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James Francis Cooke

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THE AMERICAN PREMIERE of the March for Victory, Op. 99, by Prokofieff, was conducted by Serge Koussievitsky in Madison Square Garden on May 31. It was played by the Infantry Combat Band at a "Salute to the GI's of the United Nations," sponsored by the National Council of American-Soviet Friendship.

FIRST LIEUT. WILLIAM A. BUHRREN of Pittsburgh, Pennsylvania, now with a Quarter-master Corps depot attached to the Eighth Air Force's 389th Bomb Group in England, recently conducted a performance of Handel's "Messiah" in an old historic church in Norwich. For over a year he has been guest conductor of the Norwich Philharmonic Orchestra and Chorus. Lieutent Buhrren was formerly organist and choirmaster of St. John's Lutheran Church in Grove City, Ohio.

MME. MARGARET MATZENAUER, for twenty years a leading contributor to the Metropolitan Opera Association, is conducting a master class at the New England Conservatory of Music, in the art of singing, style, and interpretation. The class opened on June 27 and will close on August 7.

THE MUSIC FESTIVAL, given in Philadelphia on June 1, at the huge Municipal Stadium seating 120,000 people, was a pronounced success as a massed public event. The Festival was promoted by The Philadelphia Inquirer. Among the organizations participating were the Philadelphia Orchestra, the All-High School Chorus of Philadelphia, the Philadelphia La Scala Opera Ballet, the Westminster Choir, the Philadelphia Catholic High School Girls' Chorus, the Philadelphia Suburban Chorus, Mummer's String Bands, the United States Marine Band, and Clarence Fuhrman's KYW Orchestra. James Caughey, popular moving picture actor, was brought from Hollywood to act as master of ceremonies. Prominent soloists included Oscar Levant and James Melton.

WILLIAM CHARLES MACFARLANE, widely known organist and composer, more generally called Will C. Macfarlane, died May 12 in North Conway, New Hampshire, at the age of 74. Mr. Macfarlane was the composer of many architecturally sacred music, and formerly was organist of several leading churches in New York City. He was born in London and was brought to New York at the age of four. His musical training was received in New York City. From 1898 to 1912 he was organist at Temple Emanuel, and from 1900 to 1912 he was organist and musical director at St. Thomas' Episcopal Church. From 1912 to 1919 he was municipal organist in Portland, Maine. Mr. Macfarlane was a founder of the American Guild of Organists. Among his many works, several of which won prizes, one of the most widely used is the cantata, "The Message of the Cross."
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MICROSCOPE

Voice Questions Answered
Dr. Nicholas Doubt 407

Organ and Choir Questions Answered
Dr. Henry S. Fry 469

Violin Questions Answered
Harold Berkley 411

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"FORWARD MARCH WITH MUSIC"
A Great American Musical Ideal

The Splendid Record of The Edward MacDowell Association at Peterborough, New Hampshire, in Fostering the Productions of Representative American Creative Workers

MATERIAL MONUMENTS to Man are notoriously fragile in the eyes of the centuries. Our planet is littered with the rubble of temples, obelisks, victory columns, triumphal arches, and statues put up with the hope of perpetuating the memory of some popular hero. Some day even the mighty pyramids of Cheops, now over five thousand years old, may pass away like the noble monuments of splendid Coventry, wonderful Lenin-grad, ancient Aix-la-Chapelle, and lovely Budapest, which the Nazi vandals under Hitler have chosen to obliterate, as the vandals under the cruel Genseric put an end to what was left of proud, ancient Carthage. Only the spirit, the immortal soul embodied in the creative miracles of the great masters, really survives. The masterly productions of the great philosophers, famous writers, eminent painters, distinguished scientists, world-famed musicians, the Socrates, the Goethes, the Herbert Spencer’s, the Shakespeare’s, the Molières, the Lope de Vega’s, the Raphael’s, the Velasquez, the Rembrandts, the Newtons, the Edisons, the Einsteins, the Palestrinas, the Bachs, and the Beethoven’s have left monuments of the spirit which will outlast granite, steel, and bronze. There is something especially wonderful about music, in that when the work of a great master is played, the very spirit of the creator is resurrected by the mystic fabric of tonal vibrations. The great soul is brought to life through means of the monument he himself erected. No war, no earthquake, no fire, no flood, no disaster can destroy a great musical masterpiece once it is given to the world.

In 1907 the loyal and able wife of America’s most distinguished composer, Edward MacDowell, announced the establishment of an Association that was to become the finest imaginable plan to preserve the spirit of the master. It was an ideal which her husband, during the better part of his life, had longed to see established. When he passed to the Great Beyond on January 23, 1908, Edward MacDowell and his wife, Marian Nevins MacDowell, owned a deserted farm of one hundred acres in which, in his last working years, he found a blessed refuge from the world, where he might dream and work in the glorious surroundings of the inspiring climate of New Hampshire. There, in a tiny woodland cabin in the forest eternal, he created many of his finest works: the “Norse” and “Keltic” Sonatas, the “New England Idylls,” and the “Fireside Tales.” Since then, the famous log cabin has become a shrine for thousands of music lovers. Mrs. MacDowell had promised her husband that she would carry out his dream to give the creative workers of America a haven to which they might retire as did the master, and bring into being new and exalting compositions which would be more enduring than any other kind of monument.

Mrs. MacDowell was then fifty-one, and she started out bravely to accomplish one of the finest pieces of idealism in the history of Art. The Mendelssohn Club of New York, which MacDowell had conducted for years, turned over a fund of thirty thousand dollars to the project. This was a splendid start. Mrs. MacDowell and her friends organized a corporation to expand the movement, but it is largely due to her amazing enthusiasm and labors that the MacDowell Colony during these years has been able to continue to exist and further the production of art works by creators who have enjoyed the benefits of residence there. She traveled the length and breadth of the country, soliciting the aid of men and women of vision who saw this splendid project as a positive art asset to America. Through personal approach and countless lecture-recitals of her husband’s works, she has turned over to the Association more than ninety thousand dollars. The music clubs of America have always supported the Colony generously. In addition to this, many of the finest American men and women of affairs, who value idealism, have made splendid contributions of time and money.

There are nine fine buildings and twenty-four studios in these spacious acres. The Colony is not a school, not a vacation resort. It is distinctly a place for creative work. Only creative artists (musicians, painters, sculptors, poets, writers, and dramatists) are eligible. The fortunate creators who are permitted for a period to become residents of this art retreat are carefully selected by capable critics from those...
Hawaii's "Other" Music

by Otto Janssen

Those who think of Hawaii, from a musical standpoint, exclusively in terms of steel guitars and the little-grass-shack type of melodies would receive a surprise were they to set foot on America's Mid-Pacific Territory today. The steel guitars and "hula" rhythms are still there, of course, and flourishing, but they constitute only one side of the picture.

The other side is exemplified by the Honolulu Symphony Orchestra, the Honolulu Academy of Arts, the Central Pacific String Quartet, the numerous outstanding artists (Yehudi Menuhin and Guido Salmaggi, for example) who have been performing before overflow audiences during their visits to the Territory.

A partial survey by one of the Honolulu music critics showed that a score or more of professional musicians from mainland musical organizations now occupy chairs in the Honolulu Symphony.

The names include two former members of the Cincinnati Symphony—Arthur D. Gault, USNR, mus. 2nd class, oboe; and Harry H. Meuser, mus. 2nd. class, bassoon; three former members of the Portland, Oregon, symphonic organizations—Lt. Lynn Stewart, USNR, French horn; Charles V. Himman, boatswain's mate, 2nd class; Cpl. John R. Kruse, string bass; a former member of Stokowski's American Youth Orchestra and the Indianapolis symphonic organization, First Lt. Harold Limonick, string bass.

Many "little" and "junior" symphonies, civic orchestras, and other groups devoted to serious music are represented, for example: Sgt. Joseph M. Benhold, French horn, and Tech. Sgt. Lawrence Pianas, violin, of the U.S. Navy; Civic Orchestra; Bruce Sedley, violin, Santa Fe Symphony; Staff Sgt. Robert W. Kopper, violin, Chicago and Aurora; Illinois, orchestra; Sg.t. Thomas Flack of the Los Angeles Junior and Fresno City symphonic groups.

Conductor Hart recently commented that the Islands "overflow with so much musical talent that we could have two symphony orchestras here!"

The Honolulu Symphony probably can lay claim to being one of the most diversified and cosmopolitan organizations of its kind in the world. In addition to the admixture of civilians and servicemen in its ranks, one finds musicians of a dozen racial strains playing side by side—Chinese, Portuguese, Japanese, native Hawaiians, to name but a few. Conductor Hart himself is British by birth. The universality of the language of music is no better demonstrated than in Hawaii.

Other Agencies

The Honolulu Academy of Arts also has done a great deal, particularly since the war began, to bring good music to the public. The recitals and concerts arranged by Academy Director Edgar Schenck invariably attract capacity crowds. Plantation workers and business executives vie with each other for the prized seats and the prized standing room.

The Central Pacific String Quartet is a war-born organization of musicians-in-uniform which has scored a remarkable success in Hawaii. The group is composed of Dr. F. B. Schultze, formerly of the Philadelphia Orchestra and the New York Philharmonic; Loy Jones, violinist, formerly of the Cleveland Symphony; John H. McMillan, violoncellist, formerly with Stokowski's Youth Orchestra, and Albert Collins, violinist, a graduate of Julliard, and Yale Music Conservatory.

For those whose taste runs to band music, there is the renowned Royal Hawaiian Band, an organization which began its career when kings and queens ruled the "Pacific Paradise" and which has been entertaining the islanders through the days of the monarchy, the provisional government, the Republic and now the U.S. Territory.

Hawaii recently took time out from its war duties to honor the memory of the Band's founder, Captain Henri Berger. According to historical accounts, King Kalakaua heard the band of an Austrian warship which visited the Islands in 1866 and was so impressed that he appealed to Emperor Wilhelm I to send a musician to organize a royal band in Hawaii. Berger, assistant leader of the Prussian Garde Musik-Corps, was selected. He arrived in 1872, became a citizen of the Islands, and (Continued on Page 410)
Chopin As a Teacher of Pianoforte
The Great Master Taught Regularly Four and Five Hours Daily

by Maurice Dumesnil
Concert Pianist, Conductor, and Author

CHOPIN AT HIS PRIME

This portrait by the Dutch-born French painter, Ary Scheffer, is generally looked upon as a picture of the master at the height of his career.

respective dwellings were at numbers five and nine. Here nothing has been altered, the past lingerings, and Time takes us back one hundred years.

By a curious coincidence, both of the great composers who precipitated such a tremendous evolution in the art of pianistic writing, Chopin (1810-1849) and Debussy (1862-1918), at one time thought of publishing a "Pianoforte Method." It is regrettable that these projects never materialized, for both might thus have provided us with many precious interpretative clues. Tradition, however, has made up for part of the loss, and when handed down through direct channels it is of inestimable value.

A Much-Sought Teacher

Considering the phenomenal popularity which Chopin's music has now reached, it seems unbelievable that during his lifetime it should have failed to secure for him a decent income. Still such was the case, and it was not for the lessons which Chopin gave at which he reasonably high fee of twenty francs he might have known poverty, or given up music altogether. It was Prince Valentin Radziwill who was responsible for Chopin's pedagogic success. One day as the latter strolled along the boulevards, his mind troubled over financial problems, the Prince stopped him, inquired about his life, and on hearing of the young musician's difficulties, took him to a musicale given in the salons of a wealthy and titled family. From then on Chopin's worries were over; the doors of cosmopolitan society opened themselves wide and requests for lessons came in ever-growing numbers. To these lessons Chopin devoted four or five hours every day and his students were divided into two categories: the professionals, and the amateurs. Several of the former have brought to us many interesting and instructive recollections; George Mathias, for instance, who studied with Chopin from 1839 to 1844 and became professor at the Conservatoire National de Paris, gave to Isidore Philipp this enlightening description of his master:

"I remember Chopin very well, his somewhat reluctant, hesitating demeanor, his gracious, almost feminine attitude, his air of supreme distinction, his shoulders raised and slightly padded, in true Polish fashion. I see Chopin standing with his back to the fire place, I see his face with its delicate features of a pure design, his small, clear eyes always shining and transparent, his mouth opened glistening teeth, his smile which had an aura that could not be described, his expression when he looked at you, and his eyes always gazing at you in a way that could not be explained: how perfectly he was the man of his music! I remember Chopin during a lesson, his 'very good, my angel' when it went well, and his hands grasping his hair when it went badly. Once he even broke a chair in front of me; it was one of those chairs with rash bottom seat, such as one still saw in many artists' studios.

"Chopin's words were as eloquent as his music, and he remained a poet whilst giving a lesson. I remember a word of his as I reached a certain spot in Weber's A-flat major Sonata: 'An angel passes in the sky ...' As to his famous rubato, it was comparable to the way in which an orator accelerates or slows up his diction, raises or lowers his voice according to the meaning and expression of certain phases of his speech. The rubato is a shading of motion; when there was anticipation and retard, agitation and calm; but how discriminating one must be in its use, and how often do we hear music by Chopin, we are too frequently disturbed by an excessive application of this rubato, put in the wrong places at the wrong time. This is a widespread defect among amateurs and, it must be said, among many artists as well. Have you ever seen, in the amusement parks, those mirrors which reflect your face completely distorted? Musically speaking, an exaggerated rubato is like that!

"Another important point: Chopin often asked that there should be a strict maintenance of the tempo in the accompaniment played by one hand, while the other hand playing the melody may indulge in a freedom of expression extending to a slight alteration of the tempo. This is quite feasible; it is a question of compensations which re-establish the balance. In Weber's music, for instance, Chopin recommended that way of playing, and he often exacted it from pupils who played the A-flat major Sonata, or the Concerto:"

Chopin's Hand Position

Chopin showed great concern regarding a good position of the hand, and the refinement of the touch. He advised his students to begin their daily practice by playing the B major scale, and in order to give the hand a favorable and graceful position it had to be dropped slightly and naturally upon the keys, with an ensuing firm pressure of the fingers on the notes E, F-sharp, G-sharp, A-sharp, and B. The playing of the scale would follow, legato, non-legato or detached, staccato and light; for the pianists, those mirrors which reflect your face completely distorted? Musically speaking, an exaggerated rubato is like that!

Chopin gave his lessons with the conviction and faith of an apostle. In order to make a pupil love and understand music, he gave the best of himself and of his genius; but repeated mistakes or incomprehension sometimes irritated him, and despite his great politeness there were stormy lessons now and then. Still, he was admired by his students.

"A question which arises today as it did then is the following: how long should one practice every day? According to Chopin it ought not to exceed three hours. He contended that after such a period of sustained concentration it would be impossible to continue with an alert mind. As for dynamics, tone coloring, variety of attacks, Chopin was most exacting. In cantilena passages, or in gruppetti or ornaments, he advised his pupils to take the great singers as a model and to apply on the keyboard the expressive principles of the bel canto. Chopin's ideas concerning that nightmare of all pianists: the placing under of the thumb, shocked the virtuosi of the old school, including Kalkbrenner who did not mince words when expressing his disapproval of the innovations. Kalkbrenner failed to understand that when Chopin overturned the conventional rules of fingering and authorized such liberties as the passing of the thumb under the fifth finger (Scherzo No. 2: Etude Op. 25, No. 11), he opened new horizons in
A Teague Designed Piano in the White House

1883, and studied art at the Art Students League, New York. His services as a designer have been employed by many of the great American industries and he has received numerous awards from distinguished organizations. Some twenty years ago, the Theodore Presser Co., wanting the very best possible design for the Presser Collection of Musical Classics, employed Mr. Teague to make the design which is presented herewith. For beauty, classic grace, performance, and practicability it will stand for decades as one of the finest of all music cover designs.

MR. WALTER TEAGUE'S FAMOUS DESIGN FOR THE PRESSER COLLECTION

NOW that the White House has a new tenant who is a musician and a pianist, the beautiful instruments in the presidential home will be something more than “scenery.” Mr. Truman is the first president since Thomas Jefferson to evince practical musical ability. True, some of the other chief executives had dabbled in music in their youthful days, but President Truman finds music one of the great joys in his busy life. He is particularly fond of Chopin.

The new piano installed in the Library of the White House is a Steinway with a most unusual case designed by Walter Dorwin Teague. The piano was originally created for the Federal Building at the New York World’s Fair.

Mr. Teague was born in Decatur, Indiana, December 18, 1883, and studied art at the Art Students League, New York. His services as a designer have been employed by many of the great American industries and he has received numerous awards from distinguished organizations. Some twenty years ago, the Theodore Presser Co., wanting the very best possible design for the Presser Collection of Musical Classics, employed Mr. Teague to make the design which is presented herewith. For beauty, classic grace, performance, and practicability it will stand for decades as one of the finest of all music cover designs.

A Standard Diet

There is little change in pianistic diet since Chopin’s days, and most contemporary teachers still prescribe the same list of Études as he did, at least to their serious students, those with a progressive mind and enough patience to carry on their work gradually, carefully, and profitably: Clementi, Cramer, Czerny, Chopin; and of course, Bach and the “Well-Tempered Clavier.”

Chopin treated each pupil individually and never enforced any general rules. If anyone showed marked personality, he would say: “I do not play this as you do, but do not change your own way, for it is good.” To another whose playing sounded mechanical, he remarked: “Please . . . won’t you put your whole soul into this?” An all-around study of music, including counterpoint, harmony, and the performance of chamber music, was also recommended by him, as well as the use of a good and properly tuned piano. Here too, times have not changed, for since the advent of Debussy and the necessity of producing an increasing variety of tone coloring, the need for instruments with perfect pitch and action is greater than it ever has been before.

If Chopin came back it is likely that he would reject the half hour lessons which prevail in most conservatories and music schools in the United States. On principle his lessons lasted sixty minutes, but he often became so involved that the time extended to two or three hours.

All exaggerations were sharply criticized by Chopin. If he said: “He, or she cannot play two notes legato,” one knew that it was about the most severe judgment he could formulate on a pianist. He demanded a strict adherence to the rhythm, and hated sentimentality or dragging. Once as a pianist indulged in anticipated basses and never-ending retardas in the interpretation of one of the “Ballades,” Chopin leaned toward him: “Please, will you not sit down? . . .”

According to some of his students, Chopin seldom played during the lessons and limited himself to verbal advice; but others claimed that he often interrupted them in order to give an example on the upright piano which stood by the side of the grand which his pupils used.

Chopin displayed consummate skill in pedaling, and he took great pains to educate his disciples in that direction. He was seldom satisfied and repeated often, “an adequate use of the pedals is a study for a lifetime.”

Before closing we might mention one point which remains of actuality. The age in which we are living is one of hurry, of “short cuts,” of basic education, of improvisation trying to substitute for rational development among sensible, long-tried methods. For the latter, it must be repeated and emphasized, there can be no substitutes. How would Chopin react to the feverish rush of today? I can find no better conclusion than his own words:

“In piano playing, the ultimate achievement is simplicity, in order to reach this supreme goal one must conquer very hard, even immensely. Whoever attempts to succeed, for it is impossible to begin by the end. But once it is reached, simplicity will come forth and stand in Art.”

"FORWARD MARCH WITH MUSIC"
Helpful Exercises For the Pianist's Hand

by Harold S. Packer

T

echnic in relation to the hand requires but
a simple understanding of the muscular makeup
of the hand and the relationship of these mus-
cles to the hand bones and finger phalanges. A casual
look at prevalent drawings of this muscular phenom-
ena reveals two main branches of tendons, or fibrous
chords, running from the nail joints to the forearm
and joining their respective muscles at this juncture.
The flexor tendons, those situated on the under side
of the hand, are mainly responsible for the finger's down
movement. The extensor tendons, those located on the
back of the hand, chiefly promote the finger's up
movement. Both sets of tendons when accurately
shifted can act cooperatively as prime mover, the motivating
muscles, and antagonist, the opposing muscles, inter-
changeably produce controlled action; and it needs
but this general explanation concerning the function
of the finger and hand tendons and their muscles to
appreciate the following pertinent exercises.

Building a Hand Arch

A most effective method of building an arch
for the hand at the knuckles is that of in-
telligently laying a technical foundation on
a table before exercise at the piano keyboard
has been seriously pursued, for the initial
control of the hand should be gained through
experience with shifting tensions in con-
junction with the finger and hand tendons.

Substituting exterior finger pressure at any
joint where it is lacking promotes greater ac-
tivity of the prime mover with the desired
flexible action on the part of the antagonist.

This is best attained by experimenting with
each finger and its respective joints as fol-
lows:
1. With the elbow taking a forward position
permit the right forearm an absolutely re-
laxed condition on a table.
2. Assume playing position with the hand
and fingers of this arm, holding the wrist in
easy contact with the table's surface.
3. While each knuckle, in turn, is being
slightly exerted upwards through its own
muscular agency, place sufficient outside
pressure downwards above this joint—a very
little pressure will suffice at first—by means
of a finger of the unemployed hand until the
knuckle in each case will set into a natural,
slightly elevated position as exemplified in
Ex. 1, in connection with the second finger.
4. Reverse the above procedure by placing
pressure beneath each knuckle joint.
5. Once the aforesaid weaknesses have been
overcome in relation to the knuckle joint,
strengthen the flexor tendons of either
phalanges, or finger joint, in its descent, with
diligent exercise placing pressure beneath
the finger joint selected, while the finger as
a whole strikes the table firmly and energeti-
cally.
6. Reverse the modus operandi and strength-
en the extensor muscles in association with
any joint showing weakness as the individual
finger is being lifted.
7. Do the same with two joints, and finally
all three joints simultaneously until a smooth,
balanced curve can be maintained in each of
the finger's descending and ascending move-
ments.
8. Exercise the thumb in its vertical move-
ments by applying pressure above or below
its two joints—in the latter case holding the
tip of the thumb and fingers on the edge of
the table to make room for applied exterior
pressure beneath the joints.
9. Experiment with the left hand in a
similar manner.

Once the shifting tensions have been con-
trolled in both species of movement, the
pianist is definitely on the right track and
can be assured that every second employed
in exercise will bear fruit without the neces-
sity of making erroneous habits of touch and
tone at the piano.

Correcting Double-Joint Trouble

This condition is common with many prom-
ising pianists and often results in a cramped
thumb at the metacarpal, or first joint of the
thumb, weakness at the mid joint of the
fourth finger and elsewhere. A normal con-
dition of a finger joint requires concave and
convex bone surfaces forming the head of
one bone and the base of the other respec-
tively, within which these adjoining bones
fit and stay in place. Double-joint trouble, or
hyper extension, is caused through the juxtapo-
sition of two concave bone surfaces, there-
fore the finger when extended to any degree
slips out of some joint. In Ex. 2 are shown
normal and abnormal conditions of the
thumb. To remedy this fault, there remains
but one thing to do, namely, to strengthen
the muscles around the faulty joint as
enumerated graphically below.

1. Keep the arm at rest as detailed in the
previous exercise.
2. Place pressure gently against the weak-
ess in front, on both sides of the first joint
of the thumb and push out musculely with the
same until equilibrium of the joint has
been reached through flexibly solidified ten-
sion; then exercise the thumb under con-
sistent tension in a vertical manner while it
is being extended and contracted like the
opening and closing of a fan.
3. When the midjoint of the fourth finger
has this tendency to hyper extension apply
pressure downwards on each side of the joint
above the finger until the joint will stay in
place while the finger is being exercised.
Once muscular tissue will hold the bone sur-
faces together this firmness will substitute for
the lack of one convex bone surface.

In a similar fashion any double joint can
be materially improved through anatomical
study and the application of timely muscular
formation as exercising is being done. Hours
upon hours of ordinary practice will not
overcome an abnormal condition of this kind
which results in faulty movements and par-
tial or almost complete disability unless diag-
nosed and immediately corrected.

Strengthening the Fifth Finger

Possibly there can be no better explanation
for fifth finger weakness than that the entire
bone and muscle formation of this finger in-
clines to flabbiness. This is due to the rotary
or loose condition of the hand bones of the
fourth and fifth fingers of which the knuckle
in each case is the head. This sloping weak-
ness can be strengthened by scientific exercise
as delineated in the following:
1. Let the arm rest on the table as previ-
ously outlined.
2. Raise the hand until it is at right angles
with the forearm.
3. Keep the knuckle bone of this finger
back in place on a straight line with the
other knuckle bones. (Continued on Page 412)
Making Practice a Game

Did You Ever Try to Teach a Child Before It Was Five Years of Age?

by Berniece Foster Burdick

In the process of getting my two small children to practice their music lessons, I learned more than they. I learned about human nature, they learned about music—I hope. Yes, they did learn music, because they play the piano very creditably for youngsters five years and six and one-half years of age, respectively. And I learned human nature because I learned how to get them to do it regularly and like it.

The fact that they enjoy music has been the foundation upon which all of their study has been directed. Each child started practicing before he was five; and that is very young to hold the interest. So I had to devise all sorts of ways to let the child feel the thrill of mastering something. We went to the piano numerous times during the day to play the "little piece," we did it as sort of a game, an appreciation of music. Often we worked in other little appreciations too. I played and the child sang; or we played the little piece at different places on the piano. At times, I played and the child listened. The young child about three weeks before he was able to go to the piano himself would play Middle C eight times alternately with each hand in such a way that he could sing the same note to himself, and do it, he was just as thrilled as I. And inasmuch as he was under five he was not in the least bored with his numerous efforts in music making.

The mistakes made in handling my children in this matter of practice are so numerous that I am ashamed to own them. But we just kept on and start over again on some new approach, and I guess the mistakes are my means of learning. With the older child, the little girl, I tried to force her to stay at the piano against her will. Maybe she was tired; maybe it was hot; maybe her friends were playing. Gradually I learned better. It might be that her unusual interest in music was the only thing which carried her through those months of unhappy experimenting.

I have had to learn to maintain a poise which does not nag, does not force, does not get irritable. One of the first laws of learning is the law of readiness; and my child is not ready to learn to play if he is hampered by any of these.

Practice Procedure

We vary our practice schedule depending upon the kind of the day and taking into consideration the times of fatigue. Yes, I supervise the practice. At first I could not justify myself in this. Then I remembered that the kindergarten child does very little new work except under supervision; so we used the same principle. We have no kindergarten in our small town, therefore the children do not start to school until they are six. The year that each child is five we have one supervised practice a day. If the child does not know the note, he is told what it is; if he is not left fumbling helplessly. If he is told enough times he will learn it by sight, and in the meantime he will have used it in making music many, many times.

The time is watched very carefully to see that the practice periods are never more than fifteen minutes in length; at first they are not that long, of course. As soon as the repertoire is large enough that the child can play a half dozen pieces, it is easy to make the practice time interesting. We usually play the new piece a given number of times, say the first time or the second, he will be excused from playing it any more that practice period. When he can play it alone without any errors while I sit across the room, it is put on the list of review pieces. Sometimes there will be two or three to be practiced each day which are not on that list. It has been found that the small child would rather bring variety to his practice time that way than to play one piece continuously for ten to fifteen minutes. Then too, the list of review pieces helps to bring spice to our practicing too. It is really hard work to sit and struggle with a little piece that one cannot play accurately. But give that piece a little seat with a beloved melody one can do well, and it brings a sparkle to the eye and a willingness to tackle another one which is not so well mastered.

The Repertoire Grows

Within six months the little daughter's repertoire was so large she could play for fifteen minutes on pieces she had mastered. I felt it necessary to keep her familiar with them, for a little child forgets very quickly unless the work is reviewed. So we established a time during the day when the child played the "review work"; this was not supervised. The little daughter had a paper and pencil on the piano. Each time she played a piece she played correctly she put down a mark; for each one she played with a mistake she put a zero. At the end of the practice period she brought the report to me. We always rejoiced over the number of marks she got and hoped for fewer zeros the following day.

In no time she was going to the piano to play the little melodies she loved; and before long, she was whispering the songs we sang. When her friends came in to play, she taught them to play by note and by ear. Music came from her spontaneously; she played her little melodies all over the keyboard, just as an experiment. Before she was six she was making little compositions, simple little affairs, and singing little catch phrases with them. The piano had become a tool to her as a means of expression.

I rejoice that I had learned enough about human nature to give her that experience. And that is what it was, just loving and enjoying music together, and loving each other a lot. When school started we had to modify her practice considerably. Because of her desire to be with other children and to have free time, we dropped one practice period entirely. But we practice regularly fifteen minutes every morning before school. It is just as fast.

At present the little boy does not have a large enough repertoire to require that his second practice period a day be formal. At my suggestion he jumps up on the stool to play a piece I might name, or he plays for his Daddy when his Daddy comes home.

Even Whistling Helps

The little boy's case has been particularly interesting because originally we did not think he was musical. But now we know better. We know that continue appreciation, music, attempts to make him make music; give him the chance to sing as nicely as his sister, to whistle and he goes about the house whistling the little melodies he plays. He has begun to experiment in playing the pieces in different positions on the keyboard. Merrily We Roll Along was the first piece he tried to play by ear, and his sister had to help him.

The joke of it all is that I am not musical myself and cannot play two bars by ear. But once upon a time I was a public school teacher. I learned how to teach children; and I resolved that mine should have the opportunity to develop every latent ability they had, music included. And behold, they are musical! I just observed the same principles that would hold good in a classroom were I teaching reading. It has been a grand experiment! I have had to analyze my own learning of a way different from that which I had received. I have had to learn the methods very severely; I have had to apply the laws ever done before. Above all, I have had to gain the greatest thing that could have happened upon us as labor. We will get far more from it by who in 1894 wrote: "There be delights, there be about from sun to sun, and rack the tedious year at

FORWARD MARCH WITH MUSIC

The Etude
Hints for the Young Conductor

A Conference with

Frank J. Black

Distinguished American Conductor and Composer
Musical Director, National Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY ALLISON PAGET

Frank Black, one of the most gifted and versatile of American conductors, has had a large share in developing and maintaining high standards of orchestra consciousness in the general public. As Musical Director of NBC, and conductor of the Cities Service Program as well as numerous other musical hours, Dr. Black shoulders the double responsibility of vouching for musical integrity and seeing that the public gets what it wants. That both 'musts' coincide is due in no small degree to Dr. Black himself. He believes that the building of interesting programs is one of the most important requisites in the background of the ambitious young conductor. The Etudes has asked Dr. Black to outline his views on the making of good programs, and the skills required in forming a suitable familiarity with music to assure success in this field.

—Euros's Notes.

however, we often find that a truly great conductor wins less acclaim than his performances warrant because his programs are uninteresting—just as we sometimes find a mediocre conductor winning popularity simply because he can be depended upon to give rich, varied, interesting, exciting fare!

The Program Comes First

"The young conductor, I think, is likely to build his programs from those works that he either likes best or performs best. That system does not make for a sound program! It should be approached from the opposite direction. The wise conductor outlines his selections from the point of view of a good, varied, interesting program. He sets down a number from this age, from this 'school'; a number in one key; in a given mood. Then he weighs and balances what he has, juggling and altering and adjusting, until he has a varied, colorful program. It is of comparative unimportance whether he himself knows these works best; if necessary, he can learn them especially for the sake of the program in question. But the program must come first!"

"Naturally, the constant need for investigating and mastering new music makes it imperative for the conductor to read scores as fluently as he reads the page of a newspaper. Now, the reading of an orchestral score requires careful and attentive development. The 'trick' about it—if such a term may be applied at all—is to take in larger spaces of writing than is required for any one instrument. The entire page of a score may cover one or two measures; but those measures will give the trained reader full documentation as to how the complete orchestral effect shall sound. Thus, the conductor must early learn (Continued on Page 410)
Music in the Home

BERLIOZ: Harold in Italy (Symphony with Violas Obbligato), Opus 16; The Boston Symphony Orchestra, with William Primrose (viola), conducted by Serge Koussevitzky. Victor set 999.

Of the several albums recorded since the ban, this seems to be the most interesting and worth while. It is decidedly off the beaten track and it gives us a fine performance of a Berlioz work which has long been desired in a recording. Berlioz was in his day a daring individual, a musician who was regarded by some of his own people as mad. He dared to be a Romanticist at a time when the French musicians around him were untouched by romanticism. Had he been a writer, he would have had plenty of friendly company, but as a romantic musician he was French Romanticism’s sole representative in the field. The case of Berlioz has never been completely closed; writers to this day dispute each other over his merits. As a romanticist Berlioz differed from others in that beneath his Gallic flamboyancy he retained a classic sternness. His abilities as an orchestrator have long been discussed, but his gift as a melodist is seldom spoken of. Yet, he knew how to write good tunes and how to exploit them. Moreover, he knew how to write tunes which achieved his purpose, to realize his flair for virtuosity and effect. An example of his gift for melody is found in the Theme of Harold, heard at the opening of this work. It is a romantic melody, one filled with poetic sentiment, which more often than not loses its beauty because the player sentimentalizes it. Fortunately for the listener of this set, Mr. Primrose does not render it in this manner, nor does Mr. Koussevitzky linger unduly over its sweetness.

There is classic strength in this opening movement, which is one of Berlioz’s most imposing symphonic utterances, and both the violist and the conductor are cognizant of this fact.

It is curious that “Harold in Italy” has never attained the popularity of the composer’s “Symphonie Fantastique.” It is a more uniform and better executed work than the latter. It is not a concerto, as some people think, but a symphony with a viola obbligato. Berlioz lived in Italy for a time after winning the Prix de Rome in 1831. There he loved to wander in the countryside, fraternize with villagers, make music, and dance with them. Later, he decided to write this symphony based on his wanderings in the Abruzzi. Since he was depicting personal experiences in music, he undoubtedly used the viola to represent himself. He has told us that the instrument was introduced as “a sort of melancholic dreamer, in the style of Byron’s Childe Harold, hence the title of the symphony, Harold in Italy.”

But, except for this title, there is nothing in Berlioz’s program that remotely resembles Byron’s poem.

In this work, as in the “Symphonie Fantastique,” we find Berlioz putting himself into the music. He also adopts a similar style of writing, in his use of the “fixed idea” or recurring theme. But the “fixed idea” is far better employed in “Harold in Italy” than in the other work. The brief inscriptions at the head of each movement are the only program indications the composer gave us, but some writers since have comprised some spurious details. The inscriptions are:

(1) Harold in the Mountains; Scenes of Melancholy and Joy; (2) March of the Pilgrims Singing Their Evening Hymn; (3) Serenade of a Mountaineer of the Abruzzi to his Mistress; (4) Oryg of Brigands; Recollections of the Preceding Scenes.

Mr. Koussevitzky has long had a fondness for this score. His performance therefore is one on which he has spent time and care. To our way of thinking, he is a worthy spokesman for its cause, and in obtaining the services of Mr. Primrose for the viola part he has assured himself of an ideal soloist; for no one could possibly imagine a more self-effacing, yet artistically convincing exploitation of the viola part than Mr. Primrose provides. As a recording, this set compares with the best of The Boston Symphony.

Beethoven: Symphony No. 7 in A major, Opus 92; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 537.

Brahms: Symphony No. 4 in E minor, Opus 98; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 567.

There is considerable difference in the sound of The Philadelphia Orchestra in these sets compared to previous recordings. The reproduction is more brilliant with an increase of high frequencies which may prove difficult for some listeners who do not have a high tone control on their machines which allows for proper adjustment. Since these recordings, when re-produced under the right circumstances, are splendidly realistic with a tonal liveliness and "bounce" not heretofore found in orchestral recordings, some effort to get them to sound as one wishes on his own outfit is worth the trouble. A filtering needle, the Victor Red Seal or Columbia Masterwork needle, or a good (not cheap) semipermanent may well turn the trick. Columbia has extended its dynamic range in these and other new symphonic recordings on the fortissimo side but the pianissimo qualities of its reproduction are still far from satisfactory.

Ormandy gives a better performance of the Brahms “Fourth” than of the Beethoven “Seventh.” In the latter work he is still challenged by the famous Toscanini set, in which the noted Italian evidences more imaginative artistry and rhythmic stability. Mr. Ormandy has a tendency toward retarding at the end of phrases which is disturbing to the continuity of a movement. His playing of the opening movement of the Brahms is a case in point. No one, however, in our estimation, has given us on records a more vital reading of the Scherzo of this work. There is admirable authority in Ormandy’s drive and fine control of the orchestral forces, but in some respects it is too militant and unyielding. It is the realism of the recording which sets his performances above all others, rather than any explicit factors of interpretation. The writer’s performance of the Brahms “Fourth” is a better and more consistent exposition of the score, particularly in the opening and closing movements, and it brings more enkindling warmth to his reading of the Andante. Those who like realistic reproduction will welcome these sets, which, even though definitely challenged from the interpretative standpoint, nonetheless remain impelling performances of both works.

Tchaikovsky: Symphony No. 6 in B minor, Opus 74 (Pathétique); The Philharmonic-Symphony Orchestra of New York, conducted by Artur Rodzinski. Columbia set 558.


Stravinsky: Scenes de Ballet; The Philharmonic-Symphony Orchestra of New York, conducted by Igor Stravinsky. Columbia set X-245.

In the Tchaikovsky and the Stravinsky, the sound of the Philharmonic Orchestra is more natural than we have ever heard it previously on records. In the Mozart there is a gauntstringed tonal quality, a lack of beauty in sound, which is hardly favorable to the composer. One suspects that the orchestra was reduced in size for the Mozart and the set-up for recording unchanged; subsequent experiments of this kind will probably find Columbia more successful in its reproductions.

In sound attained from the Tchaikovsky and Stravinsky there is less evidence of the over-brilliance of the Philadelphia recordings, cannot be underrated. Such instrumental clarity and balance is a point in the favor of any orchestral recording.

Bruno Walter’s latest rendition of the Mozart on records is, in many ways, a more admirable one than is less lauding over phrases for interpretative effects. It is unfortunate for this reason that the orchestra in the Vienna set shows some may feel test of such reproduction. Furthermore, if it seems to me that it would be less to it not apparent in the Beecham set, which one score does Walter excite the noted Englishman and that is in his more animating performance of the Minuet. In the other movements of the Minuet’s lack of rhythmic firmness fails to achieve the majesty of Beecham. In (Continued on Page 406)
WRITING FOR CHORUS


No book could be more enthusiastically welcomed by those interested in writing for chorus than Dr. Davison's recent work, as we cannot think of a higher authority on this subject in our country. The scores of musical examples illustrating the text are extremely valuable.

Dr. Davison has a singular analytical mind and the teacher's gift for pointing out the essentials. Since 1922 he has been on the faculty of Harvard University and now holds a chair as James Edward Ditson Professor of Music. This book will long remain the authority upon this subject, which more and more is gaining the attention of composers.

OLD VIENNA

"ONCE IN VIENNA." By Vicki Baum. Pages, 192. Price, $2.50. Publishers, Didier.

Vicki Baum won fame and fortune through "Grand Hotel," written while she lived in Vienna and before she sought refuge in America at the beginning of the war. She wrote other novels of the same type in her home city, and this one centers around the Vienna Conservatory, with a tempestuous tenor-teacher as the hero. It is gay, glamorous, and ardent, and will please thousands interested in fiction with a musical background.

LET THE PEOPLE SING


It is very gratifying to acknowledge the receipt of this book about the lesser known of the two sons of necessary for the proper business promotion of his undertakings. His faithful and unselfish loyalty to his ideals provided a very substantial basis for his splendid organizations. For years he enjoyed the devoted friendship and support of Andrew Carnegie, who had a high regard for his ability as a choral conductor. In 1873 he founded the New York Oratorio Society, the first president of which was Dr. John Cooke, an Episcopal clergyman.

Dr. Frank Damrosch was a man of extraordinary initiative, who founded many of the important musical movements in New York during his lifetime. In 1903, with the assistance of his patron, James Loebe, he established the Institute of Musical Art, which is now affiliated with the Juilliard Graduate School.

The biography is a very skillful piece of writing, revealing expert knowledge of the field. It includes a family tree of the Damrosch family as well as several interesting sketches and photographs.

A MEMORABLE MUSICOLIGST

"MUSICAL ARTICLES FROM THE ENCYCLOPAEDIA BRITANNICA." By Donald Francis Tovey. Pages, 351. Price, $4.00. Publisher, Oxford University Press.

"ESSAYS IN MUSICAL ANALYSIS—CHAMBER MUSIC." By Donald Francis Tovey. Pages, 217. Price, $4.00. Publisher, Oxford University Press.

The contributions of Donald Francis Tovey to the literature about music are notable not merely for their volume, but for the author's extremely clear and understandable style, together with his scholarly and respected dependability. Dr. Tovey, who died in 1940, was formerly Reid Professor of Music at Edinburgh University. In 1910 Dr. Tovey was invited to write a series of articles upon musical subjects for the "Encyclopaedia Britannica." These twenty-eight articles, with their subsequent revisions and corrections, form a very comprehensive and important outline of the art of music from a historical and theoretical standpoint. They are now collected and published in book form.

During the course of his industrious life, Dr. Tovey made very detailed and graphic analyses of the Classics, Symphonies, Concertos, Illustrative Music, Vocal Music, and so forth. "Essays in Musical Analysis" now includes his elucidating observations upon Chamber Music, in which representative works of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, and Brahms are ably discussed. Dr. Tovey's expository style is shown in the following quotation from his observations upon the Chopin "Etudes."

"With the development of the pianoforte the problem of Etude-writing took a formidable shape; and no great composer systematically attempted an artistic solution of it from the death of Bach until Chopin and Brahms. Mr. W. Wordsworth's 'The Young Master' is true, wrote pianoforte sonatas for his pupils (some of which he himself noted in his own catalogue of his works as 'für einen Anfänger'), but, for one thing, they were sonatas and Etudes only in a very remote and secondary way, and for another thing, most of them fall within a single period of three years during which his best energies were engaged in dramatic works such as 'Thomas,' and those two colossal operas, 'Tosca,' and 'Die Entführung.' Chopin was the first and has so far remained the only great artist who put a true poet's best work into compositions that are specifically Etudes, not compositions essentially in some independent large classical form and incidentally called Etudes because they happen to present clear types of instrumental difficulties. Beethoven's knowledge of the pianoforte was unfathomable, but he wrote no Etudes, though his sketch-books contain many 'exercises' (Übungen)—mechanical formulas of instrumental difficulties—to be carefully distinguished from Studien or Etudes—works of art founded on types of instrumental difficulties, and he took a deep and critical interest in the works of Czerny and Cramer. Schumann, again, calls his grandest set of variations 'Etudes Symphoniques,' and the variation-form is exceedingly favorable to the exposition of typical instrumental resources; but here also the work is variations first and Etudes afterwards. Schumann's remaining work in this field is his two delightful collections of transcriptions from Paganini's 'Violin Caprices.'"

Both books have been ably edited by Hubert J. Foss.

WHAT IS MUSIC?


The professor of music at Princeton University presents a revised version of one of his former books. Well schooled at the University of Michigan and at Vienna and Munich, Mr. Welch approaches his subject with authority, but not without a popular appeal which presents the main facts of musical understanding (insofar as it may be grasped without regular musical training) in very lucid and interesting fashion. At the end of each chapter there are suggestions for practical listening which should be of great value to the leader of a course in music appreciation. An appendix, "Looking Back and Summing Up," provides a valuable set of questions for checking up each chapter.

BOOKS

"FORWARD MARCH WITH MUSIC"
Mozart—II

This first section (right hand only) of the middle movement of Mozart's Sonata in C major (K545), printed from the original or Ur text, illustrates perfectly how often Mozart trusted the performers of his day. Dynamic directions were apparently so unnecessary that none were offered. The only indications are the phrase lines and staccato signs given below:

![Musical notation]

The Rythmo-Melodic Motive

My first task in studying a new work is often to discover what I call the rythmo-melodic basis of the composition. This is simply a high-sounding way of saying that I search for some vital rythmic or melodic pattern—frequently a combination of the two—which, repeated, varied or amplified during the course of the piece, gives point and cohesion to the composition. Once such a rythmo-melodic motive is discovered, the interpreter becomes so sensitized to the various reiterated and implications of the motive that he is able to give each recurrence the precise shade, glow or glint which will set off its pattern effectively within the larger design of the work.

At first, examine the piece for a persistently recurring rythmical pattern. Almost invariably this design will be filled in by a melodic shape which also reappears and is easily recognizable because it is built on the same or similar intervals. Most of our well-worn, well-loved pieces have such rythmo-melodic bases. Think over the "popular" compositions which immediately come to mind—the Rachmaninoff C-sharp minor Prelude, the Blue Danube, the Melody in F, or the Schubert Moment Musical in F minor, the "Moonlight" Sonata, the Chopin Preludes in A major and C minor, and countless others.

In many movements of course, the rythmo-melodic motive is more subtle than in these pieces—as for example in Chopin's Etude in E major, Opus 10. If you examine the bare rhythmic line of its melody, you will see very clearly what I mean by "variation" and "amplification." Here it is:

![Musical notation]

Play or tap this rhythm very slowly and note how the extraordinary vitality of its rhythmic line stems from its varied yet unified pattern. Much of the music we study offers similar examples. When you add to this rhythmic foundation Chopin's exquisite melodic line with its three aspiring, up-curling shapes to the C-sharp climax, and the two beautiful expiring figures—all of them interrelated—you will understand that sometimes such rhythm-melodic bases are not obvious at first glance, but require intelligent searching:

![Musical notation]

Finding the Basis

And now, please do not read further in this article until you have followed these directions: Return to the Mozart Sonata excerpt shown in Ex. 1: Play it once or twice slowly, softly, smoothly, using damper and soft pedal freely. Then examine it carefully to see if you can sleet out the subtle rhythm-melodic motive which is its basis. Be conscientious! No peeking below!!

The Teacher's Round Table

Conducted by

Guy Maier
Mus. Doc.
Noted Pianist
and Music Educator

Have you discovered it? Yes, there it is at the beginning of measure 2:

![Musical notation]

It reappears in measure 4;

![Musical notation]

again in measure 5;

![Musical notation]

measure 6;

![Musical notation]

measure 10;

![Musical notation]

then in variation in measure 12;

![Musical notation]

measure 13;

![Musical notation]

measure 14;

![Musical notation]

and less obviously in measure 15;

![Musical notation]

Ten times in sixteen measures—rather important, isn't it?

Now play each of the above shapes separately—just softly and smoothly at first with no change of "expression." Then try them with various qualities and contrasts.

Suggestions: Begin some of the motives with strong up-touch, others with softer down touch; sometimes start "brushing" a shape with a slight upward tilt of the elbow, finishing with low elbow; sometimes just the contrary; again, try playing the opening D richly and lingeringly like the beginning of a sigh, and the B and G which follow, much softer, like the expiration of a sigh; In the variations

![Musical notation]

let your feather-light elbow and high wrist ride easily over the entire five-note shape as you "breathe" it gently.

Such treatment makes possible an astonishing variety of qualities and contrasts. You are quickly made aware of the color-mixtures required for the effective presentation of an all-important motive like this.

Now play the entire excerpt again, and see how differently you feel about it. How colorfully it begins to sound! If you play the "reminiscence" in measure 4 more strongly than the "statement" in measure 2, you will want to start the variation in measure 5 more gently—as though you were softly opening a door, hills-as you ascend to the lovely variation in measure 6. But be sure to let your "eyes" take in the "hill-top" which is after the subsiding emotion in measure 7. Then 7 and 8, what a peaceful, happy landscape Mozart spreads when you in the variation of the theme beginning in measure 9!

But now, back to earth again!

Note, that the motive next in importance is the figure

![Musical notation]

at the end of measure 1, which with its variations:

![Musical notation]

appears many times. Such Mozartian curves require phrase objectives and "elbow-riding" treatment if they are to emerge beautifully. In these cases I am often temporarily sing a "made-up" text to the phrase (see below) in which the note objectives are defined. Then I plan slight elbow-tip lifts at each objective, thus:

(Continued on Page 405)
A GROUP of former schoolmates was spending the evening together. One was active in medical research and her duties brought her into contact with world-famed names in science. She spoke of her job and the great names she met, and the others said, "How interesting!" The second worked in Wall Street, rubbing shoulders with the most famous names in the money-markets. She, too, spoke of her work and her contacts, and the others said, "How marvelous!" The third earned her living in the world of music, coming into intimate contact with the biggest and brightest Stars. She spoke of her work and her contacts and the others leaned forward with the look of children at a circus. "Oh, go on, tell more," they cried. "Let's hear about all the craziness of the artistic temperament!"

There you have an instance of a fairly general point of view. If a man shows extraordinary ability in science, finance, politics, or any other "serious" pursuit, he is admired without being expected to behave peculiarly. He is "different" because he is great, but there is nothing freakish about him. But artists! Nothing is too crazy to expect of them! They kick up rows, they are hard to handle, they work only when the mood of inspiration is on them, they turn day into night—and just look at their funny ties and crazy hairdos. It's all due to the "artistic temperament." That accounts for everything—or anything. In fact, many people are inclined to look upon musical artists as a whole, as a kind of artistic sideshow in which performing and singing freaks are exhibited. They point to the clowning of Vladimir dePachmann and say: "You see, that's about what you might expect from an artist." They forget the grave seriousness of Sergei Rachmaninoff or the healthy sanity of Josef Hofmann.

When Artistic Lightning Strikes
A Feuilleton Upon Genius and Artistic Temperament
By One Who for Many Years Has Secured Conferences
With Distinguished Artists for The Etude
by Rose Heylbut

To this observer, the "artistic temperament" (using quote marks) seems to be largely a fiction of the press agent kind. True, there is such a thing as artistic temperament (without the quote marks), but that is a very different sort of thing. Artistic temperament—or scientific temperament or historical temperament—is that special quality blended from greater-than-average gifts of spiritual awareness, power to work, and determination to win, that enables the person thus endowed to develop himself to loftier heights of achievement than the average human being is capable of doing. It has nothing to do with craziness.

What Makes a Genius?
No one knows the exact cause of genius. Perhaps it is an odd out-cropping of mixed strains of inheritance. Perhaps it is due to the way the person digests and assimilates his food. Perhaps it has to do with glandular secretions. But we do know the result of genius: it is a greater-than-normal quality concentrated in one special field of human service, and capable of greater-than-normal results. It is quite reasonable to believe that a person endowed with such energy thinks and feels and works and endures—and possibly eats and sleeps—differently from one not so endowed. But there is no evidence that genius in the artistic field carries with it a fund of quirk behavior that is absent from genius in other fields. We are safe in assuming that John Calvin, Savonarola, Ambrose, Paré, Richelieu, Mme. Curie, Newton, Shakespeare, Rembrandt, Dickens, Bach, and Beethoven were all different from John Doe's guarantees that. But to say that the first six in the list were "plain" different because they concentrated on "serious" matters, and that the last five were "crazy" different because they were "artists" is nonsense.

There are reasons, of course, for the legend of the "artistic temperament"; reasons that grow out of the viewpoint of the non-genius, average observer and have little to do with the artists themselves. The man of medical science protects our health (a serious matter), and we look upon him with awe. When we find Dr. Hideyo Noguchi, the distinguished bacteriologist and perhaps the greatest scientist since Pasteur, described as careless of money, untidy, absent-minded to the point of needing to be reminded to take food and rest, we accept his eccentricities without ascribing them to "temperament." The man of God cares for our souls (a serious matter), and we look upon him with reverence. The man of finance or government bulwarks our system of living (a serious matter), and we regard him with respect. But the artist merely entertains us! There's nothing "serious" about him. We go to him to be delighted, and we go only at such times when our hours and our purses are not required by more urgent matters. Thus, because he gives us delight in our less serious moments, we look upon him as a less serious person; not a less gifted or less accomplished person, but a less serious one. And that colors our entire conception of him.

Once Eddie Cantor appeared on a stage, without make-up and wearing a sober business suit, to appeal for a worthy and serious charitable cause. The moment he walked out from the wings before he could say a word, the audience began to laugh. They expected Cantor to make them laugh, and so they laughed at the very sight of him. Something of that attitude clings to our outlook on all artists. When the scientist or the economist does, looks like hard work to us, and so we are satisfied that it is also hard work for him. What the artist does reaches us in the form of pleasure, hence it must be just pleasure for him, too. The artist is the man who wears fun all the time and gets paid for it. Why couldn't he cut up? We have clothed the artist in the entertainment-mood which we ourselves wear when we seek him, and we will not allow him to wear anything else. We have fashioned a sort of strait-jacket for him and called it "artistic temperament."

Is It the Press Agent?
If two congressmen come to flatcuffs on the floor of the House, you have simply a fight. If two prima donnas get each other by the hair in the fight-scene of Carmen, you have an instance of "artistic temperament." Because this odd twist of thought exists, it has been seized upon and nourished. Long ago, it was nourished by promoters whose business it was to make amusements and their creators commercially attractive. Next, "glamour" was born, along with stunts publicity; and artists were advised (and charged for the advice) to do "quirk" things because the public wanted them to be "quirk." All sorts of oddities of dress, habits, behavior were thought up and exploited as necessary parts of the "artistic temperament." Some artists followed the craze; most did not. In no case did the "quirkers" have the least relation to the essential qualities of artistry. Wagner was not a
Music and Study

scam because he was a genius; he just happened to be a genius with scammy qualities on the side—just as a garage mechanic can be a scam without a trace of genius, just as Bach was a genius with splendid, reverential instincts.

There is another source for the legend of "artistic temperament." The pleasant and rewarding aspects of a life in art lure many aspirants of but limited natural ability. When such aspirants ultimately discover the painful fact that their spark is not of the purest white heat, one of two things generally happens. Either they are sensible enough to give up the other field where their gifts are of service—or they persist in the art-world and try to cover up their own deficiencies by imitating minor manners or peculiarities of the great. Because Beethoven, in creative absorption, has been known to throw his dress over a chair, it would be easy for a composer to have deliberately cultivated "artistic untidiness." Because Wagner lived laxly in spite of his genius, many a mediocrity has sought solace by pretending that art required lax living. The basic falseness of such pretending is proven by the fact that no one has sought to bolster up an inadequate artistic equipment by imitating the pure, religious life of Bach—and, surely, if an art-quotient could be duplicated by copying a manner of living, Bach would be the richest source!

How the World Judges

The fact is, however, that the world judges a man's art-quotient by his proven work and not by his externally acquired foibles. And this judgment, somehow, cannot be fooled. The most sympathetic picture of any composer's art-life is that of "Bohemia," and the beautiful legend of Mürger's La Vie de Bohème (the story on which the opera La Bohème is based). Yet, for all their amusing picturesque quiddities, Mürger's "artists" produce no more vital work than unpublished verses and a painting to be found only exhibition as a sign for a restaurant. That is significant. There were plenty of real artists in Paris' Latin Quarter in the 1830's, a period of magnificent creation; but they were doubtless too busy creating enduring art to figure in the story of Bohemia.

In those cases where the servants of art have behaved peculiarly—and there are many such cases, of course—the peculiarities have been in the nature of something accidentally "extra" and not the prerequisite of artistic achievement. At most, they stand as quite meaningless manifestations of the excess of energy that makes the achievement possible. That is why it is such a sorry business to copy the external peculiarities of an artist. He is not the artist, the work itself is. Also, it is why we behave unreasonably when we expect artistic achievement and peculiarity of conduct to go hand in hand.

We have heard of art and its makers can do much to explode the legend of the "artistic temperament." By our mental attitude and by our behavior, we can help to repress the true from the false. Do we wish to be helped by acceding to genuflections of genuine artistic temperament (no quotes)? Then let's think of young Bach, trudging weary miles to hear Buxtehude play the organ; or of Clara Wieck assuming burdensome duties; or of César Franck living scantily and envying Beethoven for the relative luxury of his work; or of Mozart waiting with his young wife to keep warm and disregarding poetry in his contentment with home and work. There you have examples of genuine artistic temperament—although it looked very doubtful and out of the question that they would ever be realized.

Some years ago, I had two engagements on the same afternoon. One was with a young singer making ready for her debut, who published her spiritual capacity by telling of things she had done or achieved: she could not sing, she sang; the work she did not enjoy, the freedom she needed to express her art. From there, I called on a tired old woman with silver hair and lines of care in her prominent cheeks, the door in a scullery and a kitchen apron; she was cooking soup for a sick neighbor. Lowering the gas under the soup-pot, she sat down to talk—it felt good to sit down. She had been up since six that morning, studying; she gave lessons, hoped for engagements despite her age, because dear ones were dependent upon her. Her talk was vital with energy yet she spoke mostly of work—what she had done, what she meant to do. Nothing was too much for her. I could give you the name of the young singer but it would mean nothing to you. She had never been heard of since her debut. The name of the tired old woman was Ernestine Schumann-Heink.

Which of the two gave evidence of genuine artistic temperament?

A Great American Musical Ideal

(Continued from Page 363)

who have manifested that they have something of importance and value to contribute to art and to letters. These are expected to forego outside social contacts and activities during their time of residence at the Colony. Sixteen Fellowships are available but more are needed. Applications for residence are obtained through The Edward MacDowell Association, New Hampshire.

Among the composers who have had the privileges of the Colony are: Marion Bauer, Mrs. H. H. A. Beach, Marc Blitzstein, Radie Brittan, Charles Wakefield Cadman, Chalmers Clifton, Rossetter G. Cole, Aaron Copland, Cecil F. Fielden, William B. Dilling, Henry F. Gilbert, Louis Gruben, Homer Grunn, Roy Harris, Ethel Glenn Hie, Edwin Hughes, Edgar Stillman Kelley, Douglas Moore, Arthur Nevin, Hugh Ross, Laurence Saminsky, Charles Sanford Skilton, Albert Stoessel, Carl Venth, Whitten Warters, Comille W. Zeckner, and many others. A list of the noted creations and prize-winning works produced under the influence of the Colony makes clear the very strong influence this fine institution has had in America.

The demands for expansion of this project are at the moment very pressing. Mrs. MacDowell, now eighty-seven, has demonstrated the immense importance to the art life of our country. She has given her life to the monumental ideal. She knows that only certain figures in American achievement in a field by which posterity will judge the character of our civilization. The increasing call to put this far-reaching work on a more permanent and organized basis to relieve her, in her crowning years, of the vast responsibilities and financial management is, in sense, imperative.

The Ernö has a rich and firm faith in the great heart and high ideals of the American people. Even at a time when it is necessary to depute our determinations to the compelling demands for war needs, we still must not neglect those indispensable spiritual needs upon which the future of our children and the foundation for the future of the basis of our national advance. Music workers, by reason of the public demand for music at a time of crisis, are enjoying great prosperity. In our opinion it would be a great service to the nation and for teachers to organize local movements where large numbers of members might contribute regularly, in almost nominal amounts, to a fund which will put The Edward MacDowell Association in a position to expand and continue its work on an even wider and larger scale. This calls for initiative and organization, but if enough active teachers and clubs take up this work, vast results can be obtained. If every music club member would, even a small annual sacrifice for each pupil were pledged to give only ten cents a month, the result in one year would put beyond question of doubt the need for necessary funds to carry on the expansion of this work. What more worthy musical project could be imagined? Your enthusiasm will be lighted by the thought that you are making an important contribution to American musical culture. You can form a chapter of the MacDowell Colony League for $1.00, or can join one already organized.

Despite all of the splendid accomplishments of other American serious composers, it is still the conviction of most critics that for genius, for able musicianship, for originality, for breadth and treatment, the works of MacDowell excel those of all other native composers.

He made no compromise with banality to secure public favor. He was extremely sensitive and extremely modest, but he nevertheless had a virility which those who knew him could never forget. Once, when your Editor was with him in the green room during a concert given in New York, he revealed his intense modesty and sincerity. No musical novice could have been more apprehensive of the opinion of the audience. To him a recital by no means a trick of going out on the stage and turning on the music, as one could turn on a player piano. It was a subject for deep study, right up to the last minute. He walked up and down the floor, massaging his hands and oscillating them rapidly like lollipops, at the end he turned off the notes in two measures of a Chopin work and had us check them from the score. He was excited and restless, and when the door to the stage was opened, he went out although he were breathing a storm.

MacDowell's life was one of conforming to ideas, to ideals. Mrs. MacDowell has told your Editor how, when her husband was a student in Europe, they went to London. The composer realized that he would be greatly stimulated by seeing the brilliant dramatic performances then given in London by Henry Irving. This entailed a long, expensive stay in the British capital, and their means were very low. Finally, Mrs. MacDowell decided to sell her family silver in order that her husband might have an advantage to secure in no other way, and this she did.

Mrs. MacDowell's last days with the American master were tinged with tragedy. Although only in his late forties, overwork during the summer had deprived Dr. MacDowell of the quiescent state of health. His condition grew steadily worse, and his last illness continued, though his occasional comfort was improved by the fact that he was not in pain. The last time Mrs. MacDowell called on the composer for a few weeks ago, she found that his faculties were failing rapidly. He had no idea of his own situation. When the shock came, they put it in a simpler form: "Nothing can be done now; only wait and pray." Mrs. MacDowell's last letter to your Editor was written that afternoon. The composer's last words to her were: "Tell them to bury me in the midst of the woods, so that no one will ever find me."

"FORWARD MARCH WITH MUSIC"

[Poem by Longfellow]

"And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away."

—LONGFELLOW

THE ETUDE
Singing for Health

by

William G. Armstrong

music and study

SYMPATHETIC NERVOUS SYSTEM

The sympathetic nervous system, when active, excites a state of tension and excitation, and is therefore often referred to as the fight or flight system. It is part of the autonomic nervous system, which also includes the parasympathetic nervous system. The sympathetic nervous system is responsible for preparing the body for action, increasing heart rate, raising blood pressure, and increasing the release of glucose and fatty acids for energy.

The parasympathetic nervous system, on the other hand, is responsible for promoting relaxation and rest, slowing heart rate, reducing blood pressure, and promoting digestion.

In health, these systems work in balance to maintain homeostasis, or internal balance. When one system becomes overactive, it can lead to a variety of health problems, including anxiety, digestive issues, and other conditions.

The sympathetic nervous system is activated in response to stress, fear, or other threats to the body. This system is often referred to as the stress response, as it prepares the body to react to a perceived threat.

The parasympathetic nervous system, on the other hand, is activated in response to calm, relaxed states, such as after exercise or during sleep. This system is often referred to as the rest and digest system.

In health, these systems work in balance to maintain homeostasis, or internal balance. When one system becomes overactive, it can lead to a variety of health problems, including anxiety, digestive issues, and other conditions.

Music and Exercise

Music can have a profound effect on physical health. Research has shown that listening to music can have positive effects on heart rate, blood pressure, and stress levels.

Listening to music can also improve physical performance. Research has shown that listening to music can increase energy levels and improve mood during exercise. This can lead to increased physical performance and improved overall health.

In conclusion, the sympathetic nervous system plays a crucial role in maintaining health and balance in the body. It is important to understand how this system works and how to maintain a healthy balance between the sympathetic and parasympathetic nervous systems for optimal health and well-being.

William G. Armstrong

July 1945
Music and Study

The following talk was delivered before a chapter of the D.A.R. The subject proved intensely interesting, and the sympathetic response it called forth caused the wish to be expressed that other chapters might have the opportunity to use it. It is in line with the study of the American Indians that is sponsored by the D.A.R. It is also adapted for presentation before any music club.

Editor's Note.

In early days in America, Indian music was not considered music by the white man, but rather a haphazard noise used in a haphazard way. Then, in 1794, James Hewitt, English violinist, immigrant (whose birth and death years coincide with those of Beethoven), wrote an opera on Indian themes. That opera was named Tammany. It was a surprise to learn that Tammany was the name of a friendly chief of the Delaware tribe. The Library of Congress contains the libretto of that opera, but the score has been lost.

Nothing more is recorded about Indian music until, in 1886, a young New Yorker named Theodore Baker, was studying in Germany. For the thesis required for his Ph.D degree he had a brilliant idea: Why not investigate this noise the Indians make, and try to discover whether it is really haphazard or whether there are principles underlying it? So he approached the Senecas of his native state, was adopted into the tribe, and was given every opportunity for investigation. The result was the thesis, written in German: "Concerning the Music of the North American Wild Men."

It seems that Dr. Baker did not pursue the subject further, being content with having opened it up; he left it to others to carry on.

The Peabody Museum of American Archeology and Ethnology is connected with Harvard University. Miss Alice C. Fletcher became interested in the work of the Museum and for a number of years carried on investigations among several tribes of Indians. In the beginning her studies were not connected with music. But while among the Indians she suffered a severe attack of rheumatism which eventually lamed her for life. While she lay on her bed week after week, the anxious Indians came every day to sing to her. She was fascinated by the music; and on recovery began recording it, at first by ear and then with the aid of a phonograph. Her paper on Indian Music at the Anthropological Congress in Chicago in 1893 inaugurated a work that is enriching the music of the world.

Miss Densmore's Work Begins

Inspired by Miss Fletcher's revelations, Miss Frances Densmore, pianist and lecturer on musical subjects, turned her attention to Indian music and made a lifetime study of it. Her work was done for the Bureau of American Ethnology of the Smithsonian Institution. Her original records are in the National Archives. The number of records that have been transcribed into musical notation is 2,652; there are many more that still await transcribing. The Smithsonian has published a number of Miss Densmore's books, illustrated with such recordings.

Miss Densmore relates that once after a record of a song had been made by an old woman, the woman desired to hear the result. As the record was being played, she asked; "How did the phonograph learn that song so quickly? It is a hard song."

In one respect the Indian music reminds us of the ancient Irish music: it iscoextensive with the life of the people. Every public ceremony and every important event in the life of an individual has its own peculiar song, as: fasting and prayer, setting of traps, hunting, courtship, playing of games, facing death.

Some of the music has beauty of a peculiarly admiration kind; much of the music arouses wonder and admiration; but that does not prevent their being understood by the Indians. Plural singing is in two or three men and women with good. (Continued on Page 414)
Building the Successful Choral Society

by Arthur L. Dunham

Arthur Dunham, organist, choral conductor, and composer, was for many years a leading figure in the music field in Chicago. For nearly twenty-five years he was conductor of the Association of Commerce Glee Club, and for eleven years he conducted also the Lyric Glee Club of Milwaukee, Wisconsin. He served as organist of the First Methodist Temple and other prominent churches. Mr. Dunham was a native of Bloomington, Illinois, where he was born in 1875. He died in Chicago in 1938. The following article was written several years before his death and gives practical, common sense advice on the development of a successful choral group.

Editor's Notes.

The foremost essential to the development of a successful glee club is a combination of things that I would term "healthy sponsorship." To attempt to build a glee club out of thin air is an almost hopeless task. At its inception it is imperative that it be organized from among the musically inclined members of an already existing organization.

Later, of course, when success is achieved there is never any dearth of prospective singers.

In addition, it is imperative that the embryo glee club have the enthusiastic support and cooperation of some active and wide awake organization until such time as it can stand on its own feet, both artistically and financially.

It should be obvious that there must be a need for the organization in the community in which the proposed glee club would function. There is no need for a discussion of the futility of attempting to build up a glee club in a city or community where an existing organization has long since acquired the cream of the singers and singing engagements.

A second essential is to determine at the outset the exact type of organization one proposes to build; and in what type of music the club will specialize. Will it be a strictly musical organization? Or will it combine music and fellowship? Will it sing only concert music of the highest caliber? Or will it combine music of this type with more popular numbers?

These questions are of extreme importance, for upon them hinges the problem of holding the membership. A faithful membership is essential to the success of a glee club. The choral society which faces each season with fifty per cent new members will remain an amateur organization of the most amateurish sort even though it continues in existence for fifty years.

Music and Fellowship

In the interest of holding the members which, of course, is of prime importance, it has been my experience that there must be a delicate balance between music and club fellowship. Music, of course, is of first importance and should be so considered. However, most probably all of the members of a choral society are attracted to a greater or lesser degree by the fellowship inherent in the association.

Especially is the fellowship feature of the club of great importance in the early days of the existence of the organization. Later, when the club has been whipped into shape and there are more or less frequent public appearances to sustain the members' interest and inspire a pride in achievement, the "club angle" is lost in consequence. But in the early days these are lacking and the members must have a "good time" out of their attendance if they are to remain members.

In a similar manner, and even to a greater degree, there must be maintained a balance between heavy, concert work and music in a lighter vein. Many glee clubs have been left stranded by their members because the directors insisted on a steady diet of heavy classical music. Inversely, other clubs have lost their best singers because their repertoire consisted solely of music little above the level of barbershop harmony.

All of which boils down to the problem of building up a repertoire that contains something of appeal to everyone. Any musician capable of directing a glee club will be capable of building up a library containing both classical music to meet with the approval of the most exacting musician and more popular music that still will have a legitimate place on a concert program. Also, in building a concert program this same problem is to be faced. Here each program should be laid out with a mental picture of the type of audience that will hear it. A little common sense will do more than the highest standards of musicianship. Obviously there will be a mixture of both types of music in every program; but the cultural standards of the individual audience should be the factor which determines the type of music on which the emphasis will be placed in each concert.

Selecting the Repertoire

In somewhat the same category is the problem of the music that is suited to a choral society. For example, a number which is a beautiful and inspiring thing when sung by a chorus of one hundred voices becomes as futile as a voice in a fog when attempted by a chorus of twenty. This is a problem on which many an over ambitious director has stumbled. If the glee club is to be a success, its director must make a rather comprehensive outline of the music to be used during that period. This should include the music for special occasions such as Christmas, Easter, and so forth, the big numbers that will be the backbone of the concerts, and incidental music. When the director, at the beginning of the season, has a more or less definite idea of the number and type of public concerts to be given during the year, his problem is considerably simplified. With this information he can provide an adequate repertoire to furnish concerts of considerable variety. Under any circumstances, the director should outline a schedule which will ensure material to provide variety. A repetition of the same music over and over is most undesirable and is the earmark of the thorough-going amateur organization.

In considering this problem, as well as all the others, it must be borne in mind that the successful glee club must give first rate performances and avert no handicap because it is an amateur organization.

We now come to the question of public appearances. The public concert, of course, is the end toward which all other activities of the glee club are aimed. Public concerts, more than any other one thing, serve to increase the members' interest in the organization. They increase the technical experience. They add to the fellowship of the club. They serve to increase the reputation of the organization. And a successful public performance will give the singers more confidence and assurance than a solid year of rehearsals.

Public Concerts

Moreover numerous public concerts serve to build up an actual following for the glee club. For example, during one year the Glee Club of the Chicago Association of Commerce gave numerous public performances. One of these was the "big" annual concert at Orchestra Hall, in downtown Chicago. And a good share of the audience at this concert was made up of persons who had heard the club in smaller recitals. It has not been infrequent for organizations before whom the Association of Commerce Glee Club has sung to purchase a block of tickets for the large formal concerts.

The Director's Responsibility

A word of warning, however, may be needed. In the early stages, a glee club must be indulged in with discretion. Until it has become an expert and disciplined (Continued on Page 409)
The Municipal Band in Wartime

by Franklyn L. Wiltse

The approach of summer always brings to mind the abundance of outside activities in every American community. Baseball, golf, tennis, fishing, swimming and numerous other hobbies provide suitable entertainment for the youth of the nation, but no community activity is complete without its own outdoor summer band program. This is more noticeable during wartime when our municipal bands serve as great morale builders and a source of relaxation for millions of war workers.

From the days of the old-time silver cornet band to today’s modern and well-balanced symphonic band, small towns as well as the larger cities, look forward to these summer band programs. All are enjoyed by countless thousands in every corner of this nation. For this reason the municipal band is often called a great American institution, and truly, it is. Made up of true American musicians, playing for great American audiences and usually featuring American folk music, together with the ever-important patriotic music, the municipal band helps keep Americans conscious of the near victory for which we have been striving during the past four years.

Busy on the Home Front

Highly commended by the Office of Civilian Defense and accepted and appreciated by all local communities are the home front activities of the municipal band. This statement is supported by the fact that municipal bands all over the United States contribute immeasurably in the numerous war bond drives, Red Cross drives, the Army and Navy “E” award programs, and many other patriotic events during war times, which are separate and above their regularly scheduled programs.

The municipal band is gaining national respect and stabilizing itself in various communities by taking such an active part in these many war-time programs.

No doubt the municipal band is more capable of handling these assignments than most local high school bands because of the fact that its personnel most generally includes older persons and players who have had more actual experience. Its members are usually paid and the professional atmosphere is more prominent than generally found in the high school groups. It is an organization to which the younger high school players in most communities aspire to join. For this reason the municipal bands are kept busy on the home front building up the spirit of the home town citizens.

No criticism is inferred concerning any high school band, as it is in the high school organizations that the bandsmen usually get their start, and their service on the home front in war time is, too, very gratifying. Congratulations to all of them for their fine patriotic cooperation in all communities. It is true in many localities, however, that during the summer months when schools are not in session, the municipal band is called upon to render music programs and service to the community.

Probably the most appreciative listeners to municipal bands are the thousands of wounded war veterans who are now filling the army and navy hospitals to capacity throughout the nation. Just recently the St. Joseph Municipal Band played a return engagement at one of the nation’s largest army hospitals and the patients expressed great appreciation for the concert of varied music played for their enjoyment. Hospital officials publicly announced that band music is one of the best morale boosters for the wounded heroes. Letters of appreciation were received from several of the patients in the weeks that followed the concert. Trips to and from the various hospitals are financed by local fraternal and patriotic organizations.

A plan which has worked out very successfully in numerous places is to ask the audience to contribute various items for the band to take along on a visit to veterans’ hospitals for distribution to wounded service men. Playing cards, games, books of all kinds, cigarettes, cigars, candy, chewing gum and such articles which might help the hospitalized provide entertainment for themselves are contributed. It is a good plan for the donor of the article to have the package nicely wrapped and to include the name and address of the sender. Invariably the wounded veteran will answer and in many cases, I have seen a real friendship develop between the two parties. From the standpoint of the band, you have sold yourself to your local audience and have brought comfort to the wounded.

A dual service which is very much in line at this time is Mayor Waldo Tiscornia of St. Joseph, Michigan sent a truck load of fresh Michigan peaches last summer to the Municipal Band which gave a concert at the Hines Veterans Hospital in Chicago. Many clubs contributed various articles and local stores had duffle bags in conspicuous places for customers to leave their gifts to be later distributed by the band.

Overcoming Difficulties

The war has handicapped band organizations as well as other groups and the armed services have taken many of the most talented musicians. However many leaders of municipal bands have been fortunate in securing girl musicians who have taken the places of the brothers who have been called to arms. Many older musicians have been called upon to return to the band shells to fill the ranks as a patriotic duty during war time.

Again, we commend our high school musicians, both boys and girls, who are so ably filling these vacancies. Fortunately for them, they are becoming professionals earlier in life than in normal times. They are not only profiting by the professional experience, but are also on the payroll for their first time, and are inspiring by their income, since up to this period the young musician has been spending considerably for lessons, instruments and music. He will be convinced that his investment is paying dividends and naturally he is going to work harder in the future.

Shortages of instruments has been acute at times, but thanks to the popularity of the high school bands during the past twenty years, hundreds of old and new patriotic numbers have been written which are now being played by our municipal bands.

A Municipal Band Should Have a Fine Shell

The Municipal Band of St. Joseph, Michigan, conducted by Franklyn L. Wiltse, proves an excellent community asset.
OF LATE YEARS the double bass has been practically disinherniated as a respectable member of the string family, while players of this instrument are sometimes classed somewhere below the level of those with true musicianship. This is scarcely fair to the obese and jolly instrument whose ancestors came over on the musical Mayflower. A good bass section is as essential to an orchestra as a good violin section, and an improved bass section can aid the quality of an orchestra fully as much as an improved violin section. Furthermore, solo bassists are as capable of musical artistry and technical mastery as their brethren of the smaller instruments.

At least five elements have contributed to the feeling of superiority which other musicians have over basses and bass players. If these can be overcome or counterbalanced, the bass can be reinstated in good musical circles.

The first blot on the bass escutcheon is the currently popular slap-bass jazz playing. The second is the fact that due to the size of the instrument pupils cannot begin young enough to become real masters of it. Thirdly, most bassists do not own their own instruments, and the problem of adequate practice is a difficult one. Fourth, most bass players are thrown into orchestra work before they are ready, simply because players of this instrument are always needed so badly. Lastly, since bass soloists of good quality are so very rarely heard, most people have no idea of the musical heights to which the instrument can rise.

It is not the province of this article to debate the merits of the slap-bass style of playing. Perhaps it has its place; at least it is not likely to disappear very soon. However, the adverse effects of this type of playing can be overbalanced by an increased number of really fine orchestral and solo bassists.

When to Begin

The problem of when a student should begin to study music has long vexed musical educators, but most would agree that for best results, high school age is a little late, yet because of the very size of the string bass, no student can begin his intensive study of the instrument until he has reached the late junior or early senior high school age.

It is very true that some people will never attain the physical stature or strength necessary for adequate playing of the bass, and this fact should be recognized early. As the size of an instrument increases, so also increases the need for fingers of steel and the endurance of Atlas. However, it must be hastily added that these qualities may sometimes be found in apparently frail individuals.

To obviate the disadvantage of a late start, I have often advocated the following procedure, which might be termed the metamorphosis of a violoncello into a bass. There is no reason why a full sized violoncello cannot be stood upright, its strings tuned to the E, A, D, G of the bass and used to teach the rudiments of bass playing to the very young grade school student. He will play the violoncello exactly as he would the bass, and the proportionate sizes will be about the same.

This use of the violoncello also adds a bass section to the ever more popular grade school orchestra. While there will be basic differences in pitch and tone, the concepts of fingering, bowing and position of the instrument can readily be taught. Thus, when the player is big and strong enough to play on a half or three quarter sized bass, he will, like Milo, have grown up with his instrument.

The Dangers in Early Forcinc

Most bass students are further handicapped by the scarcity of instruments. Very few run-of-the-mill bassists own their own viols. This means that they play and practice on instruments belonging to the school or orchestra. This generally means that instead of taking his bass with him to practice the student must go to the bass, necessitating an extra amount of time for practice which few students have. All those valuable fifteen minutes of practice which can be sandwiched in on flute or violin are entirely lost to the average bass student. Consequently, the bassist is apt to be deficient in practice, especially in his early years of playing when practice is so essential.

Here is a problem which can at best be only ameliorated. The student must be imbued with a vivid real-

ization of the absolute necessity of enough practice. When he is able to get to his instrument to practice, he must learn to concentrate strongly on the business at hand. He must be taught the absolute essentials for the adequate playing of his instrument. These can be mastered in the available practice time of most bass students.

Another even more pressing reason for his rapid mastery of the bare essentials of bass playing springs from the fact that because of a scarcity of bassists the beginning player is shoved into an orchestra before he even knows how to hold his bow properly. When this happens, even the most promising student is apt to get into habits of bad finger position, slouching posture, and stranglehold grips on the bow. He does not know where to find the notes, cannot hear himself play and consequently plays badly out of tune. Even if he must be forced into the high school or amateur orchestra too early in his playing career, the bassist's musicianship may be salvaged by a teacher or director who knows the bass.

Here again is an unfortunate situation. Far too many orchestra leaders know the violin well. They can help the other strings sufficiently to keep from harming their musicianship during too strenuous a schedule of ensemble playing, but when they try to turn their talents to the bass, they find that they cannot present to their students the rudiments of bass playing, without which their bass section will flounder. Often, too, it is either impossible or financially impractical to secure someone qualified to teach them at least the fundamentals.

Two Essentials

If the following two essentials are drilled into beginning bass students, they may be admitted early into orchestra work with very little danger of their acquiring bad habits and with every possibility that their playing will improve so that at some future time they may look forward to becoming masters of their instruments, presuming, of course, that they possess the inherent qualities necessary to musical mastery. Both of these absolute essentials, hand position and bowing, are mere mechanics, but stress on them will tide a beginning bassist over a most critical period in his career.

First, the student must be made to realize that while he cannot be sure of playing exactly in tune, by knowing the approximate spot on his instrument where each note falls, he will not be far off. He must know that his hand position should be as follows: The thumb on the very center of the back of the neck and the first and fourth fingers about four inches apart. It cannot be over-stressed that as the (Continued on Page 420)
Which Concertos Are Most Difficult?
1. Which piano concertos are the most difficult? The easiest?
2. I have studied Mozart concertos. According to their degree of difficulty, how would you list them?
3. What is the grade of Mozart's Concerto in D minor? How long does it take to play it?
4. What piano concerto would you suggest after Mozart?—V. C.

A. I. The two Brahms concertos (D major, Op. 15, and B-flat major, Op. 83) are perhaps the most difficult technically and musically. The Mozart concertos are easy to read, but require both technical control and musicianship of the highest order.

Questions and Answers

Conducted by

Karl W. Gehrken

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

Music and Study

As a modern composer, I would suggest that you select some good themes and variations (such as the Handel Harmonious Blacksmith for moderate difficulty, or the Schumann Symphonic Variations for extreme difficulty), or certain of the Etudes of Chopin.

About Writing Popular Music

Q. 1. I recently read an article by Irving Berlin on his success. In it he states that most of his songs are written over and over again. He cites as an example that his song "White Christmas" is nothing but "Easter Parade" for harmonica. I have studied both of these songs carefully but can see no similarity between them. Will you explain what Mr. Berlin means?

Q. 2. I am interested in the popular song, but the harmonic problems in them seem very strange to me. Can you suggest a book which explains these new harmonies?

Q. 3. Do the guitar symbols have any relation to the piano music?—A. J. T.

A. I am afraid I cannot help you in your first question. I have looked for the article to which you refer, thinking that if I could see the statement in its complete context I might be able to get at the matter. But I have been unable to find the article. The next time you will please give the exact source of your information? Like yourself, I see no similarity between White Christmas and Easter Parade. I understand that Irving Berlin is himself an untutored musician, and that his procedure in composing a song is to pick out the melody on the piano and then have someone else add the harmonies and put on the finishing touches.

Could it be that Mr. Berlin has misstated his idea and that he does not really mean thirds at all? Perhaps some of our readers can help us in this matter.

Q. 2. In order to understand the chords used in popular music, you must first of all have a knowledge of ordinary harmony. If you do not, I must suggest that you secure some such book as "Harmony For Ear, Eye, and Keyboard," by Heaco, which will give you a thorough understanding of conventional diatonic harmonies. Then study "Applied Harmony," Book II, by Wedge, for harmonic harmonies.

Q. 3. I know of no book which deals exclusively with jazz harmonies. There are many books on arranging for the jazz band, but they are largely concerned with the use of instruments and give little or no consideration to the chord structures. Do you see such books, however, which do treat of chords to some extent, and they may help you the better you want them. They are "New Method for Orchestra Scoring," by Frank Skinner; "Dance Arranging," by Paul Wexler; and "Popular Songwriting Techniques," by Wallace G. Garland. The book "Jazz Hot, and Hybrid," by Winthrop Sargeant, also has a chapter on harmony which might be helpful. The two standard books on modern harmony are "Study of Modern Harmony" by René Lemay and "Modern Harmony" by A. E. Hull. These books are not concerned with jazz, but they might throw some light on the chords used in the jazz music.

The harmonies of jazz are not really complicated. They consist chiefly of added 6th (chords composed of root, 3rd, 5th, and 6th), and many chromatic, and 11th chords, especially raised 3rds and lowered 6ths. If you understand the harmonies used up through the time of Wagner, jazz should give you no trouble.

3. These guitar symbols do not affect the piano music at all.
Music That Came On the Mayflower

by Kathryn Sanders Rieder

WHEN THE MAYFLOWER touched the coast of New England that bleak December of 1620 its passengers brought with them concepts which were to shape the future of American music for many generations and to leave a permanent imprint on its future.

They were a sincere lot, intent on reducing living to its simplest, truest elements. There had been much in English life to cause them to set about the reform of their church. We recall how the exciting, glorious, but often riotous days of Shakespeare's time in England, had given way to the reforms of the Puritans. We recall how the pendulum had swung to the other extreme, from the ideal of everyone playing a musical instrument to the decision of the Puritans that they were instruments of the devil to entice the thoughts from holy psalms to the beauty of the music. Not only organs and instruments were banished from the churches but even stained glass windows.

The Pilgrims brought to America these austere ideals which were to have such far reaching effect on our music. Their attitude became doubly important for it was in New England that the battle of early music in America was fought out.

Though they brought no musical instruments and permitted none, they did bring their psalm singing. As they expressed it: "We allow the people to join in one voice in a psalm tune, but not in tossing the psalm from one side to the other with the intermingling of organs."

The First Hymn Book

Many questioned whether it was right to set any music to the sacred words of the psalms, since tunes were the invention of man and thus vanity, and perhaps even sacrilege. So strong was this feeling that one group broke away from the church and existed as an antiusinging church for more than one hundred years.

At one time only five tunes were thought sacred enough to be used, and thus with their many services the tunes must have been repeated with deadly monotony. There is disagreement about the first hymn book used, but one of the first was the Havencroft Psalter, published in England in 1621. It continued in popular use for about one hundred and fifty years and exerted great influence. The melodies were well harmonized and the Pilgrims permitted but one part, the melody, to be sung. Many of the tunes found in this early hymnal are still used in somewhat altered form.

Into their first church eight years after their arrival the Pilgrims carried their psalms. We can understand their seriousness about each detail when we remember that they had left home only because they could not worship as they pleased. Milton called them "faithful and freeborn Englishmen and good Chris-

tians constrained to forsake their dearest home, their friends and kindred, whom nothing but the wide ocean and the savage deserts of America could hide from the fury of the bishops."

Since they permitted no one to follow music as a profession or trade, they had no trained leaders for their music. Only religious music was permitted and the hymns were sung by lining out. The preacher who read the line and "set the tune" continued in this practice for over one hundred years. He was used for a number of reasons. There were not enough hymnals to be used by all, and few could have read them had they been available.

A Difficult Task

The men responsible for leading the singing had a difficult task. One tells in a diary of his trials, "Lord's Day Feb. 23. I set the York tune and the congregation went out of it into St. David's in the very 2d going over. They did the same three weeks before. This is a second sign. This seems to me an intimation and call for me to resign the Preceptor's place to a better Voice. I have sung with divine Long suffering and favour done it for twenty-four years, and now God by his Providence seems to call me off. I speak earnestly to Mr. White to set it in the Afternoon, but he declined it. After the exercises I laid this matter before them, and they said, Do it six years longer."

"Feb. 27. I told Mr. White, Next Sabbath was in a Spring Month, he must then set the Tune. (March 2) I told Mr. White the elders desired him, he must set the Tune, he disabled himself as if he had a cold. But when the Psalm was appointed, I forebore to do it, and rose up and turn'd to him, and he set York Tune to a very good key. I think him for forsaking York Tune to its Station with so much Authority and Honor: I saw 'twas Convenient that I had resigned, being for the benefit of the Congregation."

When the time came that congregations no longer needed this assistance there was great dissatisfaction. One such leader got up and lined out the hymn in competition with the confident singing of the congregation. Finding that he could not even be heard the old gentleman was so vexed that he slapped on his hat and walked out of meeting, thus forcing the church leaders to discipline him for absenting himself from divine services in such a fashion.

Much has been said about the repressive effects the Pilgrims had upon our music, especially since other early American music was not considered of value until comparatively recent times. The music of the Indian was considered savage and worthless. When the slaves were brought to this country in 1619 they brought along their peculiar harmonies, but that rich gift was not noticed. The gulf between the early settlers and these slaves and savages was too great for any appreciation to exist.

The fact that it was forbidden to write new tunes or to change those already written undoubtedly was felt later in our dearth of tunes for our national songs.

The custom of borrowing tunes had to be followed, America being set to the British tune used for God Save the King; Yankee Doodle being adapted from the British song; The Star-Spangled Banner being set to the British drinking song, To Anacreon in Heaven, still censured for its leaps and sudden outbursts in the melody.

A Pure Heritage

Regardless of these facts it was still the church which fostered early music in this country. The church made every effort to adapt the music to the needs of the hard life of the people. Music was not considered lightly, and each change was fiercely debated. For all the mistaken measures adopted, the influence of American music was one of sweetness, purity and strength which has enriched our heritage. The simplicity free of such "frills" as harmony and polyphony preserved music as a necessity of the people even though it ceased to preserve it as an art form.

It was 1704 before the first organ was permitted in a church. Boston led the way in ushering in the new era, and other churches soon followed. As there were no trained organists, English organists were brought over to fill the posts. With them they brought the English cathedral style of singing, organizing singing schools and teaching better methods of singing.

As people learned more of singing, "fuging" was adopted with an enthusiasm that was almost frightening. It threatened to wreck congregational singing as well as choir singing in the churches. Each section sang as loudly as possible with no effort at expression. Some of it must have been more than ordinarily bad for we have the account of one minister who rose and faced the choir after it had finished such a number. "You will have to try again," he said, "for it is impossible to preach after such singing." The choir was so insulated that it quit altogether. But the pastor went to them and read the hymn words: "Let those refuse to sing Who never knew our God! But children of the heavenly King May speak their joys abroad." The choir was then persuaded to return.

A Gradual Improvement

Many abuses followed and choirs fell to such low estate that many wanted to abolish them entirely. The congregations could no longer join in, for choirs memorized music at rehearsals and much of it was of the fuging type that defied any attempt of the congregation to join it. Much of the music was not even sacred and had little relation to the service. One choir had a crimson velvet curtain drawn around the choir loft during the sermon. Then the singers read or slept during the sermon. One warm summer day they served themselves watermelon and lemonade. All was well until someone upset the pitcher. Lemondade began to trickle through the floor down into the main aisle of the church (Continued on Page 412)
The best way to care for the voice is to use it correctly. People who sing in the proper way have no voice problems. Indeed, voice problems, as they are called, are not voice problems at all, but difficulties that grow out of improper use of the voice. Looking at good singing in the most general way, we may divide it into four fundamental steps: (1) Breathing; (2) Using breath for the vocalising of pure, free tone; (3) Applying tone to the words and phrases of singing; (4) Polishing elementary singing into musical style. Let us consider these important steps separately.

No "Style" in Breathing

"Breathing is the first, most absolute fundamental of correct singing. Indeed, singing is nothing more than the action of breath upon the vocal cords; and the singer who has learned to breathe correctly has mastered half of his studies. There is only one correct way to breathe. Individuality of 'style' or 'school' are important elements in rounding out polished singing—but none is an individuality in breathing. All 'styles' and 'schools' must be based upon full, free, unhampered diaphragmatic breath, well supported by the strong abdominal muscles, and sent without constriction through the entire vocal tract. The long, lyric phrases of Mozart, the powerful arias of Wagner, the shimmering cadences of French works are all achieved by means of the same full, diaphragmatic breath. And this breath development must be learned first.

Perhaps the best way to begin its study is to give attention to posture. The student who slumps in round-shouldered evil all ways and then remembers to jerk her shoulders back at lesson time will never sing well! The start of a vocal career is a gymnastic exercise in posture. The body should be free and unconstrained, with the chest held high—and kept that way! Only in such a position can one send the breath freely through the vocal tract. Only in such a position can one avoid the harmful 'shoulder breathing,' which takes place whenever a singer moves his shoulders when drawing in breath. The danger of this type of breathing lies in the fact that the sudden and unnatural rush of breath fills the throat and closes it (or tightens it) instead of leaving it free and open.

The delightful thing about breathing exercises is that one can practice them anywhere and at any time, thus developing the foundation for long phrases before one is ready to sing them. Indeed, breath control should be well mastered before singing, as such begins. I have found it helpful to practice breathing while walking. It is also helpful not to exhale breath simply as breath, but to let it come out as a whispered, unvocalized (unsung) S sound. The use of this sound allows one to feel the action and sensation of the breath as it comes out, and is useful as a control. My exercise, then, consists of inhaling a deep, natural breath while I walk four steps, and letting it out as an S sound while I walk four more steps. (One - Two - Three - Four, breathing in; S-S-S-S, breathing out.) Then I increase the in and out to five steps, seven, ten, thus laying the foundation for the even, un-flutter-y breath which alone supports an even, tremble-free tone.

Freedom of Tone

"But singing is not a matter of breath alone! Breath must be used to send out tone. The best way to build tone is to allow the student to begin vocalising on her own best vowel. While there are no individualities in breathing, there are great differences in
DOLL BABY

This piece comes in the class of recent works known as “novelties,” requiring distinctive, “snappy” playing with piquant staccato quirks and contrasting piano and sforzando dynamics. Pieces of this type look easy but must be practiced diligently before they are “set” for proper effect. First practice the thirds in strict legato, watching the fingering; then apply a brittle staccato. Grade 4.

MORGAN WEST

Moderato (d = 80)
Poco meno mosso

A SUMMER LANDSCAPE

This piece in quasi-gavotte style must not be played too primly. It requires fluent treatment with the phrases well balanced dynamically.

Grade 3½

Moderato (d=69)

CHARLES E. OVERHOLT

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SCHERZO IN B-FLAT

An amazing number of the compositions of the almost miraculously fertile composer, Franz Schubert, were published years after his death. In fact, he never heard some of his greatest works. In this "will o' the wisp" delightful number the player has a rare opportunity to capture the "whimsy" of this delicate, fanciful work, so exquisitely fashioned. Played with a very loose wrist, the fairy-like character of this piece will be evident.

Grade 3-4. Allegretto M. M. $d=144$

SAUCY SUNFLOWERS

ROBERT A. HELLARD

Grade 3.

Allegretto

Pertly ($d = 132$)

Poco più mosso

TRIO

Poco meno mosso

* From here go back to the sign ($) and play to Fine; then play Trio.

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TANGO TRISTE

Dances are usually associated with joy. Not so with many of the tangos of Spain and Latin America, which have a note of sadness or sorrow, even tragedy. The tango reflects the Gitano, or gypsy, who has the tradition that he is happiest when he weeps. Therefore, this tango of sorrow must be played with emotional fervor. Grade 3½.

FRANCISCA VALLEJO

Tempo di Tango ($=69$)

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This work is by one of the most widely played contemporary composers. Ketèlby's *In a Monastery Garden* and *In a Persian Market* have had immense sales. This *bravura* composition proceeds to a fine climax and is an excellent work for summer study. Do not force the octaves, but rather make them ring with the sonority which comes from well-controlled arm muscles. Grade 5.

**ALBERT W. KETELBEY**

**LARGO M.M. \( \dot{J} = 100 \)**

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*JULY 1945*
FUN AT THE FAIR

Grade 3.

WILLIAM BAINES

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JULY 1915
THE KING OF LOVE MY SHEPHERD IS
SECONDO

Allegro ma non troppo

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THE KING OF LOVE MY SHEPHERD IS

PRIMO

JOHN B. DYKES
Arr. by Clarence Kohlmann

Allegro ma non troppo

più mosso

meno mosso con brio

JULY 1945

397
I said to a man who stood at the gate of the year,
“Give me a light, give me a light, that I may
safely tread into the unknown, that I may safely tread into the unknown;
and he replied,
"Go out into the darkness and put your hand into the hand of God. That shall be safer than a light and safer than a known way."

Meno mosso

Go out into the darkness and put your hand into the hand of God.
A very first solo for the A string.

**Moderato**

**VIOLIN**

\[ mf \] Come and listen, Mother dear; Hear my song sweet and clear; Let my A string sing for you. Very clear and true. I am sure you never heard sweet tones from any bird. Let my A string sing for you; Come and listen, do.

**WOODEN SOLDIERS**

A very first solo for the D string.

**March time**

**VIOLIN**

\[ mf \] Wooden soldiers, ten or more, Marching on the kitchen floor.

**PIANO**

\[
\begin{align*}
\text{When the play-time war is o'er,} & \quad \text{There'll be only three or four.}
\end{align*}
\]
AND THE BAND PLAYED ON

Grade 2.

Valse allegro

\[ \text{Cas-ey would waltz with a straw-ber-ry blond, And the band played on; He'd} \]

\[ \text{glide bross the floor with the girl he adored, And the band played on; But his} \]

\[ \text{brain was so loaded it nearly exploded; The poor girl would shake with alarm. He'd} \]

\[ \text{ne'er leave the girl with the straw-ber-ry curls, And the band played on.} \]

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BIG INDIAN CHIEF

Grade 1¿.

Lively \( \left( J = 104 \right) \)

\[ \text{Like a tom-tom} \]

Note: a tom-tom is an Indian drum.

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Grade 1.

Allegretto M. M. \( \text{j} = 72 \)

ELL A KETTER ER

LITTLE BROWN BIRD

\( \text{mp} \) Little brown bird in the tree-top, Sings a song;

Merrily, merrily trills it, All day long.

\( \text{mf} \) Hear it singing All through the country-side.

Gayly ringing, Ringing out far and wide.
The Teacher's Round Table

(Continued from Page 372)

Ex. 17

\[ \begin{align*}
\text{First I go to here, and then I go a-long to} \\
\text{Ex. 18}
\end{align*} \]

Other Points

1. Play the opening B of the movement with full caressing touch, that is, with a gentle "pet" and a slight elbow lift as the key is played. After such a long, strong tone never stress the note which follows. During the sustained B the elbow returns to its low position where it plays the ensuing D softly, curving to another elbow lift on the stronger second D. ... Then after lingering briefly on the second D, depress the soft pedal, and breathe the final B and C very quietly with a close, caressing touch.

2. Now remove soft pedal. Play Measure 3 with fuller tone than Measure 1, and Measure 4 richer than Measure 2 so that the variation which begins Measure 5 may again be played very softly and freely, with a crescendo in full-arm staccato to the variation in Measure 6.

3. Start Measure 7 (climax) with very full up-tone, and do not lose vitality of tone or tempo until the beginning of Measure 8. Here, make a very quick diminuendo; then a scarcely perceptible "hesitation" on the last three notes of Measure 8 before you start the variation of the theme.

4. Work similarly at the breathtakingly beautiful variation which now unfolds in Measure 9. I recommend playing the ascending scale in Measure 10 with soft "petting" staccato and with damper pedal. ... Why use pedal in staccato? Because staccato, especially in slow, lyrical passages need not necessarily be considered purely as tone duration, but may also be regarded as a quality of touch—to which theory I think Mozart himself would subscribe. However, if you disagree with me and prefer to play it as a "dry" staccato, I haven't the slightest objection.

5. Do not accent the top B in Measure 14 but feel the first gentle phrase-stress on the D-sharp.

6. Watch the quality and quantity of the two-note slur in the final cadence, Measure 16. For this see Point 13 in last month's Mozart article.

7. The swaying left hand accompaniment (omitted here) is of course very important. For its treatment see Points 8 and 9 of last month's article.

By this time it must be apparent to everyone why Mozart is so difficult to interpret. ... The striped structure, the sparse notes, the slender substance, in brief the physical tools which Mozart prefers are so slim and so few that the task becomes colossally difficult. ... After a period of intense Mozart study, even the profoundest works of Bach, Beethoven and the others present less formidable difficulties because these composers offer more substantial tools, more tangible materials. They put at the re-creator's disposal earthier substance, richer texture, and more immediate and comprehensible props. For this reason alone, no student, no pianist should let a day go by without communing with the incomparable Mozart.

Chopin Studies

If it is at all possible, please print the grades of the Chopin Etudes. I realize that the grades would probably be controversial, but I would like to know in what order they should be studied—J. L. Washington, D. C.

As you say, it just ain't possible to "grade" the Etudes, since all of the studies in Opus 10 and 25 are super-advanced.

Those three pleasant little supplementary studies without opus which Chopin wrote later are not on a par technically or musically with Opus 10 and 25. As to the order in which the Etudes should be studied, that too is a poser impossible to answer. No one would agree with anybody else's prescription so what's the use of trying?

The Etudes which are technically easiest are probably Opus 10, Nos. 1, 2, 3, 4, 5, 6, 8, 9, and Opus 25, Nos. 1, 2, 7 and 12 ... The hardest ones are Opus 10, Nos. 1, 2, 10 and 11, and Opus 25, Nos. 6, 8 and 11 ... But, shucks, why worry? They're all so tough that it would take most of us two or three life-times to master them.

Remember, won't you, that some of the best preliminary studies for the Etudes are the Chopin Preludes—especially Nos. 3, 5, 8, 12, 14, 16, 19, 22, 23, 24. ... In fact most of these are full-fledged Etudes themselves, slightly shorter but quite as difficult as Opus 10 and 25.

Some Recent Orchestral Recordings

(Continued from Page 370)

some ways, this is the best performance Walter has made with the Philharmonic; the orchestra responds to his demands in every way and permits us to realize his abilities as a Mozart interpreter.

Stravinsky's new ballet is too fragmentary for its own good. It was written at the instigation of Billy Rose, and part of the score is used for dance sequences in the latter's New York show, "Seven Lively Arts."

Offenbach: Orpheus in Hades—Overture; The Detroit Symphony Orchestra, conducted by Karl Krueger, Victor disc 11-8761.

This is the first of a series of recordings that Victor has planned with the Detroit Orchestra under the direction of Karl Krueger, who was recently appointed the orchestra's permanent conductor for the next ten years. Apparently, this disc is intended to replace another that Victor previously had in its catalog, made by Constant Lambert. Offenbach's overture has long been a popular favor-

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This can be cured—but it is much better to avoid than to cure, and one of the soundest means of avoiding muscular tension is to go ahead slowly when one is young, and to test the feeling of every tone, every syllable for complete, unconstricted freedom.

Finally, then, we approach the complete synthesis of breath, vocalization, and singing into polished performance. A student may spend years learning how to draw and support breath; how to vocalize that breath into pure, free tone; and how to adapt that free tone to any word in any language—and the result is still not artistic singing! The art of singing, like every other art, is not a series of techniques (necessary as these techniques are), but a unified whole.

It is this final touch of well-considered expressiveness that rounds accomplished vocalization into artistic singing, and it comes through the study of style and tradition. When the voice is under control, the student should learn the classical literatures of many lands—not merely study individual songs, but grasp and master the essentials of each style and tradition. Here it is that the very important difference of the Italian, French, and German 'schools' come to light. And here it is that the student realizes the great interdependence between style and the psychological build that produces each style. The character of the Italian language, of which I spoke before, results in the great melodic line, the uninterrupted flow of phrase which we associate both with bel canto singing and with the Italian 'school.' The harsher pronunciation of German results in a very different style: while the French 'school' carries more of any complete purity of style results in all outlining these distinctions, I do not wish to give the impression that they are completely separate one from the other, like gloves or shoes in their boxes. All are based upon free tone production, and there are times when the approach to one style applies to another, or when the same approach applies to all. Certain Wagnerian phrases, for example, are pure bel canto. In the musical, though, each language develops a 'school' and tradition of its own, and these must be earnestly analyzed by the singer who aspires to project expressiveness. The final stage is the interpretation of the individual song and poem; but this is based on a thorough understanding of the style and tradition of which the song and the poem form part. But the voice! For the vocal student, the chief difficulty can be solved by thoughtful attention to posture and breath; to the elimination of free, unconstricted tone; and to the World of Music

(Continued from Page 361)

The TWENTY-EIGHTH consecutive season of Leonard Bernstein as conductor of the Philharmonic-Symphony Orchestra, and the soloist in an all-Tchaikovsky program.

ALEXANDER HILSBERG, concertmaster of the Philadelphia Orchestra, has been

(Continued on Page 418)
**Voice Questions**

**Answered by Dr. Nicholas Douty**

A Very Deep Bass Voice
Q. I am fifteen years of age and my voice is not entirely settled. It seems to be a deep bass with a range

Ex. 1

\[ F \rightarrow G \]

I have had no vocal training. Should I try to develop this condition was caused by pulling my voice to sing in a high school glee club? — R. H.

A. The range you specify in your letter is quite extraordinary in that its lower register extends about seven or eight semitones lower than most bass voices. The upper register is equally extraordinary in that it touches on the same number of semitones. The range is much more unusual and most music for the bass voice makes use of all or almost all of these tones.

2. Your low tones would be quite valuable in a male quartet but the lack of the higher notes would make it difficult for you to sing the bass part in a mixed chorus. Of course the music for the solo voice would either have to be transposed down for you or especially written for you by the same person. As you suggest, your voice becomes more settled as you pass through the lower tones and gain some higher ones and if you do so your voice will become more useful to you.

2. We would suggest two things. First, have an audition before the speaking and vocal teacher who will give you advice, and tell him whether you are ready for lessons or not. Second, have a singing examination by a throat doctor to determine whether or not your vocal cords are abnormal. You are very young and there is plenty of time for you to learn how to sing. Do not sing in the High School Chorus until you have had the singing teacher’s advice.

He Is Hoarse and Pulls on His Throat
Q. For several years now I have been bothered with throat trouble and hoarse voice very easily, especially when I whistle or talk for a few minutes. It is greatly relieved after finishing a meal. I was told by a physician who studied with Strigalia for seven years that he was not a good singer and that he got hoarse voice very easily. He said you could cover with five places and when I asked him I cause this and it is the wrong way. He also said that if I did not learn to speak better it would be a serious trouble in time. I have no money for lessons. Please tell me of any good book I could buy to learn to speak from the front of my mouth and not pull from my throat. — P. E. H.

A. Your teacher is quite correct when she tells you that you will never learn to sing well unless you learn to speak correctly. There are at least four usual causes which tend to make you speak and sing voices sound unpleasant and difficult.

1. Stiffness of the external muscles of the throat. Sometimes this is so marked that it is quite visible to the naked eye, the contraction extending from about the line of the lower end down to the collar bone. This contraction of the external muscles makes the voice sound thin and strident.

2. The internal muscles around the larynx, extending downward for the larynx, stiffen during speech and song, causing those peculiar tone qualities called guttural and throaty.

3. There may be stiffness of the soft palate and uvula, which interferes with those complicated and more or less automatic movements of these parts, which are normal in voice production. The resonances are interfered with and the voice sounds nasal and thin.

4. There may be stiffness of the tongue, jaw, and lips which interferes with the comfortable formation of vowel and consonant sounds, causing a slowness in diction as well as a tight and unpleasant tone quality. It is the business of your teacher to discover whether any or all of these muscular interferences are present in your speaking and singing and to tell you how to cure them.

There is no fuzz upon the vocal cords unless you have had nasal catarrh for some time and the mucous has dropped down upon the cords especially at night during sleep. A laryngeal examination will definitely determine this. The normal cords are pearly white in color, but when they are diseased they become yellow or pink in color.

Strigalia was very careful to call the attention of his students to the slightest tightness in any part of the throat during singing. "You touch the gage" (You use the throat), he often called out. The breath was the motor which ran the voice in his opinion, and the utmost freedom of jaw, tongue, throat and lips was an absolute necessity for the production of a good, clear, resonant tone and good diction. We continue entirely in this theory of vocalization. S. It is almost impossible to learn the complicated art of singing from a book. However, you might read Elbert Brown’s "Resonance in Singing and Speaking" which gives an excellent introduction to the art of singing, "What the Vocal Student Should Know." These may be obtained through the publishers of Tom Eresu. You need singing lessons badly.

Phrasing and Breathing in a Song by Cadman
Q. Will you please tell me where to take a breath in the enclosed phrases from Cadman’s ‘I Hear a Thrush at Eve’. Thank you very much for your help. — M. E. R.

A. We have consulted both the high and the low numbered copies of Mr. Cadman’s song and they both agree with the phrasing that is indicated in the excerpts you have sent me. However, if you look at the staves in each instance the staves are slightly extended. It would not sound very well to breathe after the unimportant word "For" in the first stanza nor after the verb "Are" in the second stanza. The more sensible phrasing might be: "Twilight and branch, Sones (breath) for her singing," and in the second stanza: "Thrilling with ecstasy Love Notes (breath) are winging." It would be exceedingly difficult to sing the phrases all the way through in one breath without hurrying them and thus marrying their beauty. Here are the printed phrases.

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Building the Successful Choral Society

(Continued from Page 371)

organisation, its concerts should be semi-public rather than public; performed before friends and relations who will overlook the shortcomings of the embryo club. As can be inferred, from what has preceded this, ninety per cent of the success of a glee club rests upon the director; his musicianship, his personality, his diplomacy. The director must be able to build an organization that combines musicianship and fellowship, acquire a large and varied repertoire that remains definitely within the powers of the club, and combine sound artistry with popular appeal. And he must have diplomacy enough to keep every one satisfied.

It is well to remember that music and musicianship are not the only problems inherent in the development of a glee club. A choral society is not an organization that assembles miraculously on rehearsal nights, gives forth beautiful music and then disbands to do nothing until next rehearsal. Rather it is an organization exactly like any other with much that goes on behind the scenes if it is to be a success.

The clever director will strive to make the members feel that the club is their own organization, and putting them to work is the surest way of accomplishing this. Get as many members as possible into office or on committees and see that they have some actual work to perform. Nothing will bind them more surely to the club.

The officers, of course, should be carefully chosen from the most capable members of the club and from those who have the respect and liking of the other members. The committees offer an opportunity to give the most members something to do. The Membership Committee can be composed of a great many persons. This is one of the important jobs; getting new members. An active Membership Committee can usually acquire, sooner or later, all of the best voices in a city or community.

In this respect it is always wise to make membership in the glee club a privilege rather than allowing the members to feel that they are doing someone a favor to attend. The club membership should always be kept so low that there never is a vacancy and always a waiting list. When the waiting list reaches goodly proportions, the membership can be increased, but never sufficiently to admit all of the would-be members.

The membership committee must exercise considerable discretion, and make sure that all new members are thoroughly desirable. A few misfits, even though they are expert singers, can play havoc with an organization. Harmony among the members is as essential as harmony in the singing.

In other words, make and keep the glee club exclusive.

Somewhat in the same category are associate members. Associate membership is a two-bladed sword that can be used to increase the prestige of the club.

(Continued on Page 412)
ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full names, addresses, or pseudonyms given will be published or mentioned in any way.

Q. I would appreciate some information about an old organ I have been thinking of buying. It has eight stops, all of the names on them, except one. I enclose list of stops and ask that you tell me which stops are suitable for soft music, for loud and for moderate tone. The instrument is in such condition that I hesitate buying it for fear it will cost too much to put in good condition, but if it can be fixed up, and the stops are ones suitable for use in a small church I do not object. Can a small electric motor be attached to move blowing with pedals? What is the cost of Landon's Reed Organ Method, and would this be of any use in the help of the stops?—R. H. B.

A. The list of stops you name does not appear to be a very satisfactory specification. For soft effects you might try Dulciana with a soft 8' stop on left hand side to balance. You might try for moderate tone "full organ" with swell closed, and with swell open for loud effect. We know of no reason why an electric motor cannot be attached to the instrument, which we presume to be based on the original Landon's Reed Organ Method and contains a chapter on "Stops and their Management."

Q. I am much interested in the answer given to C. R. M. in an issue of THE ETUDE as I have been considering a two manual reed organ with pedal or a small pipe organ. I realize that you cannot name specific makes or builders but I would appreciate it very much if you could answer my letter giving me names of people who advertise in small residence pipe organs, and also companies which make organ reeds—R. J. W.

A. As practically all builders will furnish a small residence organ under normal condition, our advice would be to contact all the builders with your needs. We are also sending you numbers of persons having used reed organs for sale.

Q. I am organist in our small town church, with Johnson-Smith organs—a nice sounding instrument, badly in need of repair, and definitely unbalanced. We have a chance to collect a sum of money which could be put towards the organ. The instrument contains the stops included on the stop list in THE ETUDE. The Swell organ is a pleasant sounding organ but the Great organ is not. The Trumpet is abundantly loud, and I would not dare to try it. The tremolo makes a loud hum while being used, and while not producing the desired effect, makes the organ sound terribly flat. Can you recognize any trouble and how can the trouble be remedied? Is it possible to have the pedal Bourdon coupled to the manuals?—W. C. W.

A. Judging by your description the organ is evidently quite an old instrument, and would be better left in the hands of an expert mechanic who can examine the organ, advise you and give you the cost of repairs. Swell, Great and Pedal couplers are included in your specification, and their use should take care of the manuals to pedal effect that you wish.

Q. The church of which I am organist has purchased a new organ, and I am planning for the application of the instrument. I would like to know of some sort of a program that would be appropriate for the occasion. In both my choice (Senior and Junior) the members of which are volunteers, I lack tenors and basses, which is a great disadvantage where anthems are concerned. What can I best do in this matter, considering as I am?—R. M. B.

A. There is no set formula for the dedication of an organ, which may include an Organ Recital and a Service of Dedication and song numbers appropriate for the occasion. War conditions contribute to the shortage of men's voices, and if you cannot secure them, we suggest that some of the numbers be for female voices, of which there are quite a number available.

Q. How often should a church organ be tuned? What should be the average charge for annual care on a small two manual organ? Has often a general overhauling or "check up" necessary?—C. P. B.

A. Much depends on the specification of the instrument and on the extent to which the organ needs. We cannot give you definite reply on the slight information you have included in your inquiry other than that the instrument receives the attention it requires.

Q. I am in charge of a volunteer Protestant Church Choir of twenty-five voices, A. C. B. W. We must do great deal of Handel's "Messiah," and in Holy Week we do Della's "The Seven Last Words of Christ." Can you suggest anything we could use? I have an interest in the organ literature. Landon's Reed Organ Method is priced at $1.25, and contains a chapter on "Stops and their Management."—M. F. B.

A. Of course your selection of a work depends on the kind of orchestra you wish to use and we suggest a choice from the following: "Hymn of Praise," by Mendelssohn; "Elijah," by Mendelssohn; "A Voice," by Mendelssohn; "Mass in A major," by Franck.

Q. Our Pastor has asked me to see about getting a new organ for the church, and I am anxious to know what is available. The church is Roman Catholic and seats about four hundred people so we would want a small organ. We can pay about $1,500.00. Would you suggest a small pipe organ or a reed organ with pedal stop with the above specifications? We are more particular about variety and beauty of tone rather than power. Will you kindly send me any information you may have? Particularly anything in our vicinity as transportation is a problem now.—M. H.

A. As noted in the heading of our column, we cannot recommend any particular type of instrument, and we suggest that you investigate the various instruments and make your own selection on the basis that best fits your needs. We doubt whether you can secure a new organ under present conditions.

Q. The church at which I am pianist wishes to purchase an organ. As there is no space for the pipes of a pipe organ the Committee has decided either a reed organ or a small pipe organ. I personally am not acquainted with the latter. The church seats two hundred and fifty when an organ is played. When a section is opened, the Committee also feels it necessary to buy a used instrument at this time as the church expects to put up a new building in five years, and at that time will desire to buy a permanent instrument. Do you have any information as to used organs available?—C. B. W.

A. As noted in the heading of our column, we cannot express here a preference for a particular style of instrument. We doubt whether under present conditions you can secure anything but a used instrument, and we are sending you by mail a list of persons having such instruments. You might also address the various firms who may have taken suitable instruments in trade.
Hints for The Young Conductor

(Continued from Page 369)

to do two separate things: he must train his eye to see and take in the entire page at a glance; and he must train his ear to sound, inwardly and mentally, the full effect of the written measures. This is a very different matter from following a single melodic line, and requires the sort of proficiency that comes best, I think, with actual experience. There are a number of "helps," however, that can smooth the way to a certain extent.

"First, I believe, a good knowledge of the piano is of great assistance to the young conductor. I am fully aware that certain aspects of a good conductor need not be a professional one or even a pianist; it is good, however, for him to have a working knowledge of that instrument and of its literature. For the piano offers the best training in preparation to read groups and clusters of notes. If you find before you a work with a full chorale design on both hands, you may be reading as many as eight or ten notes at once. This is kind of reading that will help develop fluency in score work.

"Next, the young conductor must know harmony, which also acquits the student with groups of notes, and familiarizes him with the habit of thinking in terms of harmony, which, in the last analysis, is what orchestral work consists of! Further, he should have good, practical working-knowledge of the transposing instruments. And, when he gets to this stage of his work, he should acquaint himself with the history and development of instruments in general. The conductor, who wants to read fluently, for instance, must know, in glancing at a page, that scoring for an E-flat horn is either the sign of an old opera, an old first half of a French horn and a F-horn—and that the horn part in this music must be transposed to F. Also, he must be able to make the transposition himself and hear what the passage has to say.

Obsoletest Instrumentation

"This aspect of instrument history is as interesting as it is important. In the 'Magic Flute,' for instance, Mozart has written some twenty-two changes of horn—which, in those days before the valve horn, had to be made by changes of crooks. And the horn players had to bring their various crooks along with them. They would hang them on their arm, fetch them out when they were needed, and detach them as they played, an accumulation of techniques which caused the horn section to give off the jingling and ratting of musical sounds, while it played. Other instruments have similar histories. No clarinetist ever plays a B-flat clarinet. That one of all is a suspect as producing the awful "yellow" tone, dreaded by players and hearer alike. Clarinetists today play the B-flat clarinet as they go, regardless of the tonality of the instrument called for in the score. The E-flat overtone, written in C, is never played on a C-clairet. The conductor must know these and many more similar oddities, if he desires to obtain a full mental picture of his music.
VIOLIN QUESTIONS

Answered by HAROLD BERLEY

IMPORTANT!

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

Unknown Makers

C. A. B., Pennsylvania—'I have not been able to ascertain any information about a firm of makers in Dresden, Germany, named Acker- mann. It does not seem to be a name under which violins were marked, or it was, or was, a firm of dealers which had violins made for it. In my opinion, the name does not exist. A violin is probably of the usual German "trade" variety, and its value can only be judged by comparing it on its merits as a tone-producing instrument.

What was the Question?

M. F. W., North Carolina—Your letter began so interestingly—and then you did not ask the question you obviously intended to ask. For nearly a year my teacher had been writing to you about your letter had been a long one. I should have been glad to read of your success in teaching me your instrument. But if your problem is still bothering you, write and tell me about it, and I will do what I can to help you.

One of the Gemmuder Family

H. S. K., Acampora, New York—George Gemmuder was the best maker of his family, and one of the best American makers. He was a pupil of Vuillaume, and carried on very worthily the traditions of that master. A good specimen of his work, in my opinion, should be worth today about four or five hundred dollars. Twenty or thirty years ago his violins brought a higher price. It depends on why their value has declined, for they are really excellent instruments.

Not a Strad.

W. E. C., Iowa—Stradivarius made violins with both one and two-piece fronts and backs, so that the fact that your violin has a one-piece front and back is no indication that it is genuine. Neither is the label. And every violin has the superior inlay parcelling the edges—this is called "Purifying." In any case, written description of a violin is of little value in determining its worth, and you should not attempt to value it. If you are interested in the price of your violin, you need not send it to some such firm as Messrs. Lewis & Sons, 207 South Wabash Avenue, Chicago, Illinois. For a small fee, they will give you a reliable appraisement.

A Book on Violin Makers

E. B. T., Texas—I am sorry you have not been residing in Texas in recent years; you probably have not heard of F. J. & R. F. VIIRI CORP., 50 Fifth Ave., New York.

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Mrs. T. N. B., Denver, Colorado—The only way for you to obtain accurate information about your violin is to take it to a reputable dealer in your local community. We will not give you a full appraisal. You will find the names of several highly-regarded firms in the advertising of any issue of The Eruce. There are many thousands of violins bearing "Stradivarius," sold at all levels of prices, so you can see what is the going price. Whether your violin is suitable for your children depends entirely on whether they are old enough to play on a full-sized instrument. It is a great mistake to give a child a violin which is too large.

And Stradivarius Instruments?

J. M. S., Oregon—"The war there were about a hundred known Stradivarius violins, thirteen viola, and about sixty violoncellos. So far as is known, Stradivarius made at least are not considered to be indubitably his work. I do not know of anyone living in or near your home town who owns a Stradivarius violin.

Tempo in a Schubert Work

B. L., New Jersey—"The Allegro of Schubert's Rosamunde, Op. 78, should be taken at 108-116 to the half-note. If played at a faster tempo, the movement is likely to lose its charm and character. On the other hand, if it is taken very much slower, it is likely to sound pedantic. I don't think you need take seriously the interpretation of the artist you mention, for he can do anything that he can play his Allegro more rapidly than is justified by the musical content of the movement.

Second Position Fingering

U. F., Philadelphia—In your letter you are playing in the second position on the G string if your first finger is on B-flat or B-natural. Just as you are in the third position if your first finger is on C-natural or C-sharp. The best fingering for B-flat or B-natural is to use your middle finger. If you play on the G string in the first position the notes A-sharp, B-flat, C-sharp and D-natural, your position would be as if you were playing B-flat, C-natural, D-flat and E-flat in the second position. (2) The passage quotation marks should be deleted.

Beginner's Material

A. L. C., Oregon—Your letter was written before the February issue of The Eruce appeared; when you saw it, you found your question answered. I think other good books for beginners, which I did not mention in the February issue, are "The Student's Violin" by Paul Herfurth and the "Learn with Tunes" books by Carl Griseman. You will find very instructive reading in these books. I think the "Twist and Master Melodies" by Wesley Sontag also get the impression that the material that you use, or your methods, are in any way old-fashioned. Because a book or a series of books does not mean that it necessarily you have not been residing in Texas in recent years;

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(Continued from Page 408)

on one hand, and on the other to provide a source of revenue.

Prominent members of the community are solicited to join the club as associate members; which, in brief, means that they don’t sing. Associate membership carries entree to all social events and in addition gives the members some standing as participants of the worth-while things. Also, tickets to the value of the associate membership fee are given to such members each year.

To avoid associate members that include the leading lights of the community adds distinctly to the prestige and the dues are a source of revenue, usually needed by all.

A Committee on Engagements is an important adjunct to the club, even if its activities are somewhat negative. Once the club has a reputation it will be flooded with more requests for concerts than it can possibly fill. It is the job of the Committee on Engagements to select from these offers those that the club may properly accept. This committee should have very definite and high standards as to the size and quality of the audience, the size, character and location of the auditorium and so forth. And having set such standards the committee should live up to them. When the conditions under which the club would sing fail to live up to these standards, the invitation should be refused. Or, in few words, all invitations which would fail to uphold the status of the club as a first-rate organization should be refused.

Other Committees

All of which is more along the line of keeping the club exclusive.

The Finance Committee has an important task. It will be found that not a few members, when conditions become difficult, will be prepared to drop out of the club because they believe that the elimination of club dues will be one way to solve their financial difficulties. In such cases the Finance Committee should be empowered to waive dues—and without knowledge of the club as a whole—so as to avoid embarrassment and humiliation to the members who are in straitened circumstances. This procedure often will save excellent voices for the club.

The Publicity Committee should be a one-man affair entrusted to some individual who knows something about the subject. He should be expected to send notices to the officers of the concerts and social events, and so forth, obtain pictures and cuts of the officers and soloists and supply these to publications wishing to have them published. He should be allowed to live, that they will be returned; and cooperate with local committees of organizations sponsoring concerts by supplying them with necessary data for the publicity in their communities. It was the feeling of the committee that the first saw, and unless this is abandoned, the same thing will happen in public concerts.

The librarianship of a club is an extremely important post requiring much hard work. Therefore, it should be a paid position. The librarian should keep a permanent card index system showing all items in the library and listing where and when each was sung. This prevents undesirable repetition of certain numbers in public concerts.

In addition, the director sends the II.

Music That Came on the Mayflower
(Continued from Page 383)

“to the discomfiture of the rector and such of his congregation as were wakeful enough to notice passing events.” Instead of doing away with the choir a reform was brought about. They were restored to the high office which they deserved to fill. Congregational singing of hymns was revived and church music went on its upward way.

There were concerts presented in this country by noted European artists as early as 1731. Not only in the east but in the southern cities these concerts were presented. But their influence was limited. The new country was fully occupied with the stern business of making the wilderness a home, and in defending its settlements from the Indians. As the years passed, musical life of the country was enriched by the arrival of such musical families as the Mozart family. In Boston Mr. Lowell Mason began experimenting with teaching music to all children in the public schools. Early composers started with them help to work at music composition, later coming to the fore with the worthlessness of their early attempts.

But America, for its early handicaps, was on its way to a musical future in which it was to regain lost ground and to take its place as a leader in the world of music.

Helpful Exercises for the Pianist’s Hand
(Continued from Page 367)

4. Bend the finger at the knuckle and midjoint and permit the flexors of the hand and these two joints to assume an upper sides of a rectangle.

5. Place the phalanges of the little finger in the highest part of the middle of the second phalanges and exert force backwards against the knuckle.

6. Push the hand bone, finger and all phalanges of the two other fingers of their extensor or lifting tendons, against this applied outside pressure and overcome it. If Ex. 3 is exemplified the fifth finger hand being exerted forward under pressure.

7. Repeat the exercise placing pressure at the same time against the first and second phalanges; then at the base of the index finger, the thumb being exerted forward under pressure.

8. Beginning with the hand bones in a relaxed condition, reverse the principle of the hand bone by their flexor or bending tendons until the pressure applied has been overcome and a straight line is established across the knuckles.

9. These exercises are also applicable
The World of Music
(Continued from Page 406)

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The Music of the North American Indians

(Continued from Page 376)

Voices lead the singing.

Songs are the property of clans, societies, individuals. In ceremonial songs accuracy is absolutely indispensable. Such songs are appeals to the Creator, and the path must be straight or the songs will not reach their goal, and evil will result. So, when a mistake is made, the singers stop at once; either the song or the whole ceremony is repeated, or a rite of penance is enacted; then the ceremony may proceed.

Women compose the lullabies. But the Indian braves have not a high regard for the women's singing. When asked about the lullabies, the men said: "Yes, the women make a noise to put the children to sleep; but that is not music."

The instruments are drums of various sizes and structure: whistles of bone, wood or pottery, some producing two or more tones; pandean pipes; notched sticks rasped together; rattles of gourds or bones; flutes.

On the whole, the music gives the impression of being in the minor mode, and when examined, much of it proves to be in major. Rhythms vary greatly, and much mixed rhythm is used. We are familiar with all of this in our own music. But the Indians have one practice that is quite foreign to us: in some of their music not only the rhythm but the time of song and accompaniment differ. It seems as if each, the singer and the player, proceeds on his way regardless of the other. The song may have ninety-six quarter notes in a minute, and the accompaniment one hundred and twenty-six quarter notes in the same time. Reduced to its lowest terms this means that the singer produces four beats while the accompaniment produces five and one quarter beats. This is not accidental, for in making a number of recordings several days apart, of the same song, the result will always be the same. This is an accomplishment not yet acquired by white musicians.

We are now prepared for some examples of original Indian themes. They are taken from Miss Denison's books published by the American Bureau of Ethnology of the Smithsonian Institution.

1. Moccasin Game Song of the Chippewas

The Menominies and the Chippewas have a favorite amusement called the Moccasin Game. It is practically the same as the shell game of white American sharpers—with this difference: the red American has no use for gold to fleece the unwary, but merely as a test of their powers of observation and deduction. Singing and drumming continue throughout the game. One such song declares:

"That young man on the other side: I make him guess wrong." The stakes are sometimes very high: fifteen yards of calico, a pair of blankets, five new clothes.

Our example begins in major but closes in minor. It begins on a high note, and in the manner so characteristic of Indian music, gradually falls, closing on the lowest tone used. The bass represents the throbbing of the drums. The Indians repeat a song at least five or six times.

The drum accompaniment may be simulated by playing octaves on the lowest degree of the keyboard. For every beat of the song (quarter note) play a sixteenth and a dotted eighth in the accompaniment.

Ex. 1

2. Flute Melody of the Hidatsa Indians

The flute—sometimes erroneously called a flagolet—is called by the Indians the singing whistle. The length was "from the inside of a man's elbow to the end of his little finger." The courting whistle and the flute are the only Indian instruments capable of having a melody played on them. The time of our example is indeed, going back and forth between three-four and four-four. It can be considered either major or minor, as all the tones used are in both the major and the minor key. It does not begin or end on any tonic, thus adding to the ambiguity. Most listeners would find that it is in minor. This instrumental solo has no accompanying.

Ex. 2

3. Turkey Dance Song of the Northern Ute Indians

The Utes have an interesting Turkey Dance Song which begins in the traditional manner, on a very high note and falls gradually to the lowest note employed, which in this case is the tonic. It contains a device used throughout classical music: it selects a motive and repeats it on different degrees of the scale. The entire piece is made up of this motive, on different degrees of the scale. It is mixed, going back and forth between three-four and four-four. For this little Indian song is related to the music of Mozart and Beethoven.

The drum accompaniment may be simulated by playing octaves on the lowest degree of the keyboard. For every beat of the song (quarter note) play two sixteenths in the accompaniment.

Ex. 3

THE ETUDE
What Miss Denmore has done for the preservation of the music of the North American Indians is a matter of history, owing to the passing of her work and ideas, and the music of the red Americans (as they are now called) is fast becoming standardized. The music of the red Americans is often considered as the standard of the world's music.

So far our examples have been original Indian themes simply transferred to the piano, with the drum accompaniment simulated. But there is another sort of Indian music—an adaptation, if we may so call it.

Some of the foremost American composers have made a study of Indian music in order to put themselves on record, and to find interesting themes for original composition. Symphonies and operas have been written on such themes, but to the faithful player the credit of having done so is a matter of pride and joy. The Indian music is a mine of gold to the composer.

The Municipal Band in Wartime

(Continued from Page 378)

The Municipal Band is a positive value for stimulating and maintaining the morale of our nation to a high degree at the time. It will be most needed. Band music, and particularly the out-of-doors summer concerts can do much in arousing and keeping up the spirit and morale of the home front until peace exists over the entire globe. The construction of a small band and stamp booklet near the inside entrance to your house will result in a surprising amount of enjoyment. Many clubs, lodges, and veterans' organizations are using this method with great success.

A Morale Builder

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The Faculty


A Short Program of Indian Adaptions

- Piano Duet, MacDowell—From an Indian Lodge; Voice, Luceazione—By the Waters of Minnetonka; Piano, Chadman—Pawnee Indian Cradle Song; Piano, MacDowell—Indian Idyll; Violin and Piano, Luceazione—The Land of the Sky's Blue Water; Violin and Piano, Luceazione—Indian Fantasia.

For free catalog address John R. Hattstaedt, President

579 Kimball Hall, Chicago 4, Ill.
Three of Miss Henshaw’s pupils were reading essays on Army music in the Junior Etude. “Pretty good!” exclaimed Hal. “Those writers know what they are talking about.”

“Yes,” agreed Ned, “but it burns me up when I read them because I intended to send one in myself, and the first thing I knew, it was too late. And you know how I love army music.”

“Let’s each write an essay anyway,” suggested Dorothy, “and we’ll ask Miss Henshaw to decide which is the best.”

Dorothy chose the subject, “Indian War Music,” and in her essay she told about the instruments the Indians used and the dances they performed before going into battle.

Hal’s subject was “American Marches.” He began with the martial music of Washington’s day, and came down through the Battle Hymn of the Republic and Sousa’s Marches, to the Halls of Montezuma, and the various marches we hear played by our bands today.

Ned’s subject was more unusual, and Miss Henshaw selected his as the best. It was called “Ancient War Music,” and it read: “An ancient King of Assyria won a great battle with his armies, and they are marching home in triumph. What kind of a band did we see leading them, and what are the instruments the marchers are playing?”

“The first ones seem like very small instruments compared to our band instruments today. We see little harps which the players hold before them; and there are dulcimers, box-shaped, with strings stretched across them, hanging from the shoulders of the players, who strike the strings with small hammers. There are drums strapped to the chests of the marchers, though these do not beat the time for the drums as that is done by men who go ahead of the band, stamping their feet to give the step to the marchers. ‘Next in line come the singers, women and boys, and they sing the song of triumph in high, treble pitch, matching the tones of the flutes and lyres. ‘Very thin music for a march, you will say; but that is not the end. Last of all come the most triumphant instruments, the cymbals, which the warriors clash high in the air. ‘Very thrilling army music—that which was played in ancient Assyria.’

As Miss Henshaw finished reading, she remarked, “Yes, thrilling music it must have been.”

Quiz No. 6

1. What is the name of Wagner’s opera in which the knights of the Holy Grail appear?
2. What term is used to denote suddenly soft?
3. What instruments are included in a piano quintette?
4. Who wrote the Air on the G String?
5. What was Mendelssohn’s full name?
6. How many thirty-second-notes are there in a dotted half-note tied to an eighth-note?
7. From what country does the folk song, Coming Through the Rye, come?
8. What are the letter names of the tones forming the dominant seventh chord in the key of G-flat major?
9. Was Beethoven a German, Austrian, Bohemian or Scandinavian?
10. Name an opera by Mozart.

Results of Special Poetry Contest

We find we have some excellent poems among our Junior Etude readers; yes, indeed. We only wish we could print ten or fifteen of the best poems received, but we can only print three, and it was difficult to select the three best, as many were splendid.

Music Speaks
(Prize winner in Class A)
I am your friend!
In brighter moods of happiness
When thoughts are far from blue,
With joyful notes I'm generous,
And I'll be happy, too.
I am your friend!

I am your friend!
When tears of grief will fill your soul,
And loving friends are gone,
Then softly, softly, sweet and low,
To you I'll bring my song.
I am your friend!

I am your friend!
And every mood with you I'll feel,
And always I'll be true;
In joyful times, or sad or glad,
For God has given me you.
I am your friend!

Jean Aurand (Age 15),
California

Special Contest
Who likes to make up puzzles?
This month’s contest is to make up an original puzzle. Of course it must relate in some way to music; either an instrument, composer, term, or anything about music you can think of. Follow the regular contest rules and remember the closing date is July twenty-second.

Strong, Sure Fingers
(Prize winner in Class B)
Strong, sure fingers! Give the keys a soul;
Painting dreamy pictures for the weary world;
Tracing shadow patterns on the wall;
Spilling silver moonbeams on the distant hill.

Strong, sure fingers! Press the harp of hearts,
Breathing laughter on it in a sea of sound;
Whispering secret longings unfilled;
Sighing with the heartache of old memories.

Strong, sure fingers! Give the world soft peace;
Strong, sure fingers! Play, and bring my soul its rest.

Betty Stuart (Age 14),
Missouri

Singing School
(Prize winner in Class C)
A sparrow went to singing school,
To see what he could learn.
He practiced hard with all his might,
While waiting for his turn.

The teacher did not see at all,
Though he was perplexed;
His parents, at his failure, though,
Were very, very vexed.

He practiced music all day long,
From dawn to set of sun,
With all the scales and chords and things,
And every single run.

But when it comes to singing songs
In tones both sweet and clear,
Poor Johnny Sparrow can’t produce
A song that’s fit to hear.

Lois Ruth Drake (Age 11),
Idaho

Answers to Quiz No. 6


Letter Box List

Letters, which our limited space will not permit printing, have recently been received from: Margarete; Amy Kazema; Dorothy Deane; Eileen Durman; Lois Barber; Mary lap; Marilyn High; Marilyn Dunlop; Laura McNeill; Pivotte Page; Lois Long; Regina Rasmussen; Gary Freeman; Peggy Schenek; Charles Bobby Broadman; Herbert; Lydie Jane Bartlett; Chrystal Rasmussen; Guy Freeman; Marilyn Dunlop; Janice Cribbs; Foster; Marian Jacobs; Edna Whiffen; J. Alger; Alfred Allen; Mabel Lorimer; June Aller; Janice Cribbs; Lois McNeill; Marguerite Achenbach.

Richard Wagner Conducting
Junior Etude Contest

The Junior Etude will award three attractive prizes each month for the neatest and best stories or 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 of age; Class B, twelve to fifteen years; Class C, under twelve years.

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

Put your name, age and class in which you enter on upper left corner of your paper, and 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 Street, Philadelphia (1), Pa., by the 22nd of July. Results of contest will appear in October. See previous page for this month's special contest.

A Good Soldier
by Ruby D. Austin

Dick was tired after standing on the sidewalk watching the parade, and as his mother was preparing supper he was telling her about the things he had seen. "I wish I were old enough to be a soldier," he sighed.

"Why, Dick, you are old enough to be a soldier, and I think you are already a soldier," said his mother.

"A soldier? Me?" exclaimed Dick.

"Certainly," said his mother. "A soldier must be honest, kind, courteous and obedient, and when you helped sister with a difficult passage in her recital piece you were being kind and courteous, and so you were already a soldier."

"That's an easy way to be a soldier," he thought, "much easier than that," he said, as he marched into the house ready to do a little extra practicing before supper.

Letter Box

(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:

I love music and it just seems to do something to me inside. I play between fifth and sixth grade music and I am pianist for our Sunday School and Training Union. I also play for my Girl Scout Troupe to sing. I choose the music in our school band. I enjoy the Etude in our school band. I enjoy the Etude and I practice on it. From your friend,

DELORES SAYMOUTH (Age 12), Oklahoma

DEAR JUNIOR ETUDE:

I'm sixteen and old and a senior in high school. I find The Etude a great help. Dick is very promising in music, and I am very much interested in the College Symphony, also in the College Band. I am a viola player in the College Symphony, and I am a viola player in the College Band. I am interested in the College Band.

From your friend,

RUTH ANN BEERY (Age 16), Iowa.

Honorable Mention for Original Poems:

Elinor Ryle; Laura Louise Peck; Marjorie Lawrence; Phyllis Knapp; Marilyn Murphy; Nellie Helen Maves; Ramon Buetische; Charlotte Harrison; Fay Sanford; Louise Elton Ruton; Carole Hoover; Marilyn McNeely; Shirley Burch; Helen Hayes; Barbara Hensinger; Kay McDonald; Mary Elizabeth Maloney; Ann O'Keefe; Freda Goldblatt; Ross; George Patterson; Mary Margaret Woodard; Ellen Mitchell; Ruth LaBonte; William Edward Moultrie; Beverly Hall; Doris Holley; Ralph Delp; Rula Kent; Barbara Dee Swanson; Little Nan Kelly; Margaret Castle; Yolo Knapp; June Duffell; Calvin Seward; Tommy Rogers; Joanna Testa; Bobby Melton; Margaret Frances Neal; Virginia Ayers; Irma Estes; Tommai Nan Hill; Amy Kazembare.

JUly, 1945
THE COVER FOR THIS MONTH—The man who has made the most thorough study of the music of the North American Indians, and who also has adapted and harmonized many of their melodies in songs and other music compositions, is Dr. Thurlow Levine. It is his portrait which is presented on the cover of this issue. The well-known Philadelphia artist, Miss Verna Schiffer, has enhanced this portrait with an Indian motif background and framing.

Until his recent retirement, Dr. Levine was dean of the Department of Music, Municipal University of Wichita, Kansas. He was for a time associated with the University of Nebraska School of Music and Music at Lincoln, Nebraska, Dr. Levine organized and trained many groups for concert work in the Lyceum and Chautauqua. He is himself known to thousands throughout the country for his Indian music programs presented under Lyceum and Chautauqua sponsorships as well as under the auspices of many leading music clubs, schools, and colleges throughout the country. His wife, Edna Wooley Levine, a gifted soprano soloist, and George B. Tack, flutist, were featured in these programs.

Dr. Levine was in Oskaloosa, Iowa, and his music education included study at the Cincinnati College of Music. During the Spanish-American War he served as an assistant master of the 22nd Kansas Volunteer Infantry. He spent about 20 years in musical research among the different tribes of Indians found in the length and breadth of the North American continent, and through the friendship of these Indians as has no other musician. The Library in the Smithsonian Institute contains a great number of recordings of Indian music sung and played by the Indians for Dr. Levine. It was during this research work among the Indians about the head waters of the Yellowstone that through an accident he suffered severe leg injuries that were further aggravated by exposure in the freezing cold the winter it occurred.

Of his best known compositions, the series of octaves by Henry Adkins, based on a Sioux love song stands pre-eminent. It has been sung by top-ranking singers the world over, and is a great favorite with his own and all accomplished amateur singers. The Indian professional arrangements stand as concert favorites with soloists and instrumental groups. Paul Whitman and his orchestra have recorded and often feature one of his arrangements by Ferde Grofé exclusively used by them. Besides scores of instrumental and novel songs utilizing authentic Indian melodies, and acquiring the world with some of the rare beauty in the music belonging to the romance, lore, and ceremonies of the American aboriginal, Dr. Levine has numerous successful compositions and theme melodies. Among these are his Romance in A; Feline Waltz Song); The Angelus (Creole Love Song); Eight Songs from the Green Timber: Forgotten Trails, and others.

MY PIANO BOOK, Part Three, A Method by Ada Richter for Class or Individual Instruction—Few piano instruction books have been more successful than Ada Richter's My Piano Book. The practical usefulness of which at once attracted the attention of alert teachers. The first year's study in this method is presented in two books. Part One, Part Two, My Piano Book, Part Three, now being prepared, covers necessary instruction materials for the second year.

TEN FAMOUS SONGS ARRANGED FOR PIANO—This collection contains My Girl and the Rose by Ethelbert Nevin; Westen- gerd's Intermezzes; The Saviour; the New England and the Lake; the Soprano and the Tenor; the Great Chorale of the New World; The Song of the Pioneers; the Auld Lang Syne and India; The Song of the Southwestern States; and the Song of the Mississippi.

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

SINGING CHILDREN OF THE CHURCH; Sacred Choruses for Junior Choir, by Deb Roy Peery—The success of the Young People's Choir Book (S.A.B.) by Rob Roy Peery will predispose favorably many choir leaders to the author's Sacred Choruses for Junior Choir. This unique and two-part book for junior choirs, made up of Gospel songs and favorite hymns in superior choral transcriptions. Dr. Peery has made freshly harmonized settings in a free style of such numbers as For You I am Praying; Softly and Tenderly; Sweet Hour of Prayer; and We're Marching to Zion. He also has provided a genuinely impressive transcription of the Twelfth Century hymn, Beautiful Saviour. Among his original contributions will be a Lenten anthem, anthems for Palm Sunday, Easter, and Christmas, and two responses. The accompaniments, originally written for organ, are uniformly effective on the piano.

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ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS, by Clarence Kohlmann—Twenty beloved hymns are included in this work. The arrangements, while quite different from the arrangements found in hymn books, are still within the range of the original hymns. As a matter of fact, they are in the original keys and can be used as accompaniments for congregational singing.

This new book is a result of many insistent demands from those who know Mr. Kohlmann's Concert Transcriptions of Favorite Hymns for Piano and the second volume of More Concert Transcriptions of Favorite Hymns. The announcement of this forthcoming publication has already been met with great enthusiasm.

A single copy may be reserved at the special Advance of Publication price of 50 cents, postpaid.

CHORAL PRELUES FOR THE ORGAN—by Johann Sebastian Bach, Complied, Revised, and Edited by Edwin Arthur Kraft—The churchly qualities of the works of Bach are evidence of the same spiritual gifts as those of the greatest of the most famous organists. To reach this objective, every organist must collect and study the works of this master. This forthcoming collection will appear in the famous series of the Press Collection, will make an invaluable addition to such a music library.

Mr. Kraft has included the popular many of the many Bach chorales, each adapted to the modern organ, with fingering, pedalings, and registrations provided with the skill and care which have given the compiler an authority on the Bach organ works.

Orders for single copies of this work are still being received at the special Advance of Publication price of 50 cents, postpaid.

MOTHER NATURE WINS, An Operetta in Two Acts for Children, Libretto by Mae Glaton Shokunbi, Music by Anabel S. Wallace—This operetta has won universal acclaim. Its two-part voices is a grateful work for grade school pupils 5 to 13 years of age. It is designed for the specific purpose of meeting grade school program needs. Its solo voices are required and a group of two-part voices are needed for a chorus of trees. The music at no time goes beyond the ability of the average grade school child. Singing and dancing choruses offer opportunities for a large number of children to participate.

The libretto deals with King Winter's final appeals for superiority over the earth. This leads to a successful duel with Mother Nature, which he cannot win, and begins his transformation in the Prince of Spring. In this final moments as the Prince of Spring, he is unappreciated and confused. However, with the coming of love he grows with happiness and blossoms and stars with a new radiant spring.

Prior to publication, a single copy of this operetta may be reserved at the special Advance of Publication price of 30 cents, postpaid.

LAWRENCE KEA'TING'S SECOND JUNIOR CHOIR BOOK—This book of sacred two-part choruses for junior choirs is being made ready in response to persistent demands for a companion book to the already published LAWRENCE KEA'TING'S JUNIOR CHOIR BOOK. This second collection from Mr. Keating's pen reflects the understanding of junior choir work which brought success to his first book, and it should find places in choir libraries everywhere.

This collection of anthems and responses will contain more than thirty numbers. Many of them are arrangements from the works of Bach, Beethoven, Brahms, Gounod, Grieg, Haydn, Mendelssohn, Mozart, and Schubert. There will also be original works by the compiler.

While details of publishing are being arranged for a single copy of LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK may be reserved at the special Advance of Publication price of 25 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—This month the publishers expect to have ready a unique book which there exists a considerable demand. In keeping with their custom when a book listed in this Publisher's Notes is ready, the special Advance of Publication offer is withdrawn on the following work:

Twenty Piano Duet Transcriptions of Favorite Hymns by Clarence Kohlmann presents piano-four hands arrangements similar to those in the UNA VOCE publisher's successful volumes, CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS (75c) and More Concert Transcriptions of Favorite Hymns (75c). Arrangements are well within the capabilities of average pianists, yet they sound full and satisfying. As many are written in the original keys, they can be used as accompaniments for group singing in church or Sunday School.

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hand moves from one position to another; it must move as a complete unit, the thumb and all fingers retaining their same relative positions in all positions up through the fifth.

This, of course, makes it mechanically probable that each finger is immediately ready to play its own particular note no matter which position the hand is in.

If the student can master the concept that his bow must move up and down the neck of the instrument as a unit, not each finger and the thumb slithering around independently of the others, he will play far more evenly and produce more music in orchestra work, and he will not have acquired bad finger habits. This implies of course that he will play on one instrument only and get to know the exact spot where each note may be found on this instrument, even if it is only through the second position.

The second fundamental for the beginning pupil in mechanical matters, bowing. He can get better and fuller tone with a German type of bow; let us consider then for a moment some of the essentials of good German bow control.

He can get good tone only through keeping his bow at a ninety degree angle to the strings, not tilted up or down at the point, and he can master a smooth upward and downward passage by maintaining a bow hold conservative to the flexible wrist. It must be understood at the outset that if the bow is too heavy it is apt to be played pointing toward the floor, ruining the tone.

Assuming, then, that the bow is properly balanced, we can say that by holding the bow correctly the bassist is practically assured that he will bow at the proper angle to the string. The third and fourth fingers of the bow hand curl around the handhold of the bow. The thumb lies on the top of the bow. It is from the thumb pressure that the tone is maintained on the strings. The index finger lies along the side of the bow, keeping it from tilting toward the floor. The little finger may assume any comfortable position along the front of the bow.

It is extremely important that the end of the bow not rest in the palm of the hand; the bow must remain in proper position. To prevent this, the third and seventh fingers should be kept in the hand. This only ensures more flexibility, but affords greater leverage for the index finger to keep the bow in proper playing position.

With the hand in this position the bow can be motivated by three factors, the heavy driving force of the whole arm swinging from the shoulder, the lesser movement of the hand swinging from the wrist and the very slight but useful movement of the fingers swinging from the hand.

A combination of these three can make for amazing smoothness in changing the bow and excellent bow control in the execution of difficult passages. At any rate, if the beginner student is made to fall mechanically into this method of holding the bow, he will scarcely ruin his chances of bowing properly.

An excellent device to teach the student how to hold the bow in this manner is to ask the student to hold his arm straight down at his side, with the bow hanging at his side; hooked over his second and third fingers, then have him raise the bow into playing position with the index finger and hook the thumb into place. If he follows this scheme every time he wishes to use his bow, the chances are he will fall into the proper bow hold almost automatically.

At this stage the player will be a mere automaton, but if he improves the mechanics of his playing, he can be taught the secrets of tone, rhythm, ensemble playing and the hundreds of other ingredients of true musicianship.

If there are among our bassists those who appear especially apt, they should by all means be encouraged to retain their bass their solo instrument. When we have养成 enough really fine bassists, we will have no need to add bass solos available all over the country, our habitual concerto going will be able to add a new chapter to his musical thrills.

For the bass in its upper register is capable of even richer and fuller tones than the violoncello. The most difficult technical passages are possible on the bass and are rendered even more remarkable by the bulk of the instrument. Watching a bassist of virtuoso ability is because of the length of the fingerboard and the exigencies of bass bowing, most spectacular, and interest is heightened by the fact that the open face of the instrument makes it possible to view every move of the master.

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