most famous singing teacher in your neighborhood and ask his advice.

There are many published collections of more or less classical songs easily available in the soprano keys. Also, there are collections of the songs of Schubert, Schumann, Brahms, Bach, Handel, the French composers, Hahn, Duparc, Massenet, Delibes and many others. Some very valuable collections of early Italian songs are also easy to obtain.

Here are the names of some of the more usual books of exercises for soprano Vocal—"Practical Method" (English and Italian works), Concone—Vocals, Marchet—Opus 1, Nellie Melba's Method, and Shaw & Lindsay's "Educational Vocal Technique." The publishers of the books will be glad to send you any or all of the books if you order them.

Practice faithfully several short periods every day. Never practice until your voice seems tired and sounds hoarse.

4 and 5. As your skill in the use of the voice improves (harmonizing, tone production, word formation, resonance and so forth) your range is apt to become a little longer and the power of your voice to increase. It is enormously difficult for the usual person to learn the complicated technique of singing without a teacher, especially if he desires, as you do, to make a career of it. You need singing lessons and the sooner you get started the better.

6. No one could possibly have an encyclopedia knowledge to answer this question accurately. A few months ago a young soprano sang the Doll Song from Offenbach's "Tales of Hoffman" for us and introduced the tune

\[ A-\text{flat} \]

as the final note. It was strong, firm, well in tune but our ears somewhat strained. This tone was also sung staccato in the same song in a production of the same opera which took place here two weeks ago. The tone is not indexed in the score, but to use a slang expression "She got away with it."

7. Miss MacDonald has a very attractive, sweet, clear voice. We are under the impresstion that she calls herself a lyric soprano. You might write to Miss MacDonald in Hollywood, California, and perhaps you will be fortunate enough to get a personal reply from her.

Another Young Basso
Q. I am fourteen years old and I realize that I am too young to worry much about my voice, but I would appreciate any advice you may give me which will help me to have a better sound when I am older. I desire to become a low bass and I sing second bass in the school choir, although my voice is not as yet very low. I sing almost constantly when my voice was beginning to change using the falsetto. I have studied the piano for six years and also play the organ and the flute. To develop my voice is my greatest ambition.

A. As you sang in choir as a boy and since you play the piano, the organ and the flute you may call yourself a fairly good musician. This knowledge will be of immense value to you in the future. You must remember that at fourteen years of age a boy's voice is still in the transition period. He is neither a bass nor a soprano. If you take singing lessons you should be extremely careful in the choice of a teacher, who will see that you are brought along slowly and carefully and not forced before the public too soon. If you seem to be unusually talented. Many young voices are hurt by this method. If you have any fear that your voice has been damaged during your adolescent period, a laryngoscopic examination by a competent physician would surely answer the question. Fortunately the boy's voice is apt to be less delicate than the girl's voice and it is quite likely that you have not suffered any permanent injury. We wish you every good luck in the world.

The Ex-Choice Boy of Sixteen Who Wants to Sing Again
Q. From the age of ten to fourteen I sang very clearly in a boyish soprano voice. From books I gathered the impression that early singing was not always good as it stretched and thinned the vocal cords. So I stopped. Now I cannot control the range to sing arias. When I hear myself singing at rehearsals, it seems to me that I lack the所需要的 words by heart. I should like to study singing; but I am extremely sensitive and I would not like any mock practices. My parents are out all day and I could not practice unassisted. Would you advise me to study singing with a teacher or a self-instructional program?

A. I refer the answer to J. E. H. in this issue of TEN ESSENTIALS. Of course you are too young to do this yourself.

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"FORWARD MARCH WITH MUSIC"
The Boys' Choir

(Continued from Page 437)

course, forbid the use of women at the altar, and for them there is no choice in the matter. But many denominations are using girl choristers— anywhere from six to sixteen years of age—and are developing beautiful programs. A boys' choir produces a larger tone, but girls' choirs have a lovely quality and lend themselves well to such services as they are permitted to take part in. And the girl choristers emerge, at eighteen or so, with well established, well set vocal techniques.

"The secret in working with children, to my mind, lies in making them want to sing. The greatest patience and good will are necessary. From the choir master's attitude grows the enthusiasm of the boys. If he stimulates that enthusiasm, half the battle is won."

The Place of Music in Military Hospitals

(Continued from Page 433)

combination, a violin and a piano with one or two soft-toned instruments is the best. Of all instruments the piano is best liked and best tolerated. Vocal music, except in the case of the very popular singers, is not accepted as well as instrumental music. Sopranos, unfortunately, are not very popular, and this includes some of the great operatic stars. The patients are not inspired nor soothed by the high notes which invariably creep into their songs. It has been found that sopranos sing many more operatic numbers than any other type of singer, and in spite of what the singers and critics may say, very few of the patients like operatic numbers. They feel that the singer is gratifying a personal desire to show off and thus is lacking in sincerity, a quality which is sensed so quickly by the boys. Sopranos could easily correct this condition.

There is a tendency on the part of medical officers and many trained music students to disparage popular and swing music and its influence, and to class all of it as trash. Perhaps this is because most of them are beyond middle life. However, when groups of young soldiers in hundreds of Post Exchanges all over the country will stand around and deposit as many as twelve nickels in a juke box to hear the same tune many times over and over again, or go to a dance and simply sit around and listen to the orchestra, the influence of such music cannot be denied. Unfortunately very few of the medical officers, and practically none of the trained musicians ever actually visit these Post Exchanges at night to find out what the boys really like. Unfortunately also, many musicians in dealing popular music pick upon the very poorest examples of some passing novelty and hold it up to scorn, and base their opinion on such of it as is really trash, just as the boys in scoffing at operatic or classical numbers invariably pick on one that is a gymnastic outrage such as the Jewel Song, and overlook the truly beautiful things. Millions of our boys went away whistling popular, sentimental songs, and they will come back with the same kind of songs in their hearts. Songs which live with these boys cannot be trash.

No one would be so foolish as to say that our wounded boys want or need nothing but popular or swing music, and surely no one would urge artists and performers of classical music to attempt to go modern and present swing music. But it is recommended that such trained musicians cease to turn up their noses at popular music, and begin to use better judgment in considering the desires of the patients and present their numbers sincerely for the benefit of the patients rather than for culture and self-gratification.

The young patient's sense of rhythm is more acute than that of an older person, or at least he has a greater desire for accentuated rhythm. Therefore, if the patient needs the stimulation of rhythm, modern music should be used, for only it has the accentuation which the young soldier understands and feels. Only modern music furnishes the rhythm he desires.

Music when judiciously utilized can do much for neuropsychiatric patients because certain melodies or words may bring about associations of a familiar nature. It is the revival of these basic realities which often aids in making such patients more accessible for the neuro-psychiatrist, and builds a bridge across which there may be a meeting of the minds.

The Army has learned some specific procedures in such cases. Much of this work has been done by First Lieutenant Guy V. R. Martin of the Special Services who has been loaned to the Surgeon General. The writer has worked intimately with him in preparing the official doctrine on the use of music in Army hospitals.

Here are the outstanding things the Army has learned: First, the patient groups must be small and without outsiders, especially in the early stages. It has been learned that, in general, the piano is played rather softly, is the most acceptable instrument. Small string ensembles are next in line. Vocal music is not generally acceptable at first. As for the music, it has been found that simple folk songs played on the piano are by far the safest and best in the early stages in these neuropsychiatric cases. These folk songs, although generally unknown to most of the soldiers, have a quality of always being right. They seem to reappear, or reactivate the mother-child complex, and temporarily offer security and sanitation. It appears the child gets when his mother kisses his

The Proper Approach Important

A very simple, friendly approach with a short explanation of the age and origin of these folk songs, and how they have been accepted in any generations, is often very helpful to the men. After getting the attention of it is generally easy to progress to the longer melodies numbers of the masters. Longer numbers should never be used. Minor keys and accentuated rhythms must be avoided in these wards. The music should be simple and melodic, and always softer than in other wards.

"FORWARD MARCH WITH MUSIC"

(Continued on Page 480)
ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in this ETUDE unless accompanied by the full name and address of the person, or pseudo name, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

IMPORTANT!
Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

Q. For a number of weeks the church of which I am organist has broadcast on a local radio station one evening each week. Our biggest problem seems to be to bring out the quality of the organ on the radio. As a rule we have a fairly large congregation and they sing very loudly. I have tried several stops, but some seem to come over the radio well. I use very little pedal so know it is not the pedal. Also, when would you say it is advisable to use the tremulant? Do the publishers of TheErn have any literature treating of the Hammond organ and any music books giving registration for that instrument that can be used for church work? — H. H.

A. We suggest your taking up the matter with the builders of your instrument, as they would, we should think, be interested in the instrument coming over the radio satisfactorily. We are sending you the builders address by mail. The best advice we can give you as to the use of the tremulant, is to use it when it seems fitting to do so. Some tremulants are very objectionable and others are not. We suggest your examination of the following books treating of the Hammond organ: "Dictionary of Hammond Organ Stops," Irvin; "Playing the Hammond Organ." For advice for the instrument (registered), we suggest the book "At the Console," Foltz. These books may be had from the publishers of TheErn, as well as information about other books registered for the Hammond.

Q. Recently I purchased an old reed organ with eleven stops. I am certain this instrument has many possibilities, but being a piano student, I do not know how to use these stops. I should like to have some compositions written on this instrument, or a book for beginners on the organ. If you can supply such books and advise where I can secure them, I will appreciate it. — H. M. G.

A. You do not name the stops included in the organ, and we will attempt to give you some general information which may apply to suggestions for the stops you include, with suggested additions, which we are sending you by mail. We suggest the addition of two sets of pipes, with their extensions, namely, a small, but bright Cornet, and a Violin Diapason. If the Violin Diapason and the Gelion Principal are included in the Swell organ the suggested Open Diapason and Octave can be omitted from the Swell organ as the smaller Violin Diapason in the Swell organ would be preferable. We also suggest the inclusion of the following couplers, Swell to Great, Swell to Pedal, and Swell to Pedal and Great to Pedal. We suggest that the opening for the instrument be located at the most convenient point for the proper emission of the tone. You might also take the position of the console into consideration, so that the player may get the help and inspiration of a proper balance of the tones. The low wind pressure of the pipes seems to us, to be a favorable condition.

Q. Our choir is divided in opinion as to whether to sing the organ music. In "All things come from H. O. Lord" and so forth, with bowed heads or not. Some think it is a prayer, and should be sung softly with heads bowed. Please advise us as to the correct thing to do. — Mrs. H. W. L.

A. The sentence implies an offering rather than a prayer, and our suggestion would be that if the sentence be sung, it be sung "MF"—not implied either way. We suggest that the matter of bowing or not bowing the heads is one for decision by those in authority at the church, and is a question of whether they feel that the bowing is necessary for the reverence suggested by the words of the sentence.

Q. Will you please suggest the grade of piano study a person should have reached to begin the study of the pipe organ? I have taken piano for five years, and play fifth grade music. — B. S.

A. We suggest that the person who intends to study pipe organ be prepared with a fixed finger technique on the piano, and should have studied composition, if that was in view, should be simple for the purpose.

Q. I have an old reed organ which I rebuilt, removing the small bellows, and hooking up a vacuum cleaner motor and hose to the large bellows. The plan worked at first except there is too much noise! Do you know of any other plan or is there a motor built for this purpose? — E. A.

A. We suggest you try one of the following remedies for the trouble. 1. Enlarge the motor in a sound portion of the cylinder, and remove to about fifteen feet away, or place it down in the cellar; or else get a motor built for the purpose, which appears on the market.

Q. Would you please have information as to where I might secure a Hammond hand reed organ of two manuals? — J. L.

A. We are sending you names and addresses of persons having used two manual reed organs available. We also suggest that you advise various organ firms of your needs and desires, as they may be looking for the type of organ you seek, in trade.

Q. In answering an inquirer in a number of questions on the organ you mentioned the book "Plano Tuning" by J. Carl Fischer. Will you tell me whether this book is still available from the Theodore Presser Co., and the price? Also what is the price of "Landon’s Reed Organ Method," and Beltracchi's "Excelsior Method for Parlor Organ." — V. E. N.

A. The book, "Plano Tuning" by J. Carl Fischer is available from Theodore Presser Co. and the price is $2.00. The prices on the other books you mention are; "Landon’s Reed Organ Method" $1.25 and Beltracchi’s "Excelsior Method for Parlor Organ" $1.60—for which prices they may be secured from the Publishers of TheErn.

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same result by wrapping the steel string with copper or soft iron wire. The density, thus increased, makes the low tone needed and compensates for the lack of brilliance.

Perhaps you have noticed when you looked into the piano that each of my high tones is produced by three strings tuned in unison. My lower tones require only two strings, while my lowest bass notes (where more room is needed for their wide vibrations) use only one string. You can see that I have a good reason to be busy about building myself strong when I tell you that together my strings exert a tension from twenty-five tons (on a poorly strung instrument) to as high as forty tons on the best grands.

People talk a lot about my action. By this they mean the organization of my levers, rods and hammers. Of course they must be perfect individually and in their relation to each other if they are to correspond perfectly in producing my tone. Unless my action has lightness it will tire you unnecessarily when you play. The weight of the great master Chopin, said, two and one-half ounces of weight at the front edge of the key required to play middle C the lightest pianissimo, is the favored standard. My action must be sensitive and rapid in its response to the force you apply or remove from my keys.

Hammers and Keyboard

Basswood, ash, cherry, and cedar have given way to American rock maple as a favorite wood for my action. Here again I insist the grain of the wood be carefully planned to keep me from expanding under unfavorable temperatures. For my hammers, a wedge-shaped head of wood is covered with two layers of felt. The covering is lighter for my higher notes, thicker for my lower notes. I have forty-eight of these hammers to make up my usual seven octave, three note range on most pianos.

Now to tell you more about the parts of me which is most in view, my keyboard. Strips of white pine, with the grain running toward the finished key, are glued in place as the beginning. After they are correctly spaced, the ivory or ebony covers are glued in place. Within my case you will notice that the levers can not lie parallel as the keys do because of the different angles at which they must strike the strings.

Slight tunings are given my strings before they are drawn to a just bit less than the breaking point, to standard tension. If the result is still not satisfactory, attention is directed to my hammers. Sometimes hammers are brought out too many harmonics. My felt hammers are then pricked a bit to soften the felt at this point of contact with the strings. This damages many of the harmonics giving me a better tone.

I had many failures until 1833 when a method of relieving tension on me was discovered. They decided to stretch the bass strings diagonally over my treble strings. This made possible greater length and increased the strain on my frame. My bridge was then able to be moved nearer the center of my sounding board and that made an improvement in the tone quality I produced.

Perhaps you have wondered just how my keys produce the sound. The action of my key is that of a lever. My key when pressed becomes a lever which tosself the hammer against the strings. My hammer is then moved by the action, to drop back slightly from the string as my strings can vibrate freely. When you press my key the damper which is raised falls back into place and stops the tone.

Concerning the Pedals

At times you may like to sustain this free vibration and increase the volume of my tone. Then you press the damper pedal, which is sometimes called the soft pedal, or the loud pedal. That lets the felt dampers out of all the strings, allowing them to vibrate in sympathy with my other strings, and giving me the opportunity to bring out many of my rich series of overtones. My extreme upper tones are not included in this damper action, as their shortness allows them to vibrate only briefly, making dampers unnecessary. Soft pedals on grands shift my tone to one side so that the hammers strike only two of the three strings. In uprights my hammers are moved close to the strings when the soft pedal is pressed so that the stroke lacks the usual force.

Between my soft and damper pedals on many pianos is found the sostenuto pedal. A tone must be struck first, then the sostenuto pedal pressed. It will sustain this tone while your fingers are busy with other chords. Most sostenuto pedals affect only the bass.

Contrary to the opinion of many I say that nothing can be done to alter my tone once the key has been struck. Sometimes players raise their fingers about five sixteens of an inch after striking the key, but it cannot be done.

Two main methods of practicing I have held world attention. Leschetizky, of Hungary, taught the importance of strength. Another, Breitner, advocated the use of arm and hand weight. It is difficult to see how any fine playing can result without the development of finger agility, power and independence.

Experimentation goes on to improve me. Electronics have been used to destroy my sound and board, depending. They put on an out put which amplifies a player to sound the volume after the song has been played so that only the earphone can hear the music. Perhaps you have gathered that I am not to me. I respond instantly to the most characteristic demands of modern pianists. Planned by skilled craftsmen in the most unusual materials, Public demand for me shows how well into modern and more homes is taking a lead. All I have come a long way and I have predicted that a nation does well to apply. And I think I'm one of their arts and sciences. The modern pianoforte.
**VIOLIN QUESTIONS**

**Answered by HAROLD BERKLEY**

No questions will be answered in this EUDIE color, accompanied by the full name and address of the inquirer. Only inquiries, or pseudonyms given, will be published.

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expression and self-support. The goal of the music is to provide inspiration for the community.

To provide this inspiration, to make the best music possible, we should realize that the making of music depends upon the sheer technique skill with which performers manage their instruments and their voices. Music is the result of these technical skills—and the technical skills must come first. It seems to me that many teachers lose sight of this. They confuse the inspiration of music with the primary task of teaching people, in the best engineering manner possible, to attain the highest technical skill with the least amount of effort. I am heartily tired of the time-honored choralists that exist in this field of purely technical, or mechanical, approach. We hear that no one system can be the right one, since no two pairs of hands are built alike. We hear repetitions of the "Play it with your nose, as long as it sounds right" story. That doesn't satisfy me! No two pairs of feet are exactly the same, yet we all learn to walk according to the same mechanical principles. And we don't pay fees to an instrumental teacher in the condition of the noes. There is some superior method of playing each instrument, and that is what the student is entitled to be shown. Unless he is shown, he will not make music, "nose" annealing notwithstanding. The teaching of music is another branch of the subject and has nothing to do with the mechanical approach to instrumental techniques. Certainly, if one hopes to become a musician, he must master the literary aspects of his art as well as the mechanics of performance—just as the poet must know literary tradition as well as rules of syntax. But the purpose of, and the approach to, the two fields must be kept separate.

An Important Step

Certainly, there are differences of opinion as to what constitutes the best mechanical procedures. However, my experience has convinced me that there is one best procedure for each instrument. In second place, then, I believe that our music schools should be schools, in the classic sense. Each should represent a cohesive school of thought in the teaching of the various instruments, instead of standing as mere shelters for individual teachers who follow individual ideas and "methods" of their own. We all know the complete bewilderment that results when a student who begins work with the method of Mr. X is suddenly assigned to Mr. Y, after a few years, and has to grope his way into another method. Let us avoid such situations of such general confusion and develop schools, in the true sense of the term.

The first pedagogical step in such a school would be to separate music from the mechanics of playing instruments—not in the time of teaching the two, but in the approach to them. It is not only possible but very beneficial to allow the young student to train his ear to sound, his mind to solfège, and his system to music at the same time that he learns to manage his fingers and his lips. The point is that the teacher should distinguish clearly between the purpose of the two kinds of study. Just as, in school, the teacher gives lessons in arithmetic and in geography without confusing their very different values. Our second step is to arrive at the best considered and most efficient mechanical approach to our instruments. We need to get rid of a confusion of many "methods" and build a sound school of thought. We need to throw off our differences of "method" so that we may give our students those principles that will enable them to approach the sheer mechanics of their playing so naturally, so correctly, so wholesome that "finger work" will endure after lesson days are over, as a foundation for the music-making that enriches later life.

How is this to be done? There are a number of ways! Perhaps we need a National Music Service, comparable to our library service, which will draw upon our greatest artists and induce them to think about teaching! (Artists sometimes forget that they, too, were once young students, eager to be shown the way.) Perhaps we need a series of public discussion forums, where methods could be discussed, reasons explained and demonstrated, and the best systems (or new systems based on the best of many) brought to light, not as represented "methods" but as the soundest means of achieving mechanical skill, and avoiding the mechanical disaster that results from a confusion of "methods." According to the Auer method, for example, the shoulder must never be used to hold the violin—yet one of Auer's most distinguished pupils does use it! In my opinion, one must use the shoulders—along with the collarbone, a natural clamp to keep the violin from slipping. Who is right? Why? Let's prove it! Why cannot that and countless other mechanical questions be discussed, demonstrated, and possibly settled? When a student, a number of us went to hear one of the greatest violinists in the world (never mind who it was!), and noted that the "pointers" of his bow was held out straight, with the least bit of curve. "Ah," we said, "that is the secret of his wonderful tone!" And at once, we began holding our own fingers straight. In later years, I had once sustained an injury to his right hand and could not bend his fingers! Is posture and tone then? Let's prove it! One another desires his pupils to think in the fingers—another "high fingers"—another "low finger action."

I believe that in the sheery mechanical manipulation of every instrument physical principles—not as regimentation important thing is to effect thought on them for all who wish to express them—through talk. Of course, means on the subject shall be accepted as standard. Shall I follow the trumpet technique that blows the instrument lips, or the method that derives most...
The Philosophy of Sound

Choir. But modulation is very limited and variety of harmony must be obtained by different "modus" of arranging the notes of the same scale: A, B, C, D, E, F, G.

The conflict is the old one between the Pythagorean mathematicians and the followers of Aristotle, who insisted that the human ear demands modifications of mathematically altered scales. There is no final answer, because, as Sir James Jeans plaintively remarks in his "Science and Music," we don't yet know what a consonance is, or as Helmholtz observes, harmonic preferences change with different generations. They are changing now again.

All through, up to the dawn of the eighteenth century, pitch-range was measured in string- or wave-lengths by means of the Pythagorean monochord. But after 1700, Joseph Sauveur, born a deaf-mute who learned to speak at the age of seven, but not to hear, worked out the absolute arithmetical values of the frequencies of the low waves. He also, by the way, gave us the word "acoustics," which means listening—something he could not do himself.

There are measurements of pitch-range in terms of both theory and practice, so that both the ear and the ear of the ear will be able to identify the frequencies with which a note occurs. Once electric power, frequency-measurement, pitch-range permitted the measurement of volume range. This very complicated process is best explained by analogy.

Advances in the Electric Age

We all know that if a sound is dropped into a still pool, the waves circle out till they hit the shore. The force with which they strike varies with their size and the amount of pressure behind them. So it is with musical sound waves. A musical sound wave is the pressure of sound waves which are cushioned by the air enclosed in the tube-like vestibule of the ear. Such waves varying in frequency from sixteen to sixteen thousand or more per second, also vary in pressure and size and in pressure that varies in astronomical figures. The units of measurement are in logarithms and are named after the famous Greek mathematician, Archimedes.

The combined measurement of pitch-range and volume-range would greatly have aided Sauveur, Beethoven and Edison for they are now used in measuring loss of hearing and the sensitivity in electric earphones needed to rectify the loss.

Music differs from all the other arts except speech in being invisible and intangible. It came one of the thin air. We have had to fight for knowledge all the way down the centuries, against human prejudices as well as the ineradicability of nature's laws. Out of this knowledge came music, the noblest and most significant of the human struggle for goodness, truth and beauty; and protection against the most murderous means of destroying by land, air, or sea, or by murderously weirded, or even convinced by the familiar Butcher of Berchtesgaden.

The Philosophy of Sound

(Continued from Page 465)

Questions and Answers

(Continued from Page 442)

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Music in New China

(Continued from Page 444)

The profession was quite looked down upon during the past hundred years, still Chinese operas and ballads like Pi Huang and Te Ru drew the largest number of enthusiasts and admirers. Pi Huang, or Ching Chetien, means the Peking tunes, so popular all over the country that practically everybody could sing a few famous lines. Operatic tunes of this type could be heard in teahouses, restaurants, hotels, homes, streets, farms—infact, everywhere; and Milan in Italy is not the only place in the world where there are opera-going and operatic arias while cleaning the streets.

Western music has long stood against "teaching" into China—and it just pours in. The sound film, radio, and phonograph are some of its favorite channels. Many Chinese begin to like Western music better than their own. On the other hand, there are also many who lament the decline of their traditional music is in danger of being superseded by Western music and hold a strong resentment against the latter.

The Singing Movement

Our first attempt in training music teachers began in the establishment of a music department in the Peking Higher Normal University for Women in 1930. We established our first conservatory of music in 1935. According to a study I made, there were, in 1934, one hundred and ten music students in all the educational institutions of college standing. We turned out about an average of thirty music graduates in one year to meet the needs of music teachers in 3,185 secondary schools. Music was a subject that was an ugly and neglected child, and China was slow to awaken to the importance of music education in the new educational scheme.

Like a dash of cold water in the face, the Japanese occupation of Manchuria in 1931 awakened the whole country. Patriotic songs by the hundreds seemed to have been written overnight and they were heard all over the country. They were sung not only in school rooms, but also in streets, villages, tea houses, and theaters during intermission. Arise, Ye Who Refuse to be Bound-shrewd by Nicholai, and Faithful Unto Death, by Mai-hsin and Mengpo were two of the most widely sung. Not very long ago, the Chinese people thought that singing in public was either childish or undignified. The new war songs, however, brought a new understanding of group-singing; they became a real stimulation of patriotism in their expression of youthfulness and cooperation. Governmental officials actually opened their mouths in singing the National Anthem in meetings, and people gradually lost all idea of singing with their grandparents. When China became group-singing conscious.

Singing movements started all over the country practically at the same time. My Y¹-Yung Academy boys' glee club in Peking toured the south in 1934, giving a series of patriotic concerts. We had a Peking fourteen-school-join-a-choir of nearly a thousand voices, giving an open-air concert in front of the Palace of Supreme Harmony in the picturesque Forbidden City in 1935. In 1936, at the request of the National Government, the Yenching University Chorus of Peking, the National Conservatory Chorus of Shanghai, and the Nanjing Songsters gave a three-day choral festival in the newly built People's Assembly Hall in Nanjing.

We have certainly set our battle-cries to music, and we have certainly been singing them with all our hearts. Because, when "indignation fills the heart of our countrymen," and "it has passed what music can endure," as two famous war songs go, singing was found to be the best emotional outlet.

Music underwent a real test in 1937 when the Sino-Japanese war finally broke out. Would people still sing when their houses were bombed, their properties destroyed, and they were forced to flee? Yes, people would, and music stood the test magnificently! Music has been ever more encouraged than hindered in an untimely period when China has put up a most painful loss of lives and lands. The value of music as a great unifying force and in keeping up the morale of the people and soldiers is re-found and music again has its day. I know it because I was in Free China from 1938 to 1944, and I saw with my very eyes and heard with my very ears what happened there in the field of music. I know it because I had the good fortune to participate in many of the musical activities in Free China during these six years.

The Demand for Choral Leaders

Early in 1938, the demand for choral leaders was so high that the Committee on Music Education of the Ministry of Education, the Fighting Musicians, and the Hungking YMCA leaders training classes, had to turn out hundreds of new leaders. Many of our graduates went on to attend singing classes, and many preferred to form public squares, parks, or any other place of assembly, to sing in Sung Ching in no time. Many went to towns and villages and spread the gospel and sang such pieces as make music-teaching positions in elementary or high schools.

Chungking was an over-run town, and many of us had to live out of town and sometimes we had to attend these evening classes due to lack of transportation. Sometimes we had to walk in the rain or climb mountains more than a hundred times. But we were always thought that the hardships of singing were helping us in the immediate future to help thousands to endure the joy of singing to thousands of times. With this high anticipation in mind, the rain became a pleasant enjoyment of a beautiful meal after work.

A second section of this article will appear in a forthcoming issue.
The World of Music

“Music News from Everywhere”

ARTUR BODZINSKI, musical director of the New York Philharmonic-Symphony Orchestra, will make his debut with the orchestra at the Philharmonic Hall on April 26, New York. He will conduct the following program: Chausson, Poème pour orchestre; Tchaikovsky, Symphony No. 5; Scriabin, Prometheus; and Ravel, Daphnis and Chloe.

MISS PAULA LENCHNER, dramatic soprano, at the Cincinnati College of Music, and Miss Eunice Pohl (Mrs. Robert Weiskopf) of Cleveland Heights, Ohio, pianist, were the winners in the finals of the 1945 Biennial Young Artists Auditions of the National Federation of Music Clubs, held in May in New York City. Each will have a solo appearance with the General Motors Symphony of the Air. No winner was declared in the violin classification, but the two finalists, Millicent Burrough, and Robert Rudie, were given awards of two hundred and fifty dollars each.

IRENE DUNNE, famous stage and screen actress, and Edward Johnson, General Manager of the Metropolitan Opera Association, were awarded honorary degrees of Doctor of Music at the seventy-eighth annual commencement exercises of the Chicago Musical College.

THE UNIVERSITY OF TEXAS Music Educators two-day conference to be held in Austin, August 15-17, will have eight leading music educators from various parts of the country as guest lecturers. They will include Noble Cain of Chicago; Charles B. Righer of the University of Iowa; L. Bruce Jones, Little Rock, Arkansas; Dr. Jacob Klawasser, Syracuse University; John Keen, University of Texas; Donald Schad, Director of Public Schools; Mrs. Sadie Rafferty, Evanston, Illinois; Miss Murlon Fagg, Dallas, Texas; and Dr. Lena Milam, Beaumont, Texas.

The BACH-MOZART FESTIVAL, being presented at Tanglewood, Lenox, Massachusetts, under Serge Koussevitzky, on three consecutive week-ends beginning July 28 and closing August 12, has among its soloists Alexander Borovsky, Alexander Bratlowski, Robert Casadesus, Lukas Foss, Abram Chasins, and Constance Keene, piano; William Kroll and Richard Stempel, violin; and Fernand Gillet, oboe.

“MUSIC IN INDUSTRY” was the subject of three round-table discussions during June at the Institute of Musical Art, New York City. The conference was directed by Wheeler Becker, conductor, former head music consultant of the War Production Board in Washington. Such problems as program making, use of employees’ questionnaires, transcriptions, recordings, labor relations, and mechanical improvements were discussed.

PAUL HINDEMITH received the honorary degree of Doctor of Music from the Philadelphia Musical Academy at the commencement exercises in June.

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“FORWARD MARCH WITH MUSIC”

AUGUST, 1945
Bobby stared at the portrait of Beethoven that hung on the wall above the piano. Then he turned to his Uncle John who was in the room with him. "Uncle John, in all the pictures of Beethoven I've seen, he appears to be frowning. Was he always so very serious? Didn't he ever laugh and have fun?"

"Of course he did, Bob. Although Beethoven's life was far from happy owing to family troubles and his deafness, he was, like most of our great composers, fun-loving, and enjoyed jokes and pranks. This lighter side of Beethoven's life is reflected in many of his pieces. Take, for instance, his great *Rondo a Capriccio*, Op. 129. Across the manuscript of this piece Beethoven wrote: ' Fury over the loss of a single penny.' While listening to this music, one can almost see the Master rummaging through his papers and searching under his table and chair for the lost penny. This is truly a 'fun piece.'"

"I think that's a great idea, Uncle John, calling it a 'fun' piece. Bach always looks so dignified in his pictures, but I suppose he, too, wrote 'fun' pieces?"

"He certainly did, Bob, as you must agree if you think of all the lively dances Bach has left us. Who can hear the Gigue from Bach's 'Fifth French Suite' and not have his feet tapping the floor in time to its rollicking rhythm? This piece is positively a glock-chaser!"

"Just consider, Bob, how much sparkling fun is waiting for us behind such general titles as Allegro, Presto, Vivace. This would include movements from many sonatas and symphonies. Scarlatti has given us many 'fun' pieces. So has Handel, in such numbers as the Hornpipe from his suite called 'The Water Music.' But it is to genius 'Papa' Haydn that we are indebted for the greatest amount of fun in music. We have only to think of the lively movements of his sonata and symphonies to realize that."

"I like Haydn's music, Uncle John. Especially his 'Toy Symphony,' his 'Clock Symphony,' which always reminds me of a clock store, and the 'Surprise Symphony.'"

"In the 'Surprise Symphony,' Bob, you will recall that during the slow movement there is a sudden crash in the music. This is Haydn's 'surprise,' to wake up those who may be dozing instead of listening to the music! Such was Haydn's sense of humor! When I was a young man, Bob, I attended the piano class of a well-known teacher. I recall one session in particular. A girl played the Schumann *Papillons* for us. She played well, with good tone, good rhythm, yet, somehow, the Schumann pieces did not 'click.' Our teacher asked me what was wrong with the girl's interpretation of the music. 'Why, I said, 'I think she plays them too seriously.' 'That is just it,' our teacher said. Then he turned to the girl at the piano. You must have more fun while playing those charming pieces. Bring out the carnival spirit of the music.' That advice could be given to a great many students, Bob, who seem to think that because a piece was written by a great composer, it must be played seriously. If the music suggests fun, then by all means make others share it while you play. That is what the composer would want."

"I guess there must be a great many modern 'fun' pieces," Bobby suggested. "Would you call Humeresques 'fun' pieces, Uncle John?"

"Some of them are, Bobby. But those of Rachmaninoff, Dvorak, Grieg and Tchaikovsky are tinged with melancholy, as though the composers were reminding us that life is not all fun! However, a great many of our modern composers have given us many genuine 'fun' pieces. There are Debussy's *Minstrels*, and his *General Laveine*, Eccentrique, a musical portrait of a well-known clove of Debussy's time; St. Saen's 'Carnival of Animals'; the popular symphonic piece 'The Sorcerer's Apprentice' by Dukas, which describes the havoc wrought by the Apprentice who tries to work magic during his master's (Continued on next page)"
Junior Etude Contest

The Junior Etude Contest will award three attractive prizes each month for the neatest and best essays or and for essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years old; 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 Etude. The thirty best contributors will receive honor mention.

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

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia (1), Pa. by the 22nd of August. Results of contest will appear in November. There is no essay contest this month. Puzzle appears elsewhere on this page.

Honor Mention for Jumbled Composers' Puzzle:

Mathias Louis Goodman; Martha Jane Burkhart; Carl R. Burt; June Mandel; Viola Everett; Ruth Eileen Godwin; Donald Reck; Dorothy Wrecker; Bela Woods; Doris Louise Richard; Anne Biggus; Margaret Bradt; Paula Roberts; Maya Petry; Maria Johnson; Elizabeth Gibson; Jimmy Keene; Betty Maier; Mary Louise Keene; H. M. Delage; Jr.; Frances Norriss; Barbara Jane Pend; Jack Pettit; Kenneth Lowe; Louis Trachtenberg; Story; Louis Becker; Donald Hunsberger; Smith; Lewis Krohe; Donald Bakes; Emma Allard; James McKelvy; Doris Borner; Willa Hunsberger; Joan Treuer; Jack; Malaylyn Terwilliger; Betty Jo Hewitt; Donald Roeder; Jane Flaten; Mary Ellen Mathews; Margaret Bearden; Mary Lee Graham; Margarette Wiltsee; Marlene Rieder; Freda Gildone; Margaret Lamb; Zona Gogel; Laura Peck; Florence Pils; William E. Moultrie.

Honor Mention for Favorite Composition Essays:

Amy Rosenburg; Margaret Goodman; Faye Helms; Carol Sevold; Alice Adel French; Helen; Carolyn Stoll; Marka London; Laura Peck; Norman Stoll; Janet Johnson; Carol Kreny; Mary Helen Tad; Jane Allard; Janis McKelvy; Doris Johnson; Willa Hunsberger; Joan Treuer; Jack; Malaylyn Terwilliger; Betty Jo Hewitt; Donald Roeder; Jane Flaten; Mary Ellen Mathews; Margaret Bearden; Mary Lee Graham; Margarette Wiltsee; Marlene Rieder; Freda Gildone; Margaret Lamb; Zona Gogel; Laura Peck; Florence Pils; William E. Moultrie.

Letter Box

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

Dear Junior Etude,

I belong to our school orchestra and started lessons which I was seven. I have played on the violin for five or more times and hope to continue playing it. I would love to receive mail from other music lovers.

From your friend,

JEANETTE ZUMBRUNN (Age 12), Massachusetts

Dear Junior Etude,

My sister taught me to play the piano when I was seven. I also play the piano and am looking forward to playing the xylophone. I play the piano and consider it very much a skill. I would love to see my piano in person at your concert. From your friend,

MARY CHRISTIAN (Age 11), Missouri

Prize Winners for May Jumbled Composers' Puzzle:

Class A, Adeline Niclaus (Age 17), New Jersey;
Class B, Beverly Brehm (Age 14), Michigan;
Class C, Zona Gogel (Age 11), Oklahoma.

Add the note values and subtract the rest values. What is the answer?

Prize Winners for Favorite Composition Essay:

Class A, Mary Brown (Age 17), Wisconsin;
Class B, Burton Pike (Age 14), Massachusetts;
Class C, Mary Jane Austin (Age 11), Virginia.

Arithmetic Puzzle

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BUY WAR BONDS AND STAMPS FOR VICTORY

AUGUST, 1945

FORWARD MARCH WITH MUSIC
THE COVER FOR THIS MONTH—Our cover for this month with all of its fanciful appeal might well be entitled “A Summer Serenade.”

It is the work of a young lady studying art at the Philadelphia Museum School of Industrial Art. Students of this school were invited by The Ernie to participate in a contest in which students competed only against their fellow students. This cover was awarded third prize by the judges of the contest.

This whimsical personification of insects made to fill the summer air with their sounds is a water color painting, and the promising young lady from whose brush it was brought forth is Miss Dolly Morgan, 5034 Hazel Avenue, Philadelphia 48, Pa.

THE IMPORTANT "NOW" ON NEXT SEASON’S MUSIC—When Theodore Presser founded the business bearing his name he was motivated by a sincere desire to provide music teachers and other active music workers with better opportunities and more comprehensive training. The need for such training was evidenced by the fact that by 1883 there were only a few metropolitan centers between New York and Chicago where institutions of higher education had already established music departments. This need for instruction in music such as will cover demands from teachers, students, and sincere lovers of music is more pressing now than it was in 1883, and about 70% of the entire population of the United States without a retail establishment handling such music publications in any of the retail shopping districts to which those in this 70% of our population are accustomed to going. This condition indicates how far-sighted Mr. Presser showed himself in his life-time in setting up a business providing a direct mail service and specializing in educational music for teachers and others in the music profession. Mr. Presser himself had been a music teacher for years, and this was an important factor in his establishing and perfectly coordinating the mass mail service to music teachers including liberal examination privileges. These examination privileges help teachers particularly in gathering together music to meet their needs for the start of each season.

It may seem early to talk about music needs for the beginning of next season, but just as the success of our armies in Europe has proved correct that well in advance is a very important thing, so in civilian life it is particularly important in these days when stock and help along the way make it impossible to give satisfactory service to those who wait until almost the day of their needs before ordering music.

Every teacher of music not already acquainted with the examination privileges offered by the Lottie Ellsworth Co. (Philadelphia 1, Pa.) and the Early Order Plan sponsored by this company should write immediately for detailed information. The Early Order Plan can be used as a first step toward arranging to have an ample supply of music on hand ready for a good start of the next teaching season. Under the Early Order Plan this can be done without any immediate cash outlay.

PUBLISHER'S NOTES
A Monthly Bulletin of Interest to all Music Lovers

August 1945

ADVANCE OF PUBLICATION OFFERS
All of the books in this list are in preparation for publication. The low Advance Offer Cash Price applies only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

CHORAL PRELUDES FOR THE ORGAN by Johann Sebastian Bach, Compiled, Rev., and, Edited by Edwin Arthur Kruts. Mr. Krut's fine editorial work on Bach's famous Preludes and Fugues for the Organ, available in the Presser Catalogue, has established his authority on the music of the Leipzig Cantor. Now we are pleased to offer this volume as a forthcoming addition to the same series, the beautiful CHORAL PRELUDES FOR THE ORGAN as prepared by the same distinguished musician.

These fine works are among the supreme in all music. In this new edition their descriptive content will be apparent by and means of the interesting registration of the editor and provided along with new pedaling and fingering. The eighteenth Choral Preludes between the covers of this book will include: Liederfest, wir sind hier; Alle Menschen massenses sterben; Ich ruf' zu dir, Herr Jesu Christ; In dulci jubilo; In dir ist Freude; and Herzlich that mich vertagen.

While this book is being prepared an offer is given with another offer of the special Advance of Publication cash price of 50 cents, postpaid.

LAWRENCE KEATING’S SECOND JUNIOR CHORI BOOK—This collection is designed after LAWRENCE KEATING’S JUNIOR CHORI BOOK, and contains original compositions by the author and settings of hymns by Bach, Beethoven, Brahms, Franck, Gounod, Grieg, Haydn, Mendelssohn, Mozart and Schubert. The books provide appropriate verses for church services.

This book may be effectively used by girls alone, by treble voice choirs, with boys with untrained voices, or by women’s voices. A third edition may be ordered now at the Advance of Publication cash price 25 cents, postpaid.

ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS by Clarence Kohlmann—For some time pianists have enjoyed Mr. Kohlmann’s arrangements of hymns and gospel songs. Now organists are to enjoy the same benefits. The twenty transcriptions of popular hymns in this volume have been chosen from the same adaptations which attracted widespread attention during the years when Mr. Kohlmann played them at the famous summer services at the Auditorium in Ocean Grove, New Jersey.

Since almost the original hymn keys have been retained, the transcriptions may be used to accompany congregational singing. They are also suitable for use as instrumental background music and as instrumental solos. The arrangements are in good taste and retain the true spirit of the original hymns. Due musical embellishments have been placed in the hands of the arranger who has enjoyed playing these transcriptions.

Since the book is certain to have an enthusiastic reception, the alert organist will place an order now for a single copy at the special Advance of Publication cash price of 50 cents, postpaid.

THemes from the Orchestral Repertory for Piano, Compiled by Henry Levine—This is a thoroughly new and original work arranged and compiled by Henry Levine. Pianists everywhere already have enjoyed THEMES FROM THE GREAT PIANO CONCERTOS; THEMES FROM THE GREAT SYMPHONIES and THEMES FROM THE GREAT OPERAS. For his new book Mr. Levine has selected suites, overtures and tone poems of leading orchestral composers. Seven of these have been so arranged: Air, from Suite No. 3 in D by Bach; Themes from the Sorcerer’s Apprentice by Debussy; Prelude to the Afternoon of a Faun; from Romántico Rhapsody No. 1 by Enescu; Noces for String Quartet by Shostakovich; Theme from Les Preludes by Liszt; and St-SAINT’s Danse Macabre. Some of the other selections are Grieg’s In The Hall of the Mountain King; Two Themes from “Chelevarade” by Rimsky-Korsakov; Song of the Moldans by Smetana, and Tchaikovsky’s Waltz from “Serenade.” The arrangements are slightly more advanced than the earlier volumes, some running to fifth and sixth grade. All have been carefully arranged, phrased and edited.

A copy of this new work may be assured by placing your order now at the Advance of Publication cash price 40 cents, postpaid. Sale of the book is confined to the United States and its possessions.

The World’s Great Waltzes, Arranged for Piano by Stanford King—The average pianist of third grade ability will thrill with these delightful arrangements of famous waltz melodies. Each arrangement has been made with careful detail to editing, thus retaining the rhythm and melodic charm of the original.

Included in this collection are: A Waltz Dream, by Oskar Strauss; My Treasure The Schoenfer by Waltdette; Dance of the Romanov by Johann Strauss; One of the Beautiful for Piano by Jules Wan; and Tales of the Vienna Woods.

A single copy of this album may be ordered now at a special Advance of Payment price of 60 cents, postpaid. The sale, however, is limited to the United States and its possessions.

CLASSIC AND FOLK MELODIES in the Edited and Arranged by Charles Kranes—This was usually used for people who had attached some proficiency on another instrument, such as the violin, easy major. Each of the works in this series has been carefully adapted from some simple means of presentation, with even the most primitive instrument, there being increasing demand for playing pieces in this low instrument. Charles Kranes, presents a educator, who, especially to those for which he has adapted this collection of the compositions of Bach, Mozart, and Bach, of French, Bohemian and Dutch, and tunes of the countries in which he has attended these practice materials with great affection in elementary and in his attempt to make accessible to them the melodic character and attractiveness of these melodies. In advance single copies of the book at the special price.

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SINGING CHILDREN OF THE CHURCH.
Sacred Choruses for Unison and Two-Part Junior Choir, by Rob Roy Peery. The well-known Young People's Chorus (B.A.B.) by Rob Roy Peery has become such an established success with choir directors and singers that it has been deemed advisable to publish a similar book for unison and two-part junior choirs by the same composer and arranger. With contents suitable for use throughout the year, this collection will be known as Singing Children of the Church.

Dr. Peery's new book will be made up of some twenty original compositions and arrangements. Four general anthems, Come Ye Children, Sweetly Sing; Save Us! Jesus Loves Me; and All Things Beautiful and Fair are among the original numbers, which also include an anthem for the opening of the service and a setting of a popular hymn. In addition to these, the book contains two sets of anthems, each set consisting of four anthems, one for Lent, Palm Sunday, Easter, and Christmas. Newly harmonized settings of For You I Am Praying; My Jesus, I Love Thee; Saviour of the Nations; and We're Marching to Zion; and the Twelfth Century hymn, Beautiful Saviour, in F. Melius Christiansen's fine harmonization, are among the arrangements. In advance of its appearance from the press, a single copy of Singing Children of the Church can be purchased at the special cash price of 25 cents, postpaid.

PEER GYNT, by Edward Grega. A Story with Music for Piano, Arranged by Ada Richter. To those acquainted with Mrs. Richter's presentation of Tchaikovsky's Nutcracker Suite, these Saint-Saëns with Mozart, no description of this new book is necessary. For those not familiar with them, it will suffice to say that this is a condensed version of this composer's music, for which the student would study the music. It is offered in story form for young, and thoroughtext are excerpts of Grieg's familiar melodies brought within the playing capabilities of third grade piano pupils. In advance of publication a single copy of this book may be ordered at the special introductory cash price, 30 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITH DRAWN. Because of the wide acceptance by teachers of the first two parts of Ada Richter's piano course for young children, the demand for the off-the-press copies of these books are placed on the market this month has been exceptionally heavy. Teachers will be glad to know that copies now are ready, delivery to advance subscribers is, as custom, the special subscribers' service is hereby withdrawn and copies may be obtained from your local dealer or from the publishers, Miss P. Robinson, Part Three by Ada Richter covers all necessary instructional material for the second year of study and may be used either for private or class teaching. Published in the upright form, as most sheet music numbers and books, it is more comprehensive than Parts 1 and 2 of the course, each of which covers just half a year's study. Price, 75 cents.

Twelve famous songs arranged for piano. This collection undoubtedly will win the success warranted by its outstanding character, with the very best in training materials made available to pupils in various grades.

MOTHER NATURE WINS. An Operetta in Two Acts for Children, Libretto by Mac Graham Shakeshaun, Music by Annael S. Walker.—In Mother Nature Wins, direktors will readily find the answer to their search for a fascinating children's two-part operetta. The dialogue is clever: the titles are entertaining; and the songs are on the proper achievement level for children from five to fifteen. It is flexible as to the time of performance and the number of participants. Complete directions for costuming and staging are given.

The story tells of the struggle of King Winter for permanent rule of the earth. Mother Nature's helps King Winter into the Prince of Spring, who blesses the earth with a glorious springtime when love comes to him. Children from kindergarten through sixth grade can fulfill the requirements of the cast. There are six main characters, five of whom must be capable of singing easy solos. A Chorus of Trees and a group of dancers round out the cast.

MOTHER NATURE WINS will please director, cast, and audience alike. To benefit by the advance of publication offer, send 30 cents now. The operetta will be forwarded, postpaid, when published.

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Barnace Frost
Helpful Hints for a Better Band
(Continued from Page 458)

we were accomplishing. The complete composition, they felt, was truly their song.

A hand conductor can do wonders with hislimited material, but he must depend on his runners and his reserves, the other members of his group to develop his potentials into realities. It is hoped that the methods and hints which have prepared for teachers will enable another hand instructor to share in at least a portion of that success with his own band.

The Place of Music in Military Hospitals
(Continued from Page 468)

soon as possible, the patients should be encouraged to sing familiar songs. For here, as in no other situation, patient participation is of the greatest value. It is imperative that the psychiatrist be familiar with the system before entering the service, and those who have studied it indifferently may want to take it up again as they would renew old friendships. There is no problem with such patients. But what of those boys who for the first time in their lives may want to learn to "play a little," or, as they so frequently put it, want to learn to play two or three chords. Since the Army cannot provide enough instructors, much of the teaching will be done by the American Red Cross, the Gray Ladies, and instructors who are willing to devote time and effort to it. Therefore it is strongly urged that such individuals consult with teachers who specialize in short practical courses, and even with the "Twelve Easy Lessons" type of instructor. If it is not practical, they should purchase and study some of the latest books on this method.

Most of our young patients do not intend to become musicians. They want to learn to play a few modern tunes that they like on some instrument. A book called, "Easy Down and Play," which was developed by the Army Air Forces is ideal for this purpose. However, the boys learn much faster if a teacher is available.

In addition to the piano and other well-known instruments, there are many small instruments such as the recording horn, violin, mandolin, and concertina which are easy to learn, and which are ideal for group participation. A qualified teacher of the standard instruments can quickly learn to play and teach these little instruments. The teacher should foster and encourage group playing, and should organize small orchestras or ensembles made up of these novelties. As before, it is strongly urged that teachers utilize modern instruction books such as are provided by the Army.

The field for an instructor with a bit of patience and a pleasing personality is almost unlimited for teaching these patients. And while there is no money in it, it can do much good for the thousands of our sick and wounded boys. In addition, it will surely bring about a new dimension of the part that music plays in our American way of living.

Adult Beginners Want To Learn
(Continued from Page 466)

Front March with Music

Band Questions Answered
by William D. Reveli

Information on Cutting Oboe Reed

Q. Will you kindly favor this library with the names of some texts providing information on the art of cutting oboe reeds?

A. I suggest that you obtain the following books: (1) "The Study of the Oboe," by William D. Pich; (2) "How to Make Double Reeds," by Joseph Astley. I am sure you will find both of these books very helpful. They may be procured through the publishers of The Etude.

Opportunities for the Saxophonist

Q. I am sixteen years old and am definitely interested in the musical career. I play alto saxophone and understand that it is not included in the regular symphonic orchestra instrumentation. What are the opportunities in the field of radio or for a soloist? I use a slight soprano. Is tenor alto recommended? Recently I received a rating of highly superior at our state contest.—P. S. Kansas.

A. The opportunities for a career as a saxophonist are bright in the field of dance band, radio, and solo performance. In any group, the saxophone, if properly trained and prepared to meet the competition you are certain to encounter. Why don't you seek the advice of some well-known saxophonist as to your qualifications as a performer? The vibrauto, if properly employed, is a definite asset to your tone.

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Norwegian Peasant Wedding
Fountains of Versailles
Carnival in Vienna

A sophisticated, modern composition with full, rich harmonies and the unescapable lift of the Viennese waltz rhythm.

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New Wine in Grinzing
Moonlight Madness
Rainbow Bubbles

Beneath an Arabian Moon
Norwegian Peasant Wedding
Fountains of Versailles
Carnival in Vienna

The wistful yet gracious quality of this waltz fantasy cannot be described. As perfume quickens a treasured memory, so does this lovely music stir thoughts of gallant, happy days now gone. Like a dream that lingers on, with quiet resignation it sings its haunting melody more and more into one's consciousness.

Published for:
PIANO SOLO ............... .60
VOICE AND PIANO ......... .60
VIOLIN (or Cello) AND PIANO .75
ORCHESTRA ................ 1.50

Recorded by Benny Goodman's Orchestra
(Columbia Record No. 35594)

New Wine in Grinzing
Moonlight Madness
Rainbow Bubbles
Because of falling in love with someone!

And thus to America came Victor Herbert—on his honeymoon!—bringing with him the talent for such gay operettas as *Naughty Marietta,* *Babes in Toyland,* and many another musical masterpiece which brought joy to the world and credit to American music.

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