Star Dust

The last lurking Jap has been cleaned out of the jungle. G. I. Joe can relax in the tropic night. All is quiet. Overhead blaze myriads of shimmering stars. War seems a million miles away. A soft, sentimental mood steals over him. Homesick? Sure—but he’d never admit it! He starts humming an old, familiar tune... beautiful, unforgettable Star Dust... "Gosh, that was her favorite," he sighs, "mine, too!"

Helping speed the day when he can return to his loved ones are the Wurlitzer factories, now producing war materials. Music teachers will be glad to hear that manufacture of the famed Wurlitzer Spinette Piano will be resumed soon after Victory. And, more than ever before, it will be a piano distinguished for modern styling, beauty of tone and lightness of action at extremely moderate price... an instrument teachers can heartily recommend because it offers fine quality without placing a financial burden on the families of their students.

The Rudolph Wurlitzer Company
Executive Offices • 105 West Adams • Chicago

Awarded with Stars, Do Koši Division
Awarded with Stars, No. Tonawanda Division

Wurlitzer is America’s largest manufacturer of pianos all produced under one name

Wurlitzer is America’s largest manufacturer of juke boxes

THE NAME THAT MEANS Music TO MILLIONS
COPÉRIN'S "QUI RECIT ISRAEL INNOCENS" was presented for the first time in 1706, received its first American performance when it was given on March 26 by the Bach Circle of New York. The long wait in having the work heard in this country is said to be due to the fact that parts were not available for performance, since the first modern edition for voices was not published until 1933.

THE MUSIC EDUCATORS NATIONAL CONFERENCE, in compliance with the recent request of the Office of Defense Transportation, has canceled the six division conferences which had been scheduled in various sections of the country this spring. In their place a series of Emergency Councils were held during March and April, at which many important problems were discussed.

THE CINCINNATI SYMPHONY ORCHESTRA, Eugene Goossens, conductor, at its concerts on March 23 and 24, gave the first performance of an unusual work; this being a set of variations on a theme supplied by Mr. Goossens to ten well-known American composers; Ernest Bloch, Aaron Copland, Paul Creston, Anus Fulfeld, Howard Hanson, Roy Harris, Walter Piston, Bernard Rogers, William Schuman, and Deems Taylor. Mr. Goossens, in supplying the theme, had also given suggestions as to key relationships and other necessary details, so that when the different variations were assembled, they would form a homogeneous unit.

ROBERT BOELLNER'S Quartet No. 1, winner of the thousand dollar RCA prize for the best string quartet by an American composer, received its first New England performance when it was played on March 19 at a concert by the Chamber Music Guild. Also on the program was the String Quartet No. 2, by Comoaro Guarneri, which won a similar prize for the best work from Latin America.

DR. JAY WHARTON FAY, Associate Professor of Music at New Jersey College for Women, died on March 1, at New Brunswick, New Jersey. Dr. Fay had been connected with the New Jersey College for Women since 1933; prior to that he was head of the Instrumental Department of the Rochester Public Schools, and a member of the faculty of the Eastman School of Music. He was the author of several books on music as well as works for band and orchestra. Dr. Fay had served also as director of music in the Plainfield, New Jersey schools, head of the band school of the Ihaca, New York College of Music, and conductor of the New Brunswick (New Jersey) Little Symphony Orchestra.

PARTICIPANTS in last summer's experimental "Sing Weeks," instituted by the Trapp Family at their mountain camp in Stowe, Vermont, have banded together to organize a year-round program of choral singing in four leading cities; New York, Boston, Washington, and Chicago. These groups have adopted the name of the "Stowe Singers," and have been meeting together once a month to review the repertoire of great church and folk music to which they were introduced last summer by the Trapp Family. They plan to attend the "Sing Week" at the Trapp Family Music Camp this summer, which opens on June 22.

A NEW VIOLIN CONCERTO by Karl McDonald, Manager of The Philadelphia Orchestra, was given its world première by that organization on Friday afternoon, March 16, and repeated at the concert of Saturday evening, March 17. The concertmaster of the orchestra, Alexander Hirschberg, was the soloist, with Eugene Ormandy conducting. The new work had a most enthusiastic reception, both the soloist and the composer being recalled many times.

CHARLES CUY ROEVER, founder and president of the Educational Music Bureau, widely known in the School Music Field, died on March 9 in Oklahoma. He was founder and editor of the Educational Music Magazine, and In 1940-41 was president of the National Association of Sheet Music Dealers.

GIOVANNI B. FONTANA, composer, teacher, and organist for the past forty-one years of the Roman Catholic Church of Our Lady of Pompeii, in New York City, died on March 9 at the age of seventy-two. Mr. Fontana was born in Italy and before coming to the United States he had been director of the Ponchelli Institute of Music at Cremona, Italy.

COLUMBIA UNIVERSITY will be the scene on May 12-14 of the first annual festival of contemporary American music sponsored by the Alice M. Ditson Fund. The purpose of the festival is to give encouragement to the development of American composition by the performance each year of a representative group of serious works from present day composers. Included in the first of these annual events are Howard Hanson's Fourth Symphony, and the new American chamber opera, "The Scarecrow," by Normand Lockwood, which had been commissioned by the Ditson Fund.

A RECENT CHILDREN'S CONCERT of The Philadelphia Orchestra included on the program the first presentation in Philadelphia of 'Jack and the Beanstalk,' by Reuben Rosecrans, young Connecticut composer, with Robert Groeters as narrator.

SERGE PROKOFIEFF'S Eighth Piano Sonata was performed on March 20, for the first time in this country, when it was played by Vladimir Horowitz at a reception given by the Soviet Consulate General in New York. This was at the personal invitation of the composer.

AVED KURZT, musicologist and violinist, and a brother of Efrem Kurtz, musicologist and violinist of the Kansas City Symphony Orchestra, has been appointed director of the New York College of Music, to succeed the late Carl Hein.

THE EDGAR M. LEVENTRITT FOUNDATION, INC., has announced the eighth annual competition for young musicians. This year's contest is open to pianists and violinists between the ages of seventeen and twenty-five who are residents of the United States, and the Award is an appearance with the New York Philharmonic-Symphony Orchestra. Applications must be submitted by June 15, and full information may be secured by addressing the Foundation at 50 Broad Street, New York City.

THE ESSEX COUNTY (NEW JERSEY) SYMPHONY SOCIETY, Miss Parker O. Grub, president, will hold its annual concert at the Opera House beginning May 10, in Newark, New Jersey. Operas to be performed are "Carmen," "The Barber of Seville," "Martha" (in English), "La Traviata," and "Madama Butterfly."

THE FONTAINEBLEAU ALUMNI ASSOCIATION in America, in appreciation of the magnificent gesture of the French people in establishing, after the war, a school for American students of music and art in the splendid Palace of Fontainebleau, have sent an appeal through Dr. Walter Damrosch for the relief of the good people of Fontainebleau who are now suffering from the results of War II. Contributions may be sent to Eric T. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

Dr. F. E. CAGAN, a well-known American conductor, gave a chamber orchestra performance of an English work in St. John's College, Oxford, England. Dr. Cagan is a former student of Dr. Severitzky and is now the conductor of the English Chamber Orchestra.
Music and World Unity

So many requests have been received for material dealing in a general way with "Music and World Unity" that the Editor of The Etude feels justified at this time in preparing, instead of the usual editorial, an address (with some few additions) prepared in consonance with the Interfaith Brotherhood Movement designed to promote unity and understanding in our land. This is done with the thought that our readers may use this as a basis for preparing similar addresses for discussion in club groups.

The address was given at the Simon Grots High School, Philadelphia, as part of a program of religious music in which early Hebrew melodies, music of the Catholic Church, music of the Protestant Church, and Negro Spirituals were presented. This address on the program accompanying it were recorded and reproduced in the other public schools of Philadelphia. During the course of its more than sixty years, The Etude has been conducted upon a strictly international, intersocial, inter-racial, and inter-denominational basis. Race, color, nationality, and religion have never entered into the selection of a manuscript for publication. The address follows. Quotations may be made without permission.

IT GIVES ME very great pleasure to return to this beautiful auditorium where I have heard so many excellent school music festivals supervised by my dear friend, the late Dr. George L. Lindsay, and where I expect to hear many more under the supervision of the new and able Director of Music Education of the School District of Philadelphia, Mr. Louis G. Wersen. Your standards of musical excellence have always been high, as I remember from the time I conducted one of my own compositions with your orchestra.

When Dr. Hoffman asked me to speak today, he gave me a subject which is alarmingly comprehensive. I realized that I was like the Swede who went into a tavern in Minnesota and said: "Ay bane yust vant a dreenk of skvirl veeskee." "Never heard of squirrel whiskey," said the waiter: "All we can give you is 'Old Crow.'" "No," replied the Swede. "Ay don't vant to fly; Ay yust bane vant tump around a little." About all anyone can do in a ten-minute talk is to "yump around a little."

The late Victor Herbert had a favorite story which I heard him tell many times. It had to do with an old Irish farmer who was forever quarreling with his wife. Once, the priest intervened and said, "Dominick, why are you and Nora always fighting? Can't you ever be of the same mind?" "Shure, we are of the same mind, Your Reverence," replied Dominick. "She thinks she's not going to get a penny of the forty shillings the master gave me this morning, and I think so too." "Well," said the priest, "it's better to agree to disagree than not to agree at all."

Much of the so-called peace we have had in the world has been based on an agreement to disagree. The military heads, the statesmen, the professors, the economists, the industrialists, and so on, have gathered around the table to draw up terms for peace which, as in the case of the Versailles Treaty, rarely settle anything whatever, but, on the other hand, cultivate the seeds of hate, anger, fear, cruelty, revenge and intolerance, which in succeeding years have grown into wars and more wars. However, there is now a great world awakening, a rich revival of faith in a new light of understanding. The peoples of all lands, worn, exhausted, shocked and disgusted with the wickedness of war, are beginning to realize that the real, final battlefields which lead to peace are not on land or in the skies; not on the seas or under the seas, but in the minds and hearts of right thinking men and women who stop long enough to realize that this peace is to be found only in understanding, sympathy, and brotherly love among the peoples of the earth. It cannot be manufactured in political factories or in academic halls. It can come only through enlightenment, through music, through good literature, through religion, through the great Service organizations, through honest industry and commerce employing the fruits of science, and most of all, through spiritual recognition of the principle of the Golden Rule.

Down through the ages, from the philosophy of the great minds of the nations has come this indomitable strength. Listen to the Chinese sage, Confucius:

"What you do not want done to yourself, do not do to others."

Hear the logical Greek, Aristotle:

"We should behave toward friends as we would wish friends to behave toward us."

Mark the wise Roman, Seneca:

"Treat your inferiors as you would be treated by your betters."

Give thought to Hillel, the great Jewish Biblical scholar, who in 80 B.C., wrote:

"Whatsoever thou would'st that men should not do to thee, do not do that to them. This is the whole Law. The rest is only explanation."

You young men and young women who have ambitions to become lawyers, please note Hillel's concluding words: "This is the (Continued on Page 294)
Music and Culture

Mexico's Famous Folk Orchestra

A Conference with

Maestro Pablo Marín
Well-Known Composer
Conductor of the Orquesta Tipica

PICTURESQUE COSTUMES OF THE ORQUESTA TIPICA GROUP

"FORWARD MARCH WITH MUSIC"

The holy festival of Christmas begins in Mexico on December Fifteenth and continues for ten days, a ceaseless series of imposing ceremonies and joyous events. The City of Philadelphia, Pennsylvania, last December had a wonderful Christmas present from the City of Mexico, which, as a gesture of international courtesy, sent its famous Orquesta Tipica to the Quaker City in the Advent Season. The Philadelphia appearance came about in this way. Early in 1944 a delegation representing Philadelphia and headed by Edgar S. Maier, President of the Philadelphia Commercial Museum, visited Mexico as guests of honor at the national an extensive tour which comprised the capital city of the country and many of the large and small towns in the states of Puebla, Yucatan, Guanajuato, Queretaro, Aguascalientes, San Luis Potosi, Jalisco, and Michoacan. They were thrilled with the vast business and commercial opportunities of the city, the opulent beauty of the land, and the charm of the people. As a consequence in October, the City of Philadelphia extended invitations to the President of Mexico to send a personal representative to attend the centenary of the birth of William Penn. The Mayor of Mexico City, Lic. Javier Rojo Gámez, was thus appointed by President Manuel Avila Camacho, whose wise and sincere activities in connection with education, art, and the social welfare of his people, have brought him wide fame. Such was the atmosphere of friendship established between Philadelphia and Mexico that later on Mayor Gámez, as a gesture of appreciation for attentions shown to him, arranged for a week-long visit of the Orquesta Tipica in Philadelphia, so that the music of Mexico might become better known to American people. The visiting group consisted of two hundred, and the Director of Social Activities in the cabinet of the Mayor of the City of Mexico, Lic. Arturo García Farini, headed it as representative of the government of Mexico.

The orchestra, which visited Philadelphia for the first time, is wholly unlike any other orchestra. It played to many thousands of people in the city and the Counsil of Mexico, Senator Gustavo Orti Honan, who has lived in Philadelphia for six years, explained in English to the audiences the nature of numbers on the program. The remarkable conductor of the Orquesta Tipica is Maestro Pablo Marín, who astonished Philadelphia musicians by his fine conducting and his masterly arrangements. He was born in the town of Toluca, State of Chiapas, in 1900. His orchestra is distinctly a folk orchestra. It is totally different from the Mexican National Symphony Orchestra, which is on the order of the other, and the great symphonies of the world. The Mexican National Symphony was organized in 1928 by the noted Mexican composer, Carlos Chavez. The Evén has secured from Maestro Marín musical facts about our good neighbor to the South which are unique and vividly picturesque. His conference follows.

—Eeetn’s Note

of Mexico, a land of charm, power, romance, and endless surprises. The descendants of these remarkable races of the Aztecs, the Mayans, and the Toltecs, have intermarried with the Spaniards, but there are still millions of people in Latin America who are definitely descendants of the original races, with no admixture of blood, just as there are some numbers of pure Spanish ancestry. All live happily together, but from all races there has developed an artistic life and culture which is not only distinctive, but extremely beautiful, romantic and colorful.

An Inborn Love of Music

Mexican musicians take a keen pride in knowing that ninety-four years before the landing of the austere Pilgrims at Plymouth Rock, a conservatory of music was established in Mexico City. The Pilgrims looked askance at music, but the Spaniards and the Indians loved it. The Mexicant never forget that music has been peculiarly close to the Mexican people, whose keen, sensitive, romantic nature places a value on the tone art as a natural possession, rather than something grafted upon them. Many of the Indian tribes have instinctive musical impulses which are as natural as the sun in the heavens above them.

The was born in the state of Chiapas, which in many ways is one of the prettiest spots in the world. It has 37,200 square miles and a population of over 500,000. It is the most southerly state of Mexico and is therefore quite tropical. In fact there is a story that when one of the natives died and went to Hades, his first request was, "Please give me a blanket." These people have a wonderful communal spirit. When a young couple is to be married, the whole town takes time off to build them a new home and furnish it. Everyone, even little children, brings something for the house, and the whole town turns this occasion into a festival.

The men of Chiapas, as all the Mexicans, are very hearty and extremely sensitive to affronts. Like the Yucatecs, they are fierce fighters, and melancholy found in other parts of Mexico. It is, however, marked by

"The men, and particularly the women, are noted for their beauty. The
men are vigorous and famed for their courage. They have
delicious grey-green eyes and skin of copper
color. The inhabitants of Chiapas are mostly Indians
who not only cling to their own ancient customs but
have little contact with other people. The climate of
Chiapas is damp and the soil is very rich. The flowers,
fruits, and vegetables are extraordinary. The forests
are filled with beautiful birds and butterflies of every
imaginable color, making it a paradise of paradise.
The people are joyful and kindly. Once a year they
have a festival of giving, in which neighbors exchange
gifts of all descriptions with each other with a freedom
and good will that are hard to describe.

A Marimba Legend

"The state is a great producer of rubber, cocoa,
chicle, and coffee. It is also famed for its forests of
tropical trees, which have produced much of the
world's finest woods. These precious woods are responsible
for the marimba, which originated here. The legend
runs that a native went into the jungle at dawn and heard the
music of the flowers, the bird with the music. One day he
heard the music of the flowers, he sat awhile dreaming,
then took his axe and cut down a tree. With every
blow there was a musical note. He collected the chips and arranged them in
a scale. The woods have a venerable history unlike anything else in the
world and when played upon, produce
effects which give the Orquesta Tipica
a wholly distinctive character. The marimba has spread to parts of Central
and South America and is beloved by
all the people. It is especially popular
in Guatemala. While it is in all prob-
ability the evolution of some ancient instrument of the xylophone type, the
marimba, as we know it, is adapted to the
modern musical scale and a highly
trained technique is required to secure
the best results.

"The Mexican marimba is composed of
many rare woods. It is often inlaid
with lace-like patterns. It is not unusual
for the Orquesta Tipica to have from six to
eighteen marimbas, each instrument
played by three performers. Some marimbas are made of as many as one
thousand pieces of wood.

"My father was a professional musician and teacher and took a scholar's
interest in the folk music of all Mexico. He could play
all the instruments of the modern orchestra and all
the native instruments as well. He also was my first
teacher. Later I was graduated from the National
Conservatory in Mexico City. Most of the professors
were trained in European conservatories. All members
of the Orquesta Tipica are professional musicians and
graduates of the National Conservatory.

"The Orquesta Tipica was formed by Miguel Lardi
de Tejeda more than twenty-five years ago, with the
definite purpose of preserving the marvelous and
greatly varied folk music of Mexico and of doing so
by a highly trained group of native musicians. I have
been with the orchestra for many years and have been
its conductor for twelve of them. I have traversed
the entire country of Mexico, collecting melodies and
arranging them for the orchestra. It is a delightful
calling. One pounces upon a new theme with the same
enthusiasm that the naturalist catches a new
gorgeous butterfly or a precious orchid.

"Tourists and moving picture lovers have become
acquainted with what is known as the Mariachi
Orquesta. These are composed of players who came
originally from the state of Jalisco in the western part
of Mexico. There is nothing in all the world quite
like the picturesque and colorful Mariachis in modern
times, unless it be the more conventional gypsy
orchestras of Hungary, Russia, and Spain. Many of
them are illiterate peasants. One may also say that
none of them can read music. Many of the groups are
like the improvisatori of olden-time Italy. That is, the
band makes up a song (words and music) as it goes.
Often, many new and surprisingly beautiful rhythms
and harmonies come into spontaneous existence. The
Mariachis have quick ears and remember these themes
so that they are soon woven into the folk song
literature of the country.

Intrant Orchestras

"The Mariachis may be hired for fiascos or banquets, or they may
be engaged by some patron who wishes to regale himself with music.
They have a chameleon-like way of entering into the spirit of the
occasion, and they enjoy the event as much as their patrons and
hosts. Their instrumentation is extraordinary. It must be remem-
bered that the instruments are primarily designed for a company,
and the compositions are arranged for the group, who then make them
for their own use.

"One instrument is a great guitar which sounds something like a
bass viol. To this is added several smaller instruments of the guitar
family, some of which have three and some four strings. They also
have a special kind of harp, some playing violins. The group depends
in number upon what players can be assembled. It may run from
four to fourteen.

"The Mariachis are concerned only with melody and harmony and
do not attempt counterpoint. Many of the rhythms, however, are
complicated to an extreme degree. In fact, their effectiveness is so in-
tricate that they have puzzled famous musicians of all nations, who
have heard them. It is probably the most interesting folk music
to be heard in the world today, as the players improvise most of
their music as they go along. Those who cannot go to Mexico can
procure excellent records of this type of music, played by the
Orquesta Tipica. The most famous song, "Las Negras" is a typical
number. The Orquesta Tipica has made a great many records and Las
Negras is one of the most popular.

"It was to capture and preserve the music of such groups that the
Orquesta Tipica was formed. To encompass this, it is obvious that a
world-famous orchestra had to be formed which would represent the
wide variety of musical instruments which were employed. The instru-
mentation of the Orquesta Tipica is as follows: 12 First Violins,
4 Violoncellos, 3 Basses, 1 Flute, 1 Oboe, 1 Bassoon, 2 Trumpets,
2 Trombones, 1 Bajo Sextas (this distinctive pictorial instrument)
has two sets of six strings, after the (Continued on Page 283)
Music and Culture

What is Musical Interpretation?

by Ellen Amey

It has been remarked by music critics as well as laymen that the interpretations of our solo artists are so similar that, except for a trick of tone color now and then, the playing of one artist cannot be distinguished from that of another artist. Especially is this true of the recorded performances of our violinists. Recordings also show this to be true. This stresses two facts: first, that there are definite principles on which all musicians base their readings; second, that a true artist will not allow his personality to dominate the music he has set himself to interpret. Rather, he brings his personality to conform to the music.

The rules for a correct reading are few and simple. They are based primarily on the metrical division of the music, the pulse, and the strong and weak beats of the measure. These rules relate to the value of notes as well as to the place these notes may occupy in the measure. The greater the value of a note the greater will be its accent; the less the value of a note the less its accent. However, the strong and weak beats in the metrical structure of the composition carry life and variety to the music. Though these beats may not always be heard, they should always be felt. These beats are ably explained in Christiani’s “Principles of Expression in Pianoforte Playing,” but the student should not be discouraged.

The rhythmic flow of music found in melodies is an important factor. While complying with rules for meter and note-value accents, it may move with or against the pulse. Here, too, the source of the tones or their motion, will assert an influence according to the importance of their position in the scale. It is then left to the phrasing to make this rhythmic flow of tones give out intelligent and coherent musical thought and feeling. Phrasing will add beauty through breath-like divisions of the musical thought.

Music, like classic Greek, is so highly and definitely inflected that it does not call for “reading between the lines.” The interpretation of a melody by one artist soloist or conductor is more outstanding than that by other artists, it is probably because he has given the composition more careful study. With such study there will be keener insight which is akin to genius. This brings more superiority in interpretation to study and musicianship.

In performance no work can be beautiful without adequate technique. Mere fluency of technical and finger agility are not enough. Adequate technique includes that control of touch that will give tone-color and accent in any degree wherever it may be needed. It requires, too, total independence of the hands. The study of the polyphonic forms of Bach, Scarlatti and Handel will go a long way toward building up a technique adequate for the interpretation of music of any period. Since this music has a direct appeal to the intellect, there will be no intervention of emotional content. There are polyphony and contrapuntal writing for the young children and there are the two- and three-voice Inventions by Bach for the more advanced students. The two-voice Invention in F-major is especially good for the independence of the hands. The C-minor has two voices, each taught indepedently. All this music is enjoyable if practiced accurately in detail and with the proper accent.

The beauty of the earlier masters is in some ways more highly inflected than our modern music. Though the interpretation is thus more clearly indicated there are more details to be observed. The long appoggiatura, unlike the short grace note, takes half the value of the following note with a strong accent on the appoggiatura. An example of this is found in this excerpt from Mozart’s Rondo in D-major:

Ex. 1

As written

As played

Such writing stresses the fact that the strong note is dissonant to the harmony of the accompanying part.

This distinguishing notation is used by all the earlier composers, particularly Mozart and Haydn, and should be meticulously observed. Beethoven used it noticeably in his compositions for the strings. Each of the many inflections in his operas, and every accent, is an instance of this notation. To assure the musicians the proper phrasing, the music is written so that the ear can hear the correct phrase.

Training in finer discernment will help to catch the correct phrasing of a melody like the opening one of Beethoven’s Sonata in F major for violin and piano. This composition is known as the “Spring” Sonatas, so light and ethereal is the flow of the melody. The interpretation requires only the application of the following simple rules for phrasing.

1. Where both hands are active, the accent is in the right hand.
2. Where one hand is active, the accent is in the other.
3. Where no hands are active, the accent is in the bar line.

The effect of accents in the playing of rapid passages is well understood by musicians. Accents can, however, fool the most seasoned music critics. They have been known to throw these gentlemen entirely off in their judgment of tempo. This was demonstrated once in the comparison of the playing of two pianists, each of whom was making his first appearance before a New York audience. Each had chosen to place on his program the Rondo from Sonata in C major by Weber. This movement is known as Perpetual Motion. One performance easily surpassed the other. All but one critic agreed that the brilliant playing was due to a faster tempo. The dissenting critic proved his point by having the other pianist subdivide the tempo. The tempo was then slower. The transcendental playing was then rightly attributed to decisive attacks and sharp accents. In this composition the tempo can easily be gauged by the little pausing theme in the first notes which fills the first five measures for the left hand.

Ex. 2

Basses too often are treated as inconsequential parts of music. If these same basses were read correctly and individually, there would be much improvement in the interpretation. It is an art to play even a waltz properly with the right touch for proper accent and color. To find real beauty in simple progressions and melodic outline in basses, one should study the compositions of Schubert. His bass melodies are clearly notated. They will be as clearly audible, if played as they are written. The Impromptu in A-flat major, Op. 149, No. 2, is an example which shows that bass has the effect of the lower voices of a string orchestra. All the Schubert basses are independent and melodious parts that must fit in with other melodic parts.

The Berceuse by Chopin shows at a glance that the bass is a subordinate part with a heavy responsibility. With two exceptions the harmony of the thirty measures is limited to two chords, the dominant seventh and its tonic. The symphonic figure with the Great Octave in C for its bass note is the same throughout the composition. The simple form is a fitting background for the most fanciful creations that ever embellished a cradle song. It requires distinctive execution to give this bass dignity and purpose. Each measure must be held strictly to the beat and rhythm.

The bass of the Aragonesa by Massenet shows a characteristic background to a coloristic dance rhythm. To execute this bass there must be strict adherence to the accents for sextuple measure; namely, a strong accent on one, a secondary accent on four. There should be no blur accent. The accent must be steady. Any hurrying from the third to the fourth beat will interrupt the grace of the dance movement. When these points are observed the part will provide an interest. The hands must be independent since the rhythmic motion of the right hand is different from that of the left hand.

Ex. 5

The bass of the Waltz in A-flat major by Brahms is an unusual one for a waltz. The upper notes of the two chords of each measure carry an inner voice. This is clearly indicated by the notation, and the harmony for the two chords is the same. But Brahms changed the position of the chord on the third beat. The slight roll given these chords brings out the upper notes clearly as an inner voice and gives a light swaying movement. This interpretation, if correctly rendered, turns a plain little waltz into a composition of artistic value worthy of its famous composer.

Ex. 6

Parts with melodic outline which move in and out among other parts, may well be called inner voices. Here they should be Schubert with his wealth of melodies clearly set forth and they should be made to sing in his Minuetto in B-minor and his little Scherzo in B-flat with melodies with their principal themes. Schumann has also closely interwoven many of his inner voices and they are not easy to trace. This makes interpretation all the more difficult. His Arabesque is a fine example. In it we find at the beginning two inner voices moving with and against the bass and the inner melody. This composition is all that its name implies. It is a weaving of a pattern, the kind of which Bach is so familiar. Though he often throws out a strong singing melody in the midst of a swiftly moving bass which is accompanying a soulful upper voice, such a theme should sing confidently, even defiantly. The second part of his Prelude in G minor is an example of this.

It is not unusual to find a running passage, one note singled out for an accent wherever it appears, with the composition. Ex. 7 in the continuation is taken from the Polonaise in A-flat major by Chopin. Here too, the dominant of F major is the key note of this transitory (Continued on Page 223).

"FORWARD MARCH WITH MUSIC"
A Tell-How Tour of the Radio City Music Hall

by Myles Fellowes

CONDUCTED ESPECIALLY FOR READERS OF THE ETUDE

One of the greatest and most frequently recurring problems in music pedagogy is the matter of infusing new interest, vitality and charm into studio and school performances that have to be given in any event and that can turn out disappointing if they are not "special." In order to find out how the "special" element may be supplied, The Etude proposes to take you to Radio City Music Hall, in New York City, where you may see the nation's greatest showmen building the performances that hold entranced 25,000 people a day, every day. Certainly, the spectacular facilities of the Music Hall cannot be duplicated in schools and studios; but facilities alone have never yet built a moving performance. Music Hall shows grow out of ideas, and it is ideas which can inspire even the smallest scale presentations.

Leon Leonidoff, the Music Hall senior producer, states that from the first opening of the theater's great doors, the Music Hall staff has found inspiration for its production ideas in music. In fact, music in many respects is the foundation upon which most of the theater's famed spectacles are built. These swift, imaginative stage extravaganzas include precision dancing by the Music Hall Rockettes, interpretative dancing by the Corps de Ballet (which, incidentally, is the only permanent, resident ballet group in the United States), orchestral numbers by the Music Hall Symphony Orchestra, and choral selections by the Glee Club and mixed Choral Ensemble. Each of these groups offers divergent features; each number—dance, choral or orchestral—depends on music, with all scenes blended into one integral whole that provides the great audiences with both variety and unity. In this, the problems of the various Music Hall production departments
Music and Culture

are not dissimilar to those confronting any imaginative teacher organizing a studio show.

The first question is how to decide upon the kind of music to be used in the production for maximum effectiveness. We must take into consideration the musical director, "never play down to your audience."

The Kind of Music

"Make it your business to examine all the music you can get hold of," Mr. R apee explains, "and then choose the most attractive, most refreshing representatives of all types. We give our audiences 'hit' music and popular tunes, of which there are plenty, by Tchaikovsky, Ravel, Shostakovich, Rimsky-Korsakov, folk music, opera music, and Johann Strauss. We have devoted eight revues to the music of Gershwin, Kern, Victor Herbert, Rodgers and Hart, and Irving Berlin. The secret of a good show, however, is that not least connected with the average music studio program, yet the troupe director, Russell Markert, follows Miss Rogge's suggestion of combining music with the dance—in this case, a synthesis of music and dance. At the Music Hall, I remember one of the most interesting things. The Corps de Ballet was assigned to Strauss valses for its ballet scene in all—Strauss production—and Miss Rogge introduced a Rockette number: the words gave reasons why the dancers wanted to leave the show—one had a cold, the other a bad tooth. Then, when the stage was empty, the dancers returned. It was something like Haydn's 'Surprise' Symphony in reverse. I offer that example only as a means of showing how simple, though ingenious a plot can be used as the basis for a pleasing little dance.

More Studio Cooperation

"Studies of ballet and interpretative dancing exist in nearly all our major towns," observes Florence Rogge, "and the thing that surprises me is that there isn't more cooperation between them and the music studios. Why not try it out? An alert selection of music could be made without special musical adaptations. When the music is written for the dance, it can be danced without special musical adaptations, just as the pieces were written. Strauss valses, Sousa marches, ballet excerpts from the operas, individual numbers for the soloist. We have also produced a number of music adaptations of poems, such as the Valse des Fleurs from the 'Nutcracker Suite.' Thus, we made music that was ready-made to a dance-plus-music program. Such a combined entertainment would provide added interest for the soloist, the orchestra, the vocalists, and the participants valuable experience in ensemble stage work. The introduction of pageants into Christmas and Easter programs would do much to give zest and believability to the singing of carols and hymns. You may have no elaborate costumes, lighting or settings, but the animating idea of a performance, carried through with an eye to both unity of appeal and variety in projecting that appeal, will undoubtedly add to the success of the program. Of course, studio and school recitals cannot be approached in terms of "shows." What about the straight piano program; the program of solo instrumentalists? The Music Hall has occasionally presented grouped soloists—a term that seems to defy its own definitions, but which has produced interesting performance results. One time Mr. R apee directed, with the Music Hall orchestra, twelve talented girls, attractively dressed, in a performance of the First Movement of the Piano Concerto, by Tchaikovsky at twelve grand pianos. At the Music Hall, the orchestra was moved up onto the stage proper, with the piano and electric organ on the stage. The soloists were all on stage, and the pianists, seated at their instruments, rose slowly before the footlights on the huge elevator that normally serves to bring the orchestra up for the overture. The whole was a green table carpet of traveling handwagons or pit elevators; there might not even be twelve grand pianos. But there might be enough, some piano of some description to make it possible to arrange a courtly recital played in ensemble fashion, or an original work played all its parts by a piano ensemble. It would be ingenuous and work to arrange the parts for the (a) Schubert Trio, (b) Dvorak String Quartet, (c) a Beethoven Sonata for Violin and Piano, or a (d) Brahms Piano Quintet that could provide interesting entertainment at the same time with added participative interest and added stage experience to a number of serious students. Other experiments in the combination of other soloists who are music students might be interesting and, of course, the instrumental program lend itself especially well to those series of selections that follow some special type, or "school," or composer. An interesting experiment, for instance, might begin with the student's list or interpreting Bibi

Elise, and work in a way through minuets, contradances, and the earlier sonatas to the 'Moonlight' or the 'Pathetique.'

During the revue, Miss Rogge notes that she might not always fit a 'serious' music school program into the music Hall's production. Mr. Markert. "Of course, we do use elaborate sets and costumes, but not exclusively! Marches are a good basis for dance routines. At the Music Hall, I remember one of the most interesting things. The Corps de Ballet was assigned to Strauss valses for its ballet scene in an all—Strauss production—and in discussing the valses, Mr. R apee suggested a number of Strauss polkas that were splendidly suited, without any rhythmic changes, to tap and precision dancing for the Rockettes. We have also used such pieces as the Tchasikovsky Danse des Muritons and The Parade of the Wooden Soldiers for the trombone. If you look far enough, you will find dozens of pieces of standard music that can be used, without change, for precision dancing. It might open up a network of channels for combining music and precision dancing for students. We once had a very attractive song, especially written for dance, which Miss Rogge suggested in a Rockette number: the words gave reasons why the dancers wanted to leave the show—one had a cold, the other a bad tooth. Then, when the stage was empty, the dancers returned. It was something like Haydn's 'Surprise' Symphony in reverse. I offer that example only as a means of showing how simple, though ingenious a plot can be used as the basis for a pleasing little dance.

So, then, in preparing your next studio program, turn to the nation's greatest showplace for your inspiration. Look to music as the basis of the inspiration, to a group of selections that hold together by their origin or their mood; or think out an idea that can be worked by music, then tie your threads together with unity of plot, projected through various musical ideas.

Key to Practice

by Julie Mayson

IV

If you cannot do all your piano work in quiet surroundings, at least you must be alone when you are upon your emotional thought, for the intention of your audience as you with great feeling, must be prepared for by equal intensity of solitary practice.

The encouraging, however, that often your best turns for you may follow that early stage of technical practice, wherein your power and precision, more smoothly produced after continuous finger work; I would like to think of you in returning, the demand less intense.

FORWARD MARCH WITH MUSIC

THE ETUDE
Mental Projection in Singing

A Conference with

Nadine Conner
Brilliant American Soprano
A Leading Artist of the Metropolitan Opera Association

SECURED EXPRESSLY FOR THE TUTEDE BY ROSE HEYLBBT

Music and Culture

Nadine Conner is a native of California, where her ancestors came as pioneer settlers before the Gold Rush. Her great-grandmother's grave is still a shrine of worship in the courtyard of the old San Juan Mission. Both of Nadine Conner's parents were on the stage, and six children all were naturally gifted in music. Miss Conner cannot recall a single day in her childhood without singing and playing, somewhere in the house. Although Nadine was a healthy child, she showed two symptoms that worried her mother: she was too thin, and she had a delicate stomach. Accordingly, when an older brother began taking singing lessons, the girl followed his studies, spending a full year on breath control and the development of abdominal support. Not dreaming that she had a great voice, she regarded these studies purely as physical exercise. At the end of the year, however, she was amazed to find, not only that her symptoms had disappeared, but that she could sing. She enrolled at the University of Southern California, where her outstanding work won her the Euterpe Opera Scholarship. While still a student, Miss Conner was engaged by a local radio station, where she was soon "spotted" for national programs, including the Bing Crosby show, and the Newton Eddy, the Coca-Cola, and the Cresta Blanca shows. In 1939, she married the distinguished surgeon, Dr. Lawrence Eddy, and retired from her career in order to devote herself to home-making. It was her husband who suggested that she try her powers in opera, just for the fun of it, and Miss Conner joined a local opera company in California. Then, while visiting Eleanor Remick Warren, the composer, she met two members of the Metropolitan Opera: Florence Easton, and Earl Lewis the managerial staff. Both advised her to make herself heard by Metropolitan executives, and arranged an audition with Bruno Walter. The following auditions, Miss Conner sang another audition from the Metropolitan stage, and within twenty-four hours was given a contract for leading roles. She made her debut as Pamina in "The Magic Flute," and has gone on to steadily greater acclaim as Micaela ("Carmen"), Sophie ("Rosenkavalier"), Zerlina ("Don Giovanni"), and Marguerite ("Faust"). Miss Conner's performances are hailed, not only for their vocal purity, but for the wonderful expressiveness with which they convey the essence of characterization. In the following conference, Miss Conner gives her views on the qualities that make for excellence of performance.

IT SEEMS TO ME that the average young singer sets to work with a somewhat distorted sense of values. He is inclined to believe that mere vocal technique is the wedge that opens the door of success. Now, no one can deny that vocal mastery is an essential of a vocal career! But it is not the only essential. The best way to prove my point is to ask you to test out your own reactions. Look to Lily Pons singing some florid coloratura cadenza. Certainly, she does "hit the high notes," and she does execute the floritura — but is that what you think of when you hear her? Are you not conscious, rather, of being moved by something that reaches you through the singing? Now listen to some inexperienced young student singing the same music. She, too, will encompass the notes and get through the technical passages without too much difficulty. But the effect is hardly the same. You are conscious of hearing pleasing sounds — you are not transported. That difference of effect is the basis for my own approach to singing. I believe that vocal security is necessary as the starting point of one's work, never as the final goal. That goal must always be the transporting of the hearer into the atmosphere, the very truth, of the song or aria one sings. That is why the young singer does herself an actual disservice when she says, "I can sing the same notes that Lily Pons does!" By all means, sing the "same notes" — but ask yourself how you sing them!

Profitable Experiences

I wish that our splendid opportunities for instruction included more emphasis on the development of individual expressiveness. The help that the young singer gains from watching and imitating others is limited, at best. A performance is moving only when it brings to light a well-planned, well-constructed personal interpretation. Copying the externals of another's personal interpretation, and grafting them on your own work, as a sort of finishing touch, defeats true expressiveness. Interpretative training should bring out the conceptions of the individual singer, regardless of what someone else does. I remember two incidents of my own training that mean more and more to me, as my work advances. One was a bit of advice given me by an experienced Russian actress. She said that each performer holds in his hand a thread of interest, the moment he appears on a stage. It is his task to carry that thread, unbroken and unmarred, till the final curtain falls. If the thread snaps, the audience looks to someone else for the 'lift' that a good performance must give! The other bit of help came from an arduous but stimulating course of study I had. My teacher and I went into a room that had nothing in it but two chairs. Then, for two hours, I was told to express various situations and emotions. I was not allowed to use my voice either for speaking or for singing; I had no properties to help me out. Anything I conveyed, anything I could make my teacher feel, had to come out of me! Now, the important thing is — where did it come from?

The answer — which, I believe, opens the way to the solution of interpretative problems — is that my "effects" during this study resulted from the mental projection of an idea. This mental projection involves two immensely important prerequisites. First, the singer must be absolutely certain of the effect she wishes to convey. Secondly, she must delve deeply into her own emotional resources to find the means of lifting her conception out of her own mind and infusing it into the minds of her audience. If either element in that important combination is weak, the effect is correspondingly weak. In other words, if you don't know exactly what you want to express, you can't express it! And if you don't know what to do to make others feel what you do, you leave them cold! To accomplish both these ends, you must think; you must do a great deal more than merely to produce correct tones.

Try the experiment of making another person feel what you want him to feel by controlling your voice. At first, of course, you will be self-conscious. You'll resort to gestures — possibly too emphatic or facial expression. You will search the face of your "audience" for a sign of that responsiveness that will show you whether you have conveyed something. And then, suddenly, you will find yourself forgetting your hands and eyes-brows, you will feel only a tremendous, urgent desire to put your feeling into that other person's mind. When once you experience that urge, you have taken the first step along the road of mental projection. And then that first step must be followed by months — years — a whole life — of trying, of working, of self-questioning, of striving for a perfection which does not exist but the quest of which gives strength.

So Much to Learn

Perhaps the chief quality needed is a sincere sense of humility! I shall never forget a last-of-the-season performance I sang with the great Bruno Walter. Vacation was just afoot, and everybody had plans. Some were going to rest, some were going to have fun, some were going on to glamorous engagements. One of the group asked Dr. Walter what he was going to do. "I always study and research, when I have the time," he replied. "By going back and studying the great works over and over again, I (Continued on Page 200)

MAY, 1945

"FORWARD MARCH WITH MUSIC"
Music in the Home

B EETHOVEN: Symphony No. 7 in A major, Opus 92; The Philadelphia Orchestra, direction of Eugene Ormandy. Columbia set 557.

Tchaikovsky: Symphony No. 6 in E minor, Opus 74 (Pathétique); The Philadelphia-Symphony Orchestra of New York, direction of Artur Rodzinski. Columbia set 558.

These are the first symphony sets to be made by Columbia since the lift of the recording ban. There is a noticeable improvement in orchestral recording in both sets. In the case of the Philharmonic, the tonal naturalness is especially praiseworthy. In both we find a wider dynamic range than previously employed and a better balance of the instrumental sections. An unfamiliar string tone of the Philadelphia Orchestra on records, however, mars an otherwise clear and tonally veracious reproduction.

It might be observed by some that we were hardly in need of new performances of these symphonies. But it is our belief that all leading conductors of each generation should be permitted to perpetuate their performances of the standard repertoire. Examination of Columbia's catalog shows that it needed up-to-date recordings of both these works. The Weingartner performance of Beethoven's Seventh dates back seven years, and it was never fully satisfactory as a recording owing to its over-resonance which is almost an echo at times. The Gaubert performance of the Pathétique, on the cause of the natural sound of the orchestra in the recording, Rodzinski is not given to the excesses of Stokowski in this music, nor, for that matter, to the reserve of Gaubert. If he fails to make the second and third movements as impressionistic experiences as Furtwangler, he does not make the mistake of dragging out the first and last movements in the manner of the noted German conductor.

For this reason his playing of the opening movement seems to us far more persuasive. But Partington proves to be the more sensitive and imaginative of the two men, and it is understandable why his performance of this work has been so widely endorsed. The most compelling performance of this symphony heard by the writer was one given by Toscanini, and it is to be hoped that he will record it at some time in the early future. Those who like a straightforward, unpretentious reading of Tchaikovsky, one in which there is no undue exploitation of sentimentality but rather an honest unsparing unfolding of the music, will do well to investigate this set. Its tonal naturalness is a definite asset in its favor.


Here is a smooth example of modern English recording. Made in 1942, this realistic but not exaggerated reproduction of a symphony orchestra shows what the British engineers—a dogged musician—could accomplish under trying circumstances.

Ligeti was a master of the miniature as his tone poems The Enchanted Lake and Kikimora prove. The influence of Rimsy-Korsakov is apparent, since Ligeti studied under him. But influences in Russian music, as a colleague points out, are less irritant than evidence of “green brotherliness” among the Russians. Particularly is the true spirit of the period of Rimsy-Korsakov and his contemporaries. Kikimora is a miniature being, who grew up in the care of a magician in a wild mountain region. His knowledge of the world was derived from the magician's learned cat. At seven years of age, Kikimora is full grown, and her days are spent in wailing and mewling, her nights in spinning hemp and pondering evil thoughts of all mankind. The program is drawn from a Russian fairy tale, which allows for that typically Russian melancholic tunefulness. Those who know the Koussevitzky-Boston Symphony recording of The Enchanted Lake will do well to investigate this record; both tone poems have an expressive felicity and charm of their own, although of no great weight.

Beethoven: String Quartet in G minor, Opus 18, No. 4; played by the Budapest String Quartet. Columbia set 556.

Most writers are in agreement that the C minor Quartet is the best of Opus 18. It is a strong work, written in a style for which Beethoven had a particular fondness—a key which has brought about considerable discussion among his biographers as to its implications. Recently, more than the usual number of Beethoven's C minor, and two composers seemed to have chosen these keys when the implications of their thoughts implied a subjective, mood, and expressive depth. There are who feel that an analogy exists between this work and the celebrated Pathétique Sonata (in C minor), Opus 13, for piano. The interested reader can make his own comparisons. One writer, J. W. N. Sullivan, states that “the Beethoven of the C minor (Fifth) Symphony finds the meaning of life in achievement in spite of suffering.” The same may be said of the piano sonata and this quartet, although the implications are not as imposing or as strong, for the C minor symphony came in a later maturity. The opening movement's big one, the principal theme recalls the initial one of the Pathétique Sonata, but the mood is less melancholic, more assured. There is a dramatic strength here which inevitably thrills the listener, particularly when it is played with the mastery which the present foursome brings to it. No other group on records has brought out the poignancy of Beethoven's utterance with such searching musical insight. The Scherzo which follows is deceiving because it is filled with lively good humor; some writers feel that Beethoven was definitely hiding his sorrow in a mood of deceptive brightness. The Minuet has a submerged emotion, the characteristic sforzando of the composer changes the aspects of this 18th-century dance; the Trio curiously suggests Schubert. The finale is filled with a Haydn-esque joviality, as though the composer desired to send his listeners away with an impression of complete elation. But the memory retains the impression of the beginning of this work, and one feels that the legacy of the composer put forth was one of deeper implications than the finale conveys.

The Budapest String Quartet gives us the most appreciated performance of this work to date on records; it is a performance which is enduring because it has power, delicacy and true virtuosity. Moreover, it has been splendidly recorded with a more sensitive materialization of dynamics than heretofore in the Columbia productions of this noted ensemble.

Brahms: Sonata in G major, Opus 78; Yeudha Menuhin (violin) and Hepzibah Menuhin (piano). Victor set 787.

This sonata is sometimes called the “Rain” Sonata, because it was not self-fashioned by the composer but had its birth apparently in a song. The main section of his Regenlied (Opus 59) is found almost intact as the reiterated section of the final movement and the main section of the first movement seems to have been derived from it. The C major lacked the spontaneity of the A major Sonata (Opus 106). The A major lacks the spontaneity of the A major Sonata (Opus 106). There are those who feel that it is too intimate for its own good. But this is not the way to think about it himself. The phantasmagoria of an intimacy which all concert halls do not own, and for this reason your reviewer has always felt this sonata was best heard in a more intimate room. The melodic structure of the first movement is long drawn out, and the music is both served at a tempo somewhat faster than the Menuhin version. Here, Adolph Busch and Rudolf Serkin, in a recording issued under the Victor label made in 1932 (set 121), substantially better the finish of the music in a quicker pace. Mr. Menuhin makes us too conscious of the long lines which at the pace maintained here he does not hold together as smoothly as we would like. There is a awkwardness and a rhythmic inactivity in the opening half of the first movement which make this part less persuasive than the latter half. The finale is gratefully sungful.

(Continued on Page 293)
The Etude
Music Lover's Bookshelf

by B. Meredith Cadman

Music in the Home

A remarkable English musical development


In these days of flying infernal machines it is peculiarly English to witness the appearance of a new book from the Oxford University Press dealing with the music that has evolved from the district now included in what is known as the County Borough of Stoke-on-Trent. There, are located the Five Towns which Arnold Bennett has immortalized in his novels of that district (“Chellsanger,” “Old Wives' Tales”). There, workers in the far spread collieries were led to develop an interest in choral singing under conditions so native that music became cemented with the social organization of the people to an extent rarely found elsewhere in the world. This led to a musical growth on a basis more productive of high artistic aim than anything in English musical history since the days of Gibbon and Purcell.

Just how the work of Miss Ann Glover and John Curwen, through the tonic Sol-In system, as well as the efforts of Marie Holst Reymond, enabled an underprivileged and often illiterate people to get a training in choral music that led to great festivals and the production of masterly music, is a notable contribution to the musical history of the time. This biography of a people struggling to express itself in song should commend itself to all lovers of choral music.

A musical prologue


As the speaker of the prologue in Elizabethan drama used to pull aside the curtains after he had given the audience an intimation of what they were about to behold, so Dr. John Erskine has made a book that will serve as a prologue for the thousands of people who are interested in music but who have only a vague idea of what it is all about. There have been many books aimed at the same target, of which W. J. Henderson's “What is Good Music?” (1888) was one of the most used prototypes. Gradually, in recognition of the need, there grew courses of study in what is now called “musical appreciation,” and with a library of books designed to lead the music lover through music, without training to play an instrument, such books have unquestionably expanded the circulation of musical information, although the nimble witted, epigrammatic James G. Huneker once said that “the difference between musical participation and musical appreciation is the same as the difference between kissing a pretty girl and watching someone else kiss her.”

Dr. Erskine, who has spent the better part of his life in education, apart from the time he has devoted to writing novels and to music, has put down the answers to the hundreds of questions which those who have not been trained in music are continually asking about this, the most intriguing of arts. Doubtless many who read the book will be inspired to take up the study of the art, particularly as Dr. Erskine is an “amateur” musician himself, having taken up piano study seriously when past forty and later playing with major symphony orchestras. The chapter on the teacher is especially valuable to musical educators, inasmuch as Dr. Erskine, after his years at Columbia University as a teacher of English, served for ten years as President of the Juillard School of Music in New York.

A personalized Mozart


This is by no means a rewriting of old material about the most gracious of composers, but rather a keen and fervid appreciation of Mozart as a very real human being and as an inspired craftsman. In his scant thirty-six years, the amazing genius of Mozart worked with such force and intensity that he turned out in this miraculously short time more compositions of importance than almost any other master. Only Wagner can be compared with him in this respect, and Wagner lived almost twice as many years.

Mozart's life was beset with maddening difficulties, and jealous intrigue, yet despite all this, he was generally a most genial and jovial individual. Dr. Einstein, who is Professor of Music at Smith College, devotes one of his most entertaining chapters to “Mozart and the Eternal Feminine,” pointing out that Mozart was “small, delicate, unprepossessing, and poor,” and that his relations with women formed a chain of inadequacies, and in them we have further evidence that he was not fitted to deal with the actualities of life. Dr. Einstein quotes an old and affectionate letter which Mozart wrote to his wife (Constanza Weber) in 1789:

“Dear little wife, I have a number of requests to the lady of the house

(1) not to go out walking alone—and preferably not to go out walking at all,

(2) to feel absolutely assured of my love. Up to the present I have not written a single letter to you without placing your dear portrait before me.

(5) I beg you in your conduct not only to be careful of your honor and mine, but also to consider appearances. Do not be angry with me for asking this. You ought to love me even more for thus valuing your honor,

(6) and lastly I beg you to send me more details in your letters. I should very much like to know whether our brother-in-law Hofer came to see us the day after my departure? Whether he comes very often, as I promised he would? Whether the Langes come sometimes? Whether progress is being made with the portrait? What sort of life

A rare Mozart portrait

This portrait was drawn from a “silver crayon” picture made by Doris Stock in Dresden in 1789, two years after Mozart's death.

you are leading? All these things are naturally of great interest to me.”

The author's account of Mozart's Catholicism and Freemasonry makes a curiously interesting picture. Part II of the book is given over to an illuminating discussion of the principal works of the composer.
Log of a Coast Guard Reservist

Patrol boat . . . early morning . . . standing radio watch . . . at first, like hearing Equinoxus, Chocooaw and Hawaiian all at once . . . can only make out something like "Nunnan molecole, noun, numkookele" . . . completely befuddled . . . soon begin to make sense out of signals . . . tough on the brain . . .

Brass polishing, dish washing and general clean-up next (more in my line) . . . later, detailed to scrape and sand-paper side of patrol boat . . . hard job . . . precariously perched on seat of dory, must scrape with one hand while clinging to patrol boat for dear life . . . all forces of nature conspire—tide currents, sudden swells, teetering dory, contrary dip and roll of patrol boat . . . Whoosh! . . . big wave forces you, unresisting, let go just in time to avoid ducking . . .

ugh . . . cold water . . . daze call . . . (Holding on with one arm and sand-papering with other, bad for finger technic, but good for arm and shoulder). . . .

Later, "chow" and more galley duty.

Afternoon detail . . . standing guard on long ocean pier . . . feel important with "28" revolver strapped to side . . . and first to "hide-water watch," added to "sea-watch" (dorely names to set to music) . . . not much to report—sun, sky, sea . . . mountainous surf thundering ashore . . . sleek seals slip by . . . "Black Widows" (planes, not spiders) darting across sky . . . silent "Blump" slipping along . . . glowing sunset, swiftly exquisitely brilliantly by blue cloak of darkness . . .

end of watch . . . ashore through soft sunlight.

Another duty done . . . Coast Guard excellent antidote for artist, business man or professional . . . sweeps away cobwebs . . . clears perspective . . . refreshes brain . . . in lack of lot of good . . . fine bunch of Regulars and Reserves, these Coast Guards.

More On-Duty Thoughts

During the long pier-pacing hours, Round Table thoughts, serious and light, run along with the rhythmic roll of the sea . . . First, there is the problem of the adolescent—which we have, with us, and more and more, than during those times than ever before.

Many teachers have asked the question, "What are we to do with the young boy or girl, twelve to sixteen, who has intelligence and talent, but who just goes "blah" on us?"

Yes, I know many such, and have recently taught several of the "brush," who resist all treatment. Since them how to practice, how to study, week in and out —and the net result is nil. There is no actual active opposition, just a sort of sneaking down strike of their brains . . . All ordinary methods are ineffective. . . . Teacher is at wit's end to know what to try next . . . Let's examine the patient, and try to diagnose the pesky case . . .

"Negativist" in Adolescents

Negativism in "teen agers" is caused (1) by the physical and mental state of unbalance prevalent in this age group. (2) By unstable world conditions; in boys, especially the fatigued attitude of the mind, because of the many complicated mental and physical processes required. Be humorist, forbearance, imaginative.

The Parents

Establish sympathetic relations with the parents. You'll probably find that they, too, are deeply concerned. Their daughter or son used to be on the honor roll, but now has slumped badly in school. They are worried sick about it. . . . If you tell them that you occasionally "crack down hard" on their beloved offspring they'll stand back of you stronger than ever . . . They themselves have cracked down for a long while without result.

Often they feel hopeless about the schools for being lax with the students, careless and impractical in producing results and in compelling discipline. Explain to the parents that piano study requires intense concentration, whole-hearted and whole-minded application. In other words, it is one of the most complexly disciplined activities we know. And therefore, it has a salutary influence on the youth or girl.

Also, assure the parents that the length of the youngest's daily practice is of far less consequence than the kind of practice he does. If he will practice as you have shown him, excellent results can be achieved with as little as thirty minutes study a day. . . . But for this you yourself must be sure to be explicit and scientific in your "concentrated practice" directions to the student. Make certain that each assignment is so clearly explained and written down in his notebook that the usual excuses for not practicing it will be of no avail. For, as we all know to our sorrow, no one is more skilled in "bluffing" and in crawling out of assignments than a high school boy or girl.

More Thoughts on Adolescents

Advise the parents not to worry too much about the suddenness, strangeness or "creases" manifested by their "teen aged" progeny, because nine out of ten times it is just another passing phase. . . . Better let it wait itself and not them out. If, some of them despair because their dear fifteen-year-old Dick or Jane prefers to pound out Boogle-Booie rather than the Moonlight Sonata, they must put up with it gracefully. Dick will "find" himself all the sooner and all the better if they let the B.W. run its course. . . . What else, who is living Dick or Jane's life anyway? . . . Certainly not the parents. . . . So they must be humorously patient about such sorely trying phases. And golly! We all know how trying they can be . . .

Do not demand too much finish and perfection from adolescents, unless they themselves want it . . . which sometimes happens! Most of them want to play piano only for the exhilaration and emotional "kick" they get from it. You may easily ruin their pleasure in music-making for life if you are too finicky or demanding.

Many happy, even thrilling moments for the teacher are scattered through the ups and downs of adolescence. One of them comes when Jane, having found a pianoistic passage difficult to master, suddenly asks you, "How shall I go about practicing this passage?" When that happens you give an inner whoop of joy, for Jane is now well on the way to thinking . . . You must first find out how she has the passage, then produce your own methods and props. But be sure to present them as intelligently and stimulatingly as possible.

On Curiosity

Speaking of young people I am constantly shocked by their lack of curiosity. What most of them don't know about the piece they are learning is appalling . . . We, teachers, are to blame for this . . . Here's an example which I shamefacedly confess. An intelligent lad of sixteen, had been studying the first Nocturne (B-flat minor) of Chopin for three weeks during which time I did not know much about the piece, except how to play it . . . When, finally I questioned him, I found that he did not know (1) the key of the Nocturne; (2) the key of the middle section; (3) the meaning of, "slow, poco sforzando, and so on;" (4) anything about the beautiful modulations; (5) the tempo sign at the beginning. It is just like trying for weeks to solve a mathematical problem without understanding some of the important steps necessary to the solution; or like presenting a speech by memory without knowing the meaning of one word of the words; or trying to put a machine together when you do not know the function of certain parts.

Always inside—not once, but many times—on questions each pupil as to the key, composer, opus number, and tempo mark of his pieces; underscore any obscure musical direction or meaning with red crayon, and catechize frequently concerning such items; make him forever aware of the chief rhythmic and harmonic bases of the piece, the modulations, the form, and the emotional content . . .

Let us not forget during this difficult period that it is our duty to keep the adolescent on an even keel as possible. Just now, it is important a "defense" job to guard the characters, balance and development of these youngsters as it is to make planes or munitions to fight Germs or Japs.

On Playing for High School Students

Someone wrote recently asking how to introduce a group of piano solos to a High School Assembly . . . For many years of all ages. The "liveliest" and at the same time the most appreciative crowds were always the High School audiences. (Continued on Page 225)
You are a busy teacher these days, and have more pupils than you want—you are working long teaching hours; you have more pupils than you ever had before; you, who had a terrible struggle laying out the depression, are making more money than you have ever made before, teaching music—but, have you given any thought to what might happen to you, your teaching, and your pupils after the war is over, and money stops flowing in a silver stream into your bank account?

During these hectic times, here are people who will buy anything they can find for sale. People who never thought of music lessons five years ago are studying; the price for lessons is no object if they find the teacher they want, sometimes even when they do not. Money is easy to get, therefore it slips easily through the fingers. But—what about the days to come, when war workers are no longer in "the big money" and pupils drop out because there isn't the money to pay for lessons, as in the golden days of 1942, 1943, and 1944? What will you do then? Drop the music teaching business, as so many good teachers did in 1939, 1940, and 1942? Or are you willing to take stock of yourself now, your training, your equipment, and your value as a music teacher to your future pupils?

Stock Taking Begins

The teachers who do take stock of themselves and pull up the weak links, will be the teachers who will be most likely to succeed in the end. Those who do not will mourn just as before, that "pupils do not seem to have as much talent as they formerly had," "Parents are not as interested in their children's cultural education as they were." "Boys and girls are lazy these days" and so forth. You have doubtless been "getting your studio with the eyes of a stranger. Sit down, and then there go over the general appearance with yourself.

Is it clean? Has it been dusted? Why do some artists refuse to see the dust and the litter of music and papers with which most music studio furnishings are washed with soap, water and a brush. If you have window shades, are they adjusted to the same level? Are the windows clean? They are the eyes of your studio.

Do the chairs and sofas show excessive wear? New upholstering is hard to get these days, but you can buy chintz by the yard. Attach two lengths together and throw it over the sofa, or the chair. Bright gay material does not cost any more than the gloomy stuff seen so often in middle class hotels, and it will give your studio a real face lifting, or perhaps you have an Indian Print in a trunk in the store-room? It will give your studio a nice artistic touch.

Do you have a good light at each piano? Are your pianos always in tune?

Do you keep current magazines, music magazines, and a good book or two on a table in the pupil's waiting room or do you have just the funny magazines and "Little Tunes"?

Do you provide ash trays and matches for the smokers?

Is your studio a pleasant work shop? Is it light? Airy? Cheerful? Are those pictures on the walls real works of art, copies or prints though they may be? For a modest sum you can buy plaster plaques, wood block prints, and copies of famous oil paintings of composers which will be a real addition to the walls of any studio.

Personalities in the Studio

Is the atmosphere of your studio that of a studio, or is it your living room first, and your studio at odd times? Does it reflect you? Is the approach to it from the outside attractive so that your pupils can point to it with pride, or is the yard strewn with papers, cigar wrappers, dirt, and general litter? Does the front entrance have an "inviting" look about it or is it bare and uninviting with dust in the corners? A grass rug on the floor of the entrance, be it small or a full sized porch; a weather-proofed chair, and a gay flower pot or two will give it cheer which carries with it success. Do not ever feel that your love for music and a college or conservatory degree make up for the natural comforts of life. To the average parent or pupil in search of a teacher, the outside appearance of the studio makes a lasting impression. It is up to you to make it a good one. Only when you reach the place where your price has risen to ten dollars per lesson, or more, can you afford to be independent about this. On the other hand, do not think that lack of teaching ability can be glossed over by rugs, flower pots, and other gadgets; but do be modern! Show your artistic ability! Be twentieth century!

What about the Studio itself? Is it attractive?

"But it is not as much as unless you raise them yourself," you say. True enough; but you don't have to have cut flowers; nor is it necessary to resort to paper flowers. Not even during the winter in the frozen north and east. A bow, a bowl of water plants

Music and Study

The Music Teacher and The Post-War Period

by Ruth Jeppe Reid

The gigantic pressure of the past four years, with their unscrupulous human sacrifices and material destruction, has had one other effect which few realize. In the chemical laboratories and in the great industries the pressure has speeded up invention and discovery so that in this field we have made a jump ahead of probably fifty years over normal times. This has created new methods, devices, and inventions which are likely to be of indescribable advantage to modern living. All of this means that vast sums will be spent for these materials, which will require the employment of millions of men. The condition should insure long prosperity in the fields of the post-war world.

—Einstein's Note.

The Music Teacher and The Post-War Period

by Ruth Jeppe Reid

The gigantic pressure of the past four years, with their unscrupulous human sacrifices and material destruction, has had one other effect which few realize. In the chemical laboratories and in the great industries the pressure has speeded up invention and discovery so that in this field we have made a jump ahead of probably fifty years over normal times. This has created new methods, devices, and inventions which are likely to be of indescribable advantage to modern living. All of this means that vast sums will be spent for these materials, which will require the employment of millions of men. The condition should insure long prosperity in the fields of the post-war world.

—Einstein's Note.

Music and Study

The Music Teacher and The Post-War Period

by Ruth Jeppe Reid

The gigantic pressure of the past four years, with their unscrupulous human sacrifices and material destruction, has had one other effect which few realize. In the chemical laboratories and in the great industries the pressure has speeded up invention and discovery so that in this field we have made a jump ahead of probably fifty years over normal times. This has created new methods, devices, and inventions which are likely to be of indescribable advantage to modern living. All of this means that vast sums will be spent for these materials, which will require the employment of millions of men. The condition should insure long prosperity in the fields of the post-war world.

—Einstein's Note.

Music and Study

The Music Teacher and The Post-War Period

by Ruth Jeppe Reid

The gigantic pressure of the past four years, with their unscrupulous human sacrifices and material destruction, has had one other effect which few realize. In the chemical laboratories and in the great industries the pressure has speeded up invention and discovery so that in this field we have made a jump ahead of probably fifty years over normal times. This has created new methods, devices, and inventions which are likely to be of indescribable advantage to modern living. All of this means that vast sums will be spent for these materials, which will require the employment of millions of men. The condition should insure long prosperity in the fields of the post-war world.

—Einstein's Note.

Music and Study

The Music Teacher and The Post-War Period

by Ruth Jeppe Reid

The gigantic pressure of the past four years, with their unscrupulous human sacrifices and material destruction, has had one other effect which few realize. In the chemical laboratories and in the great industries the pressure has speeded up invention and discovery so that in this field we have made a jump ahead of probably fifty years over normal times. This has created new methods, devices, and inventions which are likely to be of indescribable advantage to modern living. All of this means that vast sums will be spent for these materials, which will require the employment of millions of men. The condition should insure long prosperity in the fields of the post-war world.

—Einstein's Note.

Music and Study

The Music Teacher and The Post-War Period

by Ruth Jeppe Reid

The gigantic pressure of the past four years, with their unscrupulous human sacrifices and material destruction, has had one other effect which few realize. In the chemical laboratories and in the great industries the pressure has speeded up invention and discovery so that in this field we have made a jump ahead of probably fifty years over normal times. This has created new methods, devices, and inventions which are likely to be of indescribable advantage to modern living. All of this means that vast sums will be spent for these materials, which will require the employment of millions of men. The condition should insure long prosperity in the fields of the post-war world.

—Einstein's Note.
Music and Study

or a pot of ivy is possible and easy to find. Did you ever try planting a few grapefruit, lemon, or orange seeds in a flower pot? The waxy green of the leaves and later the fragrant blooms are an addition to any study.

Now, as never before, radio and television are making it increasingly necessary that music teachers modernize their teaching equipment. It might have been all right for a good teacher to use a battered upright piano during the "good old days" twenty-five or thirty years ago, but that era is gone and nearly forgotten. At least one grand piano is absolutely necessary in the private studio of a competent, serious music teacher who expects to make music teaching a business. Looking successful is the other half of being successful. There are, of course, exceptions to this axiom, but you had better let the other person be the exception.

The Job of Holding Pupils

Music teaching is a field and an uncertain business, and holding pupils is not easy. The first attraction is not enough. Good teaching is not enough for most pupils. Pupils must be able to point to their teacher, the studio and the equipment with pride; else they are not long hunting up a teacher who merits their pride. A business man knows this, but so few music teachers do.

A recording machine is to a music teacher what an X-Ray machine is to a doctor or surgeon. Do you have a recording machine as part of your equipment?

Recording machines are not expensive. They begin as low as twenty dollars, when you can get one, and a very fine one costs about one-hundred fifty dollars and up. Your radio man can give you good advice as to which one will give you the best service and results in your community. Altitudes, mountains or lack of them, climatic conditions, humidity and so forth all have to be taken into consideration. Be sure the agency guarantees to service your machine for the first year. Then, make a record of your own playing, for singing, first, and check yourself; your accuracy or intonation, touch, pedaling and so on. Radio technique in some instances requires a different touch than that used by the average piano student. Sound technicians tell us that most piano students use too much pedal and blur the music. If it is true that professionals use very little pedal, that is certainly one of the chief reasons for the lack of good piano playing on the radio programs. Talk it over with your radio station sound man and ask him to criticise the way of your pupils and of yourself. He is equipped to give you many helpful hints if you make him your friend. Counsel with him before you send pupils to play or sing over his station and take heed to what he tells you; then make use of it if you can.

Home Recordings Invaluable

Preparation for making a record is a work-incentive without equal in the annals of music teaching. Records may be purchased by the pupils and those you keep will be valuable case-histories for your own files and self-check on your teaching.

You can study the technical faults of your various pupils when you are alone, with a mind at rest. If several pupils play the same composition you can compare touches, pedaling, phrasing and interpretation. If you are interested in the commercial value of your recording machine, you might like to know that one recording studio in a western city charges from two dollars to fifty dollars per record, depending upon the number of rehearsals required to get proper balance and an unblemished recording.

Local musicians and teachers will wish to avail themselves of the opportunity to "hear themselves as others hear them." Several periods of the week are devoted to recitals of their children's musical education. This is one of the best uses of all for a recording machine, although many parents will buy phonographs—making you popular with that essential part of the music shop.

Your music teaching colleagues might like to make records too, as well as the public school music teachers, and the choir director of your church. A small service charge per record, will cover the expense and you will soon be famous for your generosity. It does not harm the machine to use it, but the manufacturers warn purchasers against moving it around. It is a very delicate instrument, and moving it across the room might cause damage.

Be the first music teacher in your community to own a recording machine and earn a reputation for modern, up-to-date equipment as well as teaching methods. If you have a small recording machine from the Post-War salvaging drive, you will be well taken care of during that period.

A Tragic Memorial

CLARENCE ROY, Canadian-born composer, editor and contributor to The Evang, now seventy-eight and long a resident of London and the continent, reports that on one of his recent rambles through the devastated English capital he came across an ancient building, evidently a former farmhouse swallowed up in the advance of the city. It was merely one of the 300,000 houses damaged or destroyed by bombs. The windows were blown out and the walls were cradled, but on the walls was an uninjured tablet with the inscription:

Wolfgang Amadeus Mozart
1756-1791
composed here his first symphony
1764

Leopold Mozart took his amazing family to London in 1764 and remained in England for fifteen months. His little eight-year-old and virtuoso son, the composer, displayed his phenomenal gifts and received wonderful attention everywhere. King George III, who was interested in music, took it upon himself to examine Mozart's faculty for sight reading. He tried the boy out with pieces by Handel, Bach, and Abel and was dumfounded by the child's precocity. While in London, Mozart wrote several sonatas for harpsichord, and for violin. His first symphony was performed over and over again, as one of the marvels of the age.

No more tragic memorial of the colossal downfall of Germanic civilization could exist than this grim token of the repayment of the cordial and hospitable reception accorded this flower of German artistic creation by a neighboring country, only to be rewarded later with the murder and ruin of thousands of its innocent citizens.

Mr. Lucas reports that the bleak winter just passed in the southern United States found the entire family with bleached windows in his home, wrecked by German bombs.

One Hour of Practice

F

ROM TIME TO TIME fiddlers neglect their daily practice hour. A duet is not in the army, with a strenuous job, with a series of distractions, may prevent practice for days, weeks, even months. The following program of practice has served to unlimber out spare arms, loosen fingers, and rebuild a basically sound technique.

It may seem a large order to condense into one hour the fruit of many hours of continuous practice. However, it is advanced here with no reservations. In fact, this program is designed to revitalize the regular practice period of which it seems sometimes that more than eighty per cent is pure waste motion.

The first requirement is concentrated attention. Practice, veiled by mental visions of the ball game around the corner, or the Stark party dress for the girl next door, is ineffective. Daydreams must be parked outside of the music room. Critical listening is dependent on continuous attention. No practice period has any merit unless it is exclusively focused on the important elements: the work to be done.

The bow arm is naturally clumsy after a period of idleness. A slow eight or sixteen-beat down-and-up bow, using the tonal limits of the G major scale, will serve to loosen a few essential muscles. A variety in practice can be obtained even on these long tones. One variation is concerned with volume control. Four tones are played softly; four are played at maximum volume. Then, alternately, one tone in a hushed pianissimo, the next in a strong fortepiano, the other two in volume on one tone: beginning softly, crescendo to forte, fading to pianissimo.

These may be varied to other keys, D major, A minor, and so on. It is well to avoid minor keys and any additional complications. The important elements in this series of bow exercises include transition, tone, intonation, and fiddle bowing. A continuous legato bowing should provide effortless transition between the up-bow and down-bow, using the tonal limits of the G major scale, will serve to loosen a few essential muscles. A variety in practice can be obtained even on these long tones. One variation is concerned with volume control. Four tones are played softly; four are played at maximum volume. Then, alternately, one tone in a hushed pianissimo, the next in a strong fortepiano, the other two in volume on one tone: beginning softly, crescendo to forte, fading to pianissimo.

Tonal purity at all degrees of loudness and softness must be provided by the elimination of accessory noises, neighboring strings, glissandos, and purposeless lively. Intonation must be perfect. Such intonation need not be cold; Vivaldi is not forbidden. It should, however, be effortless. Attention should be focused on smooth, firm bowing.

The next step is the use of the left hand for something other than raw material for legato bowing. Arpeggios through a three-octave range in the bow. Once the key is set, the tempo can be the bow vibrations are played on these sixteen note series at the frog, and another at the tip. This combines finger legato, but is more effective in staccato or in one of these arcs, and with swift finger changes, this arpeggio exercise minor keys. A few arpeggios in seventhfs may be useful as well as smooth bowing material.

This is exercise material with the skeleton of music. There is nothing especially exhausting about it. The fact that it is the very essence of molecular and melodic practice is the evidence of smooth bowing and efficient utilization of following and living voices with a melodic masterpiece. The concentration of attention on the technical aspects of bow playing.

We still have forty minutes of our hour left. Pizzicato and fingering work, we use the following material.

A melodic verification of the effectiveness of our bow for legato bowing. Bach, J.F. on G String (Wilhelm):

(Continued on Page 288)
Putting Over a Song

by Clara Barrett

There are many people who have beautiful voices; there are many who sing with correct breath control and good tone; but there are few who can really put over a song. That is, there are few who can sing a song so that it leaves absolutely no doubt in the minds of the listeners, as to its meaning and the feeling it is supposed to express.

If people say your voice is good, that is a great compliment; if they say you sing well, that is better still; but if they say, “That was a lovely song; it did things to us; it really made us feel,” that is the best of all, for you have truly put over your song and made it live.

Like anyone else in business, a singer is a salesman. It is his duty to make people like songs, and especially so when they are written by living composers, whose songs can be known only through fine interpretation by capable artists. If you can make an unfamiliar song pleasing to an audience that only likes what it knows, then indeed you have done a fine piece of work. Without great singers, fine new songs would never become known, and old favorites would die. So you can readily see what a responsibility rests on the performer.

If a violinist wishes to play a fine composition, he first of all produces a good violin. In like manner one who would perform a song well, must make sure he has a fine voice. Now, there are not many who have really beautiful voices to begin with. There may be a few good notes in a voice, or a light pleasing quality; but, after spending many hours in cultivating their voices, to bring them to that stage of perfection, where they can play on their voices, making them do as they will, just as violinists, or players of other instruments, make them respond to their wills.

Better known classics, as these are beautiful in themselves, and depend for the most part on melodic line and musical values, it becomes almost automatic in the interpretation. Also, these songs aid in developing the beauty of the voice, and they are so fine that even bad singing cannot entirely ruin them.

The songs well learned, as much as possible about the composer, and the circumstances under which the songs were written. Analyze the songs, paying especial attention to words, line, rhythm, notes, expression, phrasing, and anything else that will help in good interpretation. Learn the sound of the accompaniment and practice with your accompanist, so that the piece will be more of a duet for piano and voice.

Let the song “Ripen”

It is a good plan to keep a song a few months before presenting it to the public, learning it so thoroughly that it actually becomes part of your voice. You can then really put over a song he does not know well. Proper tone values should be given for each word, and the voice so well supported on the breath and so correctly placed that every note, and every word from the lowest fortesimo to the softest pianissimo can be heard in every part of the auditorium.

Songs to suit your emotional capacity. Never sing songs you do not feel or understand; keep them.

Many months must be spent in practicing breath control, before the voice responds to the will of the singer. There must be absolute control in order to produce shadings of tone and even sustained notes. All too few are the singers who spend enough time in the development of their voices, most singers being too busy to tackle a song, long before it is ready.

Strong Muscles Needed

A singer needs a good physique. He should eat well, for in order to achieve a climax to a song, there must be plenty of strength behind the voice. Even to control the voice in self-singing, there should be strong muscles to hold the breath. The muscles of the chest and abdomen must be firm, so that the tone may be well supported. The writer has found that gardening, with its constant stooping and bending, is one of the best exercises to strengthen the muscles that support the voice. Not only the chest and abdominal muscles are thus strengthened, but those of the back, shoulders and legs as well.

A singer should not be tired before a performance. He should get proper rest and sleep, and plenty of fresh air. He cannot have control of his voice, if his mind and body are tired.

The voice must be capable of many colors, if he is to do a song really well. This is especially so in modern music, where so often the singer must paint a picture in sound.

In choosing songs, one should be most careful to select those that are suitable for the voice, and that will display its best qualities to advantage. If one is beginning a career, it is perhaps wisest to stick to the

Music and Study

...with Music"

Forward March with Music

May, 1945

255
How to Spell in Writing Music
by Arthur E. Heacox

Mr. Heacox has provided us with the following autobiographical notes which we print in lieu of our customary introduction.

"As a pioneer boy on a western Iowa farm I received my first music lessons on a reed organ from our school teacher, Mr. A. B. Boilen, as A.B. from Bowdoin College. I was hungry for a wider horizon in music. Getting hold of a list of music publications I sent a subscription for The Erus, which I had not seen, and came to our country post office. I was delighted, and devoured its contents. Among its advertisements was a small picture of Wagner Hall, the beautiful (now new) building of Oberlin Conservatory of Music. From that day, with a boy's keen hunger for music education, I nurtured the hope that I might study in Oberlin. In due time, after teaching country school, teaching singing schools there popular, and keeping an eye constantly on my goal, I reached Oberlin with a small trunk, my piano, and my "high wheel" bicycle in 1887, a lonely boy, a total stranger. I have always said that The Erus gave me the "lucky strike." I studied in Oberlin Conservatory and College six years, and taught there forty-two years, except the years of leave for study in Europe.

"The second book I wrote was one of Intonation, which was accepted in a personal letter from Theodore Presser, that friend to thousands of struggling students. I met him later at M.T.N.A. meetings and came to admire him personally, as did all who knew him. I have been led to write these intimate lines as a tribute to Theodore Presser and The Erus, whose help when a fellow needed a friend has never been forgotten."—Evan's Notes.

DO YOU KNOW

That a composer writes a chord, say, G-sharp B D F, in one place and in another writes the same sound A-flat B D F? If you already know the way of such spellings, this little article is not for you. Don't read it.

But to many a music student in his early theory lessons, and to many a young composer this matter of spelling is not only puzzling but annoying. There is a neat way to write even a chromatic scale. And the function (meaning) of a chord is determined by what it does, the sense it makes in the musical sentence. Mere sound is not enough; its place in the key is determined by its spelling. To make sense to the musician, both its sound and its spellings are important. It must make sense in the musical sentence.

Compare this problem with an obvious parallel in the choice and spelling of words in our language. You are teaching a young foreigner to use English. He writes for you, "I gave the man case for his garden," and you correct him, "No, you should write seed, e e e e d.”"But why,” he replies, "it sounds the same, why can't I spell it e e e d?" You must admit that it sounds the same, but you explain that as he wrote it in that sentence it does not make sense. For the same reason in writing music the use of an A-flat in place of a G-sharp, though the sound is the same, the piano may be bad spelling, may not make sense.

The theorist who explains the reason for this or that spelling admits that great composers have carelessly or unwittingly misspelled chords, have even used two or more spellings in the same composition, but such instances do not invalidate the good spelling.

Now in our problem. What are the pitfalls in music spelling? What chords confuse the beginner, sometimes even a gifted young composer? Carelessly the triads—the three-tone chords—unless one tries to alter a chord for the sake of harmonic color. We shall consider a case of this kind presently. But the four-tone chords which require a sharp or flat not in the signature, especially the diminished seventh chord, chords used for modulation, and chord-like passages—all these demand intelligent attention.

The simplest approach to the subject of spelling is to study it under two heads: 1. spelling chord tones, 2. spelling non-chord tones.

Spelling Chord Tones

In simple music requiring no sharps or flats except those in the signature, there is rarely any problem in spelling unless you wish to alter the harmonic color of a triad for variety. In such a case, if you depend solely on the sound, you may easily make a slip in your spelling. Here is an example from a very good song. The composer, an excellent singer, was rather careless or uncertain of his spelling; see Ex. 1 (a).

Ex. 1

To the musician it is clear that the composer should have written the correct spelling shown at (b). True, (a) and (b) sound the same, but the latter—the well-known major triad on the lowered sixth of the key of E-flat is what should be used. The B-natural makes no sense in this place. In doubt or skeptical at this point, try the musician's test. If the root of a triad is lowest its three members can be written on three successive lines or three successive spaces. The spelling at (a) does not meet this test. It is ambiguous to the musician; the spelling is changed to D flat F sharp the result is still more meaningless in the key, although the sound is the same.

Our next problem is less simple because the chord—diminished seventh—a may be spelled in so many ways yet sound the same on the piano. Take for example the chord G-sharp B D F, see Ex. 2 (a).

Ex. 2

In this four-tone chord notice that the four notes are equally spaced, each a minor third (three half-steps) from its neighbor and that the notes are written on successive lines. When so written you may be sure that the root is the bottom, note, in this case G-sharp. Sticking to this spelling and the notes may be arranged at will in any order desired. We shall consider at the bottom. The identity of the chord remains fixed, its notes are found in the scale of A-minor. Its root is the seventh degree of the scale (called leading tone) a half step, or minor second, below the keynote. It is the diminished seventh chord of the key of A minor.

Before we leave this chord notice particularly that to spell it correctly and identify its key you must know its root and reckon its three minor thirds from this root.

Now let us next examine Ex. 2 (b). Play it. You are striking the same notes as before. It certainly sounds the same but its meaning is changed. It is not now at home in A minor. Place the A-flat at the top and you identify the root as B. The chord now appears "at home" in the key of C minor. The A-flat now makes sense where a G-sharp would be incorrect spelling. Test the other two forms of the chord at (c) and (d) by finding the root and the keynote. If you can do this you are ready for the next problem; see Ex. 2.

Ex. 3 shows us that there are but three different sounding diminished seventh chords on the piano keyboard. When you reach the fourth chord (a) at the top, and similarly every fourth chord as you ascend the chromatic scale is but a repetition, see (b)-(b'), (c)-(c'), (d)-(d'), (e)-(e'). Furthermore each of these chords may be enharmonically written as is shown with chord (a) in Ex. 2, see above, without using any double sharps or double flats. Thus Ex. 3 (b) can be spelled so as to be at home in four different keys, and (c) in four others. By using a double sharp or flat each chord can be placed in one minor key, fifteen in all.

The chord is used also in major keys but that is another story best omitted here.

As stated in the beginning of this article, the function (meaning) of a chord is determined by what it does. For example, if it is to be understood as a member of the chord-family of a minor, both its spelling and behavior should identify it as such.

But in modulation from one key to another a chord naturally used in the key last but left as a member of the second key. In such a case, if spelled correctly in the second, in the first it is not considered necessary to the second. In other words, for the sake of simplicity in the notation of one correct spelling is enough.

Two examples of this kind are given in Ex. 4. At (a) the diminished seventh chord in A minor behaves like the raised fourth degree of the key of B minor and is correctly spelled B-sharp E-flat D. The bracket below the chord at (a) is black note F-sharp is not necessary, but the white note B is. As a hint of what the note F has become in its new textbooks: simply omit them. In this compressed form you understand the chord as the "bare bones" of what a good musician must realize expansion into something artistic.
Perhaps William Cowper in "The Task" was preaching a sermon to organists when he wrote, "Virtue's the very spice of life." There is no reason why organ playing should not be the most interesting and entertaining thing in the world, but organists go about it in a sort of mechanical and stereotyped fashion so that it is dull both to them and to those who hear them. Organ playing becomes a duty, an empty ritual, and the organist reports at the console very much as some workman might.

One of the shortcomings in organ playing is the fact that while the student of the piano normally expects to have as large a repertory of new pieces as possible, the organist is likely to have a heap of dog-eared pieces from which he hurriedly pulls out some composition at the last moment to play through for a bored congregation. The remedy for this is to be constantly on the lookout for new and effective compositions—compositions which are a joy to play and to play well. If you do not take a vital interest in a composition, how can you expect others to be interested in it?

How often is the organist who presides at his instrument Sunday after Sunday inclined to feel that his share in the church service and his faithfulness are not fully appreciated? The very regularity of his playing for the same responses, the prelude, the offertory, and the postlude, may cause the organist to feel that his work has become an almost mechanical, even humdrum, set of motions.

Keep Out of Musical Rut
In order to keep his playing vital and interesting, an organist will need to ward off such feelings with a set of compensating circumstances. He should ask himself if he has constantly been on the alert to experiment with his instrument and see if there might exist other combinations which those which he has been in the habit of using. How many times a year has he performed the same voluntary? (An organist of several years' experience should not be forced to play the same voluntary more than twice in the course of the year.) Does he make it a practice to peruse the columns of organist journals to see what other organists are playing? Does he visit other churches whenever he has an opportunity of hearing organ music?

One of the best ways to assure oneself of being flexible in the matter of selecting stop combinations is refusing to write the registration in voluntaries. The next time the same voluntary is played, one may not recall just which combinations were used the preceding time. So much the better! Possibly a still more effective set of combinations will result upon subsequent renditions. Similarly the writer believes that it is better for the organ student not to write the suggested combinations in his teacher's minuted detail, as that set of combinations is almost meaningless and thoroughly impractical when applied to any other organ than the one on which he takes his lessons. Then the organ student is learning the organ and endeavoring to determine combinations which are most effective on that organ without flagrantly disregarding the printed registration can well be the goal of any organist. The venturesome spirit should at all times be developed by the aspiring young organist.

The writer knew of one organist who would deliberately change one of his set-up combinations occasionally, either by adding another stop not too radically different from the original one by omitting one whose scheme tends to keep the organist open-minded to the possibilities of his organ and no one will bring the accusation that "all his playing sounds the same."

Necessity for Regular Practice
Although the organist often approaches the new season with the intent of not unduly repeating voluntaries, his good resolution will probably result in practice unless he will point to keep a record of the numbers played, with their dates of performance. Being systematic in cataloguing voluntaries alphabetically in a card index can do wonders to whet the enthusiasm for learning new numbers. If the church prints weekly bulletins the organist should welcome the opportunity of listing his numbers, for if he adheres to the rule of never making last-minute changes, systematic organ practice cannot but result.

The writer does not mean to imply that mere quant-

Music and Study

Variety Is the Spice of Organ Playing
by Irving D. Bartley, F.A.G.O.

Head of the Music Department
Eton College, North Carolina

May, 1945

"FORWARD MARCH WITH MUSIC"
"Eyes to See"

by Elizabeth A. H. Green

THE PROBLEM of teaching any child to read, whether it be language or music, is a problem which should be approached with real understanding and intelligence on the part of the teacher. In the modern school this phase of academic instruction has been given almost an infinite amount of study by up-to-date educators and much of the recent outstanding research in the field of education has dealt with the teaching of this basic skill.

The modern educator-teacher approaches reading by making it functional for the child. Instead of an isolated alphabet which must first be mastered, followed by the sounding of these letters into small two- and three-letter words or syllables and finally into short phrases and sentences, the modern trend is to start with the little sentences or repeated. Instead of the old-fashioned reader, the child uses the modern gimmick and practices by listening as the teacher reads pictures. The little sentences underneath tell him to "mark an X" on the chair, or the bird, or the tree in the picture, or any color from red or blue. His reading lesson becomes functional because he must make some definite reaction to what he reads, and reading is necessary to find out what to do. He responds with some actual act on his part to what he has read in his little book and progress.

Since this functionalization of reading is of paramount importance in the modern classroom it is interesting to realize that music reading has always been a so-called functional character. Perhaps this is one reason why the pre-school child has learned, in many cases, to read music readily long before learning language reading. Each note of the music requires that the child do something about it! So, in teaching music reading, we are in definite accord with the underlying principle of the modern classroom teaching of reading.

Benefit From Research

However, there is much that we, as music teachers, can learn from the research which has been done academically, and there is a definite trend (and we definitely need for that trend) away from the old, formalized teaching of music reading. This business of counting 1-2-3-4 for every four-beat measure is a thing of the past (for the beginner in music) that music educators are gradually replacing with the newer beat-by-beat method. There is much to be said for this in the string music field where the many reading problems are also accompanied by the dual control of the student must set up when he has a violin in one hand and a bow in the other, each to be manipulated after its own fashion.

In the first grade, the academic teacher has to find out if a child is ready to learn to read. The teacher gives little "reading readiness" tests which show whether the child's powers of observation are developed to the necessary degree, whether his eyes and mind can take in intelligently the details of a given picture, and whether the child can follow directions.

In music, what is our key to reading readiness? (We speak of stringed instrument music from here on.) Since most school music classes do not accept children who have not already had a year or two in school (and have therefore begun to learn to read the language) we need not concern ourselves with the same type of reading readiness that the first-grade teacher may seek. Therefore, it would seem that our reading readiness cue, for stringed instruments, would be an affirmative answer to this question: "Can the student handle the instrument correctly, with some fluency as regards bowing, finger-placing, tone and intonation?" In other words, can he play correctly and accurately some little tunes which he has learned by ear or by rote, keeping his hands in acceptable position on the instrument; his tone and intonation being such that his audience does not squirm during this rendition? If the answer is in the affirmative, then it is probably quite safe for the teacher to begin the teaching of note-reading.

The Correct Beginning

If, on the other hand, the teacher begins to teach music reading before this point of progress has been reached, musically, and mechanically, then the instructor will be struggling with the student's poor

position most of the year, and generally will lose more students than he can afford to lose in the course of the year's work.

Let us suppose now that our class is ready to start to read. How do we begin? With this note "A" or this note "D" on the staff?

Ah, no! There is yet a simpler step. We have first to get the child to use his eyes away from the instrument. During his first lessons his eyes watch his bow and his fingers. Later, as his skills begin to grow,

INTERESTED STUDENTS AT THE NATIONAL MUSIC CAMP
Interlochen, Michigan

BAND, ORCHESTRA
and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

We do not require under the newer method that the student count 'one, two, three, four,' but rather that the child use the above measure, becomes obsolete. There is instead a beat by itself.

Let us suppose we have a measure like this:

```
1 2 2 2
```

We do not require under the newer method that the student count 'one, two, three, four,' (Continued on Page 259)
The Challenge of the High School and College Band
To the American Composer

A Panel Discussion

by William D. Revelli

Members of the Panel Include Dr. Edwin Franko Goldman, William Schuman, Morton Gould, and William D. Revelli (Chairman)

LADIES AND GENTLEMEN: In order to have our discussion function effectively, I have submitted several questions to the jurors. I wish to address the first to Dr. Goldman:

Is the symphonic band an important musical development? Is it an artistic medium of expression itself or is it merely a vehicle from the symphony orchestra attempting to equal the tonal interest of that group?

Dr. Goldman: The band is a very important medium for the expression of music; the great fault I find with it is that it is not taken seriously enough. I see no reason why it should be called "symphonic" band, however, any more than we should call an orchestra a "symphony" orchestra. They do not play only symphonies, so why give them such a name? We have military bands and the concert band. When the concert band was organized in Germany many years ago it was distinctly a concert band. In spite of the military uniform, the Gilmore Band was a concert band just as was the Sousa Band.

There are those who would like to make an orchestra out of the band, but I don't agree with them. We don't want the band to sound like an orchestra; we don't want to imitate the orchestra, we want the band to be different from the orchestra. I will not admit that the concert band is inferior to the orchestra. I believe it is an important medium of music as the orchestra, and I do feel, too, that we do not take our band seriously enough. Practically every professional orchestra is under the direction of a noted musician. The band has been resorting to circus tricks instead of to music.

Another reason why the band has become so degenerate is because of the poor arrangements. We do not want stereotyped arrangements where the symphonic movement, the overture, and the march all sound alike. We should have a repertoire of our own and until we get composers writing for bands we will never be given the artistic recognition we desire. We should have transcriptions but they should be worth while and well-made and adaptable for the band.

Much of Bach's music was written for the organ originally and not for an orchestra. If this music is appropriate for orchestral transcription, why is it inappropriate for band? The band approximates the organ more nearly than does the orchestra. Many of Handel's compositions and Liszt's Hungarian Rhapsodies were written for the piano and were better adapted to bands than to orchestras.

I repeat, we must have a repertoire of our own, written primarily by our American composers who have contributed so much in the past few years. We must get behind them. Their compositions are interesting and even the very worst of them have been worth while.

Mr. Revelli: To summarize Dr. Goldman's comments, the band, in order to become an important musical development, must first have leadership and next, a repertory.

Member of the audience: It appears to me that the people who have to do with the band feel that they are interlopers, that they have no tradition behind them.

Dr. Goldman: We have some tradition behind us. Beethoven, Wagner, Grieg, Mendelssohn, Berlioz, Bruckner, and many of the French composers did write a few compositions for the band. Wagner and Verdi approved having their music played by bands. I had an arrangement of Ravel's Bolero which he approved having our band play and broadcast. There are many other composers who have written music for the band.

Mr. Revelli: Can you give me examples of such composers? How many in the audience can name such composers?

(The names of approximately twenty composers were mentioned.)

Mr. Revelli: Is it not a fact that we have more composers writing for the school band than for orchestra?

Mr. Schuman: I would like to say something about the whole position of the American composer in his relation to the band field. The composer's problem is purely an economic one. I was only commissioned to write one piece for the band and I could not write more because I had to choose a more remunerative field.
Music and Study

I agree with what Dr. Goldman said, that the band is an important medium of musical expression. There are certain ideas that require certain media for their expression. Pageantry, for example, which is the essential appeal of a band, is calculated to move mass audience emotion as a string quartet would not.

Instrumentation presents another problem which is determined economically. I should like very much in my next work to have forty or sixty brass and woodwind instruments in with one hundred string instruments so that I could get certain effects into my composition. But I must be able to afford it.

The composer should do more than meet the school band situation half way. I am going to write more band works. On the other hand, I feel that the school musician is not very well versed in what is happening in music since the turn of the twentieth century. I think he does not even know the modern music that has been recorded. I do not believe he is a progressive musician.

Our problem is to interest the composers who are our best composers (because they are the only ones we have) and have them to work with us. Mr. Gould has written many works for the band but he is an exception.

Mr. Revelle: The point that I hoped would be emphasized when I asked members of the audience to name composers writing for the band has been well taken by Mr. Schuman.

Dr. Goldman: We want and deserve the recognition of the leading composers of the world.

The report of this important clinic will be continued in the next issue of The Etude.

A Memorable Anniversary

Dr. Sidney Homer, the composer, and Mme. Louise Homer, former contralto star of the Metropolitan Opera Company, celebrated their Golden Wedding Anniversary in Winter Park, Florida, on Tuesday evening, January 9, when they received over three hundred and fifty guests at a reception at the home of Dr. Hamilton Holt, president of Rollins College.

Highlights of the evening included the singing by a chorus of Rollins students, of original songs written for the occasion by composers Samuel Barber and Gian Carlo Menotti, and the reading of many messages of congratulation from famous friends of the honored couple. As a memento of her fiftieth anniversary, the reception committee presented Mme. Homer with two French antique decanters.

Rollins College paid tribute to the famous musicians on Wednesday evening, January 10, with an Evening of Music in the college's Annie Russell Theater when a number of Dr. Homer's compositions were performed by faculty artists of the Rollins Conservatory of Music, and several of his songs were sung by a chorus of Rollins students.

Dr. Homer's Sonata in G minor for piano and violin, and the premier performance of an unpublished manuscript Andante, were presented by Alphonse Carlo, violinist, and Katherine Carlo, pianist. Helen Moore, concert pianist, performed a group of piano compositions which included Afternoon Glow from the suite 'Lake George,' three short pieces from 'Early Impresions,' Impromptus, and Original theme variations.

Announcement was made by President Holt that friends have contributed $900 toward a scholarship for special study with Mme. Homer, to be awarded to a student in the Rollins Conservatory of Music.

The climax of the evening came when Mme. Homer thrilled her audience with reminiscences of memorable incidents in her brilliant career.

"FORWARD MARCH WITH MUSIC"

"Putting the Words Over" by Eunice J. Obbs

You Cannot Expect to "Put the Thought Over," Unless You "Put the Words Over"

A DISTINCT ENUNCIATION of words and a musical quality of tone must exist together in the art of good singing. Singers must be taught to do justice to words and music at the same time. This can be accomplished only after the singer is taught the correct sound of each vowel and the different positions and shaping which take place with the proper degree of tension or relaxation necessary to form the vowels.

I have found that teaching vowels and consonants as a thing apart from words has been of great help to pupils just beginning to study. The method of teaching vowels as A, E, I, O, U, and not analyzing them in any way, is going the long way towards attaining good diction. Changing the vowels about and using them as E, A, I, O, U, beginning with the E which is the closest of the vowels, and going even farther by teaching them as vowel tones, E, A, Ah, O, Oh, leaving the I and U until later, gives the student a better mental picture of the positions which take place in forming the vowel tones. The tongue, lips, and jaw are the most active agents in articulating and vowel sounds. Thinking a vowel or vowel tone should put the larynx, tongue, and palate in the right relation to each other. If the tongue has been first rendered pliable enough to respond freely to the thought, this will be possible, as distinct enunciation depends entirely on the muscular actions of the tongue, lips, and jaw, especially the tongue. There should be no stiffness or rigidity in performing the exercises given here.

VOWELS

E. Tongue flat in mouth, tip of tongue lightly pressed against lower front teeth, just below the top of teeth.

A. Tip of tongue is dropped slightly downward—still against lower front teeth.

Ah. Teeth well separated—evenly depressed tongue—tip just below lower front teeth.

O. Tongue should be well depressed backward—teeth still well separated. Roundness of mouth should be internal, not external, with tip of tongue dropped still lower than for Ah. The sound should come from the back of the throat. A bad habit and common fault in forming this vowel is to project the lips externally like the shape of the letter O. This causes unnecessary tone.

Ooh. Lips evenly approximated with the base of the tongue depressed slightly more than for O, and with the tip of the tongue continuing to be dropped in the mouth between the front teeth.

Thus singing A, E, Ah, O, Ooh on one tone or on a three-note scale, the adjustments are continuously achieved by the lowering of the tip of the tongue behind the lower front teeth and the gradual backward depression of the tongue. With these gradual adjustments the mental picture is made clearer to the student. Singing the A first, bringing the tip of the tongue down again to the lower front teeth, then making followed by the separating of the teeth, and another fusion. After the vowel tones can be said or sung clearly and are well enunciated with a clear mental picture of the necessary adjustments, then the I and U vowels should be used. I is a combination of Ah-Re, and U is a combination of Re-Ooh.

In acquiring the perfect sounds of the vowels and exercising the speech organs in the correct way for necessary expression, you are thereby acquiring the every other language as well as English. The same French, Italian and German. Variations in accent and with the ability to listen and hear.

(Continued on Page 286)
Mute Practice

by Harold Berkley

As all five exercises should be practiced in the same way, Exercise IA may be used as a pattern. The method is as follows: Place the fingers on the four notes of the exercise, using the bow to ensure exact intonation; after which, relax the fingers so that they remain on the string only by their own weight. Then grasp the 1st finger strongly and instantaneously with the first finger, the other fingers remaining relaxed on the string. While holding the note, the player must be clearly aware of the exact sound; that is, he must be conscious of his exact pitch, even though he is not playing it with the bow. Hold the note silently for a second, then relax the fingers completely and instantaneously—but without lifting it from the string. Keep all fingers relaxed for a moment or so, then with the second finger grasp the 2nd strongly, "hear" it, hold it for a second, and then relax. Continue in the same way with the third finger and then the fourth. Then use various other combinations, such as 1, 2, 3, 4; 1, 2, 3, 5; 1, 4, 2, 4; 3, 4, 2, 4, and so on. Then use the five exercises should be practiced on all four strings, in different positions, and with many different combinations of intervals.

Mental Hearing

Considerable will-power and concentration of mind are necessary to obtain an instantly instantaneously intense pressure of the finger without allowing it to drop on the string, and even more concentration of mind is required to achieve an equally instantaneously relaxation without lifting the finger. However, as technique is very largely a combination of will-power and mental agility, the development of these qualities cannot but benefit every department of the player's technique.

Several days practice may be necessary before instant relaxation can be achieved in the third and fourth fingers. When, however, it can be done, the player should omit the moment of total relaxation between the notes, and allow the grip to pass from one finger to the next as if he were playing legato. In doing this, he must make very sure he is not losing the quick relaxation of each finger as he grasps the following note.

It is essential that the player have mentally the true pitch of the note he is stopping at the moment. By doing so, he associates the action and shape of the finger with the sound of the note, he subconsciously employs a more vital finger pressure, and lays a necessary foundation for a further development of the principles of mute practice.

At the first sign of fatigue or tension—and it may appear very soon during the first few days—the player should relax completely. Dropping his left hand to his side, he should shake it gently and loosely until it feels rested.

The benefit of these exercises may not be immediately apparent, but the violinist who perseveres with them will soon find that five to ten minutes devoted to them each day will develop the strength and suppleness of his fingers more quickly than twenty minutes of ordinary practice.

So far we have been discussing the Fundamental Exercises, whose chief purpose is the development of a strong and elastic finger grip. The application of the principle to the mastering of technical difficulties is easy, for the method of practice is the same. Take, for example, the following passage from the 7th Study of Paganini:

The four bracketed notes should be tested for intonation and then practiced as if they were one of the fundamental exercises. In this case it would also be well to practice them as double-stops—the second and third fingers together, then the first and second. When this is being done, each pair of notes should be held for about four seconds, as it requires much more concentration of mind to keep two fingers relaxed while the other two are gripping them than does when only one is in action. After a few minutes of this kind of practice, the player is likely to find that he can play the passage with complete ease and accuracy.

Space is available for but one more example in this category, so we will examine a passage that many violinists find extremely difficult to master—the opening of the 6th Caprice of Paganini:

The fingers should be placed on the notes in the following manner.

Before the shift is practiced at all, the hand must be so trained that the three fingers can drop on the right notes simultaneously (Continued on Page 280)
How Finger It?
Q. Will you please tell me how to finger the repeated notes in the right hand as in the following excerpt from George Gershwin’s “An American in Paris”? I have tried alternating the fingers 4, 3, 2, and 1, also shifting each note with the fifth finger, but neither seems to work satisfactorily. Releasing the right hand lower quarter notes while striking the repeated notes would simplify the execution somewhat, but this seems to spoil the effect. What do you suggest? The tempo is quite open—E. P.

A. Either fingering you have suggested is possible, but I believe that you can get a cleaner and faster articulation by using just the fifth finger for each note. Or, for added strength and brilliance, you might even use the fourth and fifth fingers simultaneously.

There is scarcely ever any one fingering which is right for everybody. Each performer must choose the one which fits his hand best. If you feel that you must alternate fingers, use the 4, 3, 2, 1. If you suggested. Q. I am not sure as to how to attack each case. I agree with you that the lower quarter notes should not be released even if the damper pedal is used.

What Is Its Title?
Q. Encluded are the opening measures of a study from Selected Czerny Studies (book three) published by Theodore Presser Co. I would like to know the title and opus number of this beautiful study. —G. W.

A. This is from Czerny’s famous School of Velocity, Op. 299. This collection of studies contains forty different studies, of which yours is No. 34. So far as I know, it has no other special title.

About Accented Grace Notes
Q. An argument has come up in school about grace notes. Our teacher stated that you had said that all simple grace notes with a grace through their stems are accented but my piano teacher has taught me that such notes are not accented unless marked with an accent. Will you please straighten us out?—L. D.

A. A grace note with a stroke through it is called acciacatura and it is not accented; but a similar small note without the stroke is called appoggiatura and it does receive the accent as well as taking a considerable part of the time of the principal note. You will find this and many similar matters explained in my book “Music Notation and Terminology” which may be secured from the publishers of The ETUDE.

The piano after the orchestral ritornello, and are shown here at A and B.
Music for the Mentally Disturbed

by Sylvia Walden

We next went up to the “optimists” ward. The occupants were old ladies, and none of them was allowed to leave or talk except those who could always smile if they didn’t want to. The rest of the women put them out. There were ruffled curtains, with a cheerful yellow figure in them. The windows, which the ladies themselves had made, the room was bright and sunny. The walls looked very much like a room. Their requests were varied and numbers. One of them surprised me very much by asking for the Ave Maria.

A Real Test

The Sanitarium was the greatest test of all. What is “physical culture” if it does not mean a healthy mind as well as a healthy body? One cannot have a healthy body if one has not a healthy mind. The sessions were a lesson in psychology. We not only had to be trained to meet any emergency which might arise, but also to be prepared by professional psychologists as well. We could not simply respond, but whether they might happen. We had to deal with the situation as it was an ordinary, everyday occurrence.

This institution houses three thousand, four hundred patients, some of whom have been found to be so greatly improved after our visit there that they are allowed to go home. The buildings and grounds cover about fifty city blocks. The windows and doors, naturally, were barred to prevent escape. But the patients get plenty of fresh air and sunshine, for they are taken out-of-doors daily for a walk and recreational exercise.

If we happened to arrive while they were engaged in this activity, the piano was rolled out of the large room and we held a little “community sing” for them, in which they all joined heartily. But if the weather was inclement, we stayed indoors and went on to the ward. For the sanitarium programs we used a small trio: violin, violoncello, and piano, and also a singer. We sang the songs that we had rehearsed for the patients. The violoncello could be used here, for the exercise of the emotions caused by the low tones was good for these patients. In fact, we were greatly pleased at any sort of reaction, for so many of them would sit for hours, as if in a stupor. It was possible to influence them ourselves, we felt amply repaid.

The Audience Participates

Most of these patients had been average American citizens, just ordinary folks, such as you and I; before something happened to them there. We found business men, professors, singers, musicians, actors, and people from all walks of life. In one of the wards there was an assembly room which they would prepare for our arrival, arranging the chairs in rows facing the piano. This trio, which was composed of Katherine Johnson, pianist, Arthur Liser, violoncellist, and myself, violinist, entered the room and tuned our instruments. This had to be done very quickly, so as not to anger the patients. One day, before we had played even a note, one of the patients said, “I wish you all would go home; you bore me to death.”

During the playing of one of our numbers, a woman arose from her chair and came toward me. She started picking imaginary objects from the edge of my music stand. The attendant satisfied my curiosity by telling me they were imaginary butterflies. Perhaps the shape of the stand itself had reminded her of them. Always when we went there, everyone (Continued on Page 229)
Music and Study

America and Good Music

An Interview with

Howard Barlow
Distinguished American Conductor

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Howard Barlow, perhaps, the country's best equipped expert on American musical trends. His distinguished work carries him into fields of performance values and audience-reaction values that are but seldom investigated by the same men of the same time. As Conductor of NBC's "Voices of Firestone" program, Mr. Barlow devotes himself to music that is popular in the best sense of the word. As Guest Conductor of the New York Philharmonic (Barlow and Bruno Walter are its only guest conductors for the current season), he devotes himself to the best traditions. In an effort to discover who is responsible for America's music and how its standards may be improved, The Etude has asked Mr. Barlow to comment upon it.

—Etude's Notes

The First Symphony on the Air

"And so we come to the people themselves, Musical talent is born but musical taste is not. It must be formed. It is our business, today, to form the musical tastes of tomorrow... and an inspiring job it becomes, when we look back to what radio alone has accomplished in the past two decades. Every adult radio broadcast begins. I well recall the ominous prologue—full symphony! That was enough for me. The following week, I put a complete symphony on the air which had never been broadcast—and there is no need pointing result. Today, there are something more opportunities for audience and bands making music in our land. Certainly, not all of them are of significant proportions. The point is not that their professional significance is not proportionate to the fact that there are enough people interested in making music themselves to warrant the existence of these organizations.

This means that our people are steadily becoming more and more independent in their musical judgments. It means that they are gradually forming a definite pattern of taste. This taste will be reflected in commercial surveys of public preference and in box-office returns—but it will be formed only by the people thing that could happen to our national music. It is years hence that the surveys of the survey, or Brahms to Bruckner, or Bruckner to everybody... it is the greatest importance to find American's music, is the only way in (Continued on Page 296)
A DAY IN MAY

The art of writing second and third grade pieces and not making them commonplace is one which few possess. In this gracious composition note how the inner voices supplement and support the main melody. The phrasing is obvious and should be observed. Grade 3.

Tempo rubato M.M. = about 48

MILO STEVENS

Copyright MCMXLIV by Oliver Ditson Company

MAY 1945
FRAGRANT BLOSSOMS

Again Mr. Federer displays his melodic gifts. The composition works up to a fine climax in the forte of the D-flat section. Prepare this climax gradually and effectively some eight measures in advance of the $g$. Grade 4.

Tempo di Valse m. m. $j=138$

RALPH FEDERER
TROIKA
VLADIMIR SCHEROFF, Op. 10, No. 4

A scherzo picturing the large Russian sleigh with three horses. Play it deftly and rapidly to simulate the jingling of the sleigh bells. Grade 3.

Con vivo M. M. = 120

Copyright 1944 by Theodore Presser Co.
MAY 1945
This composition was originally written for the harpsichord, which, it should be remembered, is not an instrument with sustained tone. Thus we have a theme with variations, and these variations make up for the loss of sustaining power by agrément or ornaments. The story that Handel, caught in a rain storm, sought refuge in a blacksmith shop and thus received his inspiration, is probably apocryphal. Grade 6.

G. F. HANDEL
Church pianists are always seeking works with an interesting and impressive religious content. This quality marks the following composition of Mr. Macklin. Although the pedal is to be used, the pianist should preserve a careful legato throughout. The desired effect is best obtained by practicing this piece without the pedal. Grade 4.

C. B. MACKLIN

Andante doloroso M. M. 83-93

Copyright 1942 by Theodore Presser Co.

British Copyright secured
THE ETUDE
(*After pause, hold keys but release pedal; then hold pedal again.

MAY 1945

271
The melody well brought out

Ped. simile

Fine

D.S. al Fine

MAY 1945
ON A GLIDER
Boys will revel in this little piece suggesting the zooming of an airplane. It makes a splendid little exercise. Grade 34.

Tempo di Valse (\( \dot{\text{J}} = 60 \))

FRANCESCO B. DE LEONE

Copyright 1944 by Theodore Presser Co.
GOODBYE TO VIENNA

Moderato, molto rubato

LEWIS BROWN

Copyright 1944 by Theodore Presser Co.
MAY 1945
INVENTION NO.1 IN C MAJOR
(TWO PART)

This interesting novelty for two pianos is from a set of the fifteen two-voice inventions arranged with ingenious second piano parts, which will add enormously to the interest in studying what many teachers consider a "must" in pianoforte development. Ruggero Vené has produced an exceptional work, which will become a permanent part of piano literature.

Allegro ma non troppo \( \left( \text{\textit{d} = 92} \right) \)

Johann Sebastian Bach
Second Piano Part by Ruggero Vené
I NEED THEE, LORD

Words and Music by
RENA WEBB

Moderato

I need Thy presence every passing day,
I need Thy love my anxious fears to stay,
I need Thy peace to calm my heart's unrest;
Thou art the answer to my soul's deep quest.

Copyright 1943 by Theodore Presser Co.
British Copyright secured
THE ETUDE
him to forgive,

I need Thy faith that looks beyond the night to the coming dawn, where all is

light.

I'll trust the Lord no matter what betide And never falter with Thee by my side;

So if my path may stormy seem to be, I'll never fear, I'll never fear

pp rit.

If Thou abide with me.
MORNING REVERIE

Prepare: Gt. Soft 8' Flute
Ped. Lieblich Coup. to Sw.
Semplice molto
Trem. and Chorus on

MANUALS

Sw.

PEDAL

Hammond Organ Registration

VELMA A. RUSSELL

Copyright 1944 by Theodore Presser Co.
Grade 1.

I HEARD A BLUEBIRD

Moderato \( \text{j} = 54 \)

LOUISE E. STAIRS

Out in our garden, Happy and gay.

All day he's working, No time for rest.

Look ing for feathers, Building his nest.

Copyright 1944 by Theodore Presser Co.

PURPLE PANSY

SARAH LOUISE DITTENHAVER

Quietly and tenderly \( \text{j} = 72 \)

Copyright MCMXLIV by Oliver Ditson Company
ONE LOVELY DAY IN MAY

Grade 2.

Moderato M.M. \( \frac{3}{4} = 66 \)

RENÉE MILES
Whether it's a building or a life
the foundation is important

At

BOB JONES COLLEGE

YOUNG PEOPLE, WHILE RECEIVING
A MODERN EDUCATION, ARE ESTAB-
LISHED UPON THE WORD OF GOD—
A FOUNDATION WHICH ABIDETH
FOREVER.

"America's Most
Unusual College"

—which has had a 75% increase in enroll-
ment in the last three years—offers voice,
piano, pipe organ, violin, speech, and art
without additional cost.

Academy — Liberal Arts College
Graduate School of Religion
Graduate School of Fine Arts

For detailed information write:

DR. BOB JONES JR. BOB JONES COLLEGE
Cleveland, Tennessee
WOW! Makes one dizzy just to read it, doesn't it? No chance here for the pupils to complain of having to practice “dry” technique. . . Bravo for R. C. B.!

A very fine pianist, D. M.—Indiana, also writes exhilaratingly: “I have been playing for the boys at Camp A. Usually when I play for them at the end of a busy day of practicing, teaching and household duties, I am exhausted, but when I leave there I feel revitalized, as if I just had a good rest. It is amazing to me that nine out of ten of them respond better to Brahms, Bach, Chopin, and the like, than to the Boogie Rhythms. Yet, a great majority of them have had little or no musical background.”

D. M.'s letter corroborates the experiences of many another serious artist who plays for our “armed forces.” How can we reconcile the statement that most of the men have had little training in listening to good music, with all the so-called public school music appreciation courses so long and so universally given throughout our land? . . . Something wrong somewhere! D. M. continues: “Recently a violinist and I went to the psychiatric ward of a military hospital to play to about twenty boys—all seemingly in fine spirits. One curly-haired, chubbly blond chap, about twenty, was in a particularly good mood. After we had played for sometime he requested Schubert's Ave Maria. . . . In the middle of it he broke down sobbing. A doctor was called in who took the boy from the ward and worked with him. . . . We have just been informed that because we were able to bring him to a normal emotional state, that boy is back today in fully army routine.”

Just another instance of the contribution music therapy is making in the rehabilitation of such cases. Hospitals everywhere are enlisting volunteer part-time aid of musicians, willing to make this their “defense” job . . . Round Tablers, why not inquire if you can help?

Even voice teachers rejoice greatly when they are taught in “air” on the stand. M. B.—Brooklyn tells her experience: “I have been teaching a singing teacher who is so thrilled at the lovely tones, so satisfying to her ear, which, for the first time in her life, she can now produce on the piano. She had never been taught to play “up” . . . Even if she had, she would not have been able to play three notes in one impulse and produce a rich, vital quality she was so excited, she kissed her fingers and said, “Fingers, you are wonderful!” The music therapist should have said, “Teacher, YOU are wonderful!” And finally, Mrs. A. T. Van D. (Minnesota) sends a prayer for teachers of music: “Give me a desirable personality, plenty of vitality, a deep knowledge of our art, genuine love of teaching, an awesome respect for the profession I represent, and do not grant me the privilege of serving in this humble but glorious capacity of minister of music.”

To which we add a fervent “Amen” . . .

—Martin Luther

**FORWARD MARCH WITH MUSIC**
HARRISON KNOX

Mr. Knox sings

BLUE ARE HER EYES . . . . . . . Wintner Watts
(Pub. by Oliver Ditson Co.)

THE LAST HOUR . . . . . . . A. Walter Kramer
(Pub. by The John Church Co.)

A BAG OF WHISTLES . . . . . . . Bainbridge Crist
(Pub. by Oliver Ditson Co.)

BY THE WATERS OF MINNETONKA

Thurlow Liesurance
(Pub. by Theodore Presser Co.)

THEODORE PRESSER CO.
1712 Chestnut St. Philadelphia 1, PA.

MUSIC PUBLISHERS AND DISTRIBUTORS FOR
OLIVER DITSON CO. & THE JOHN CHURCH CO.

A Fine Text Book For Summer Classes—

STANDARD HISTORY OF MUSIC

Latest Revised and Enlarged Edition

By JAMES FRANCIS COOKE

The author, who is esteemed here and abroad as an authority and a gifted writer on music subjects, has drawn on his rich resources of experience gathered from teaching, research, travel, and personal acquaintance with world-wide music and music books to make possible the present text, judiciously selected and practical arrangement of the book. In a style reaching a graphic, well-balanced style, this book successfully fulfills its mission to impart a useful knowledge of music history from the earliest known facts, to the modern period. It is an ideal text book for class use because of its wealth of musical instruction, and as a guide to class members. Each chapter is long enough to give an idea, and is followed by a list of books which may be procured. The author has included over 350 illustrations and phonetically gives the pronunciation of hundreds of names and words of foreign origin. Nearly 600 names are listed, and the index is a wealth of valuable, permanently valuable data and music data.

Cloth Bound—Price, $1.50

THEODORE PRESSER CO.
Everything in Music Publications
1712 CHESTNUT ST. PHILA. (1), PA.

"FORWARD MARCH WITH MUSIC"

THE EUPH
MISSOURI WALTZ

O'NEIL'S

ON THE ALAMO

THE ONE I LOVE

MISSOURI WALTZ

HINDUSTAN

Boul-thrilling

SACRED

NEW

IT

I

It

THE MAGIC

EAST

Paul Troost

FIND THE DEVELOPER

A new invention for pianists

The use of this instrument a few minutes daily is

Published separately at 40¢

Forster Music Publisher, Inc.

THE MAGIC

M. S. and sold by

CHAS. T. MARSH, LTD.

593 EAST 6TH AVE., VANCOUVER, B.C.

"Youth" in Christian Songs

FAVORITE SONGS FOR YOUNG PEOPLE

NEW SACRED SONGS AND DUETS

FAVORITE SONGS OF OLD AND YOUNG

FAVORITE SONGS FOR CHILDREN

FAVORITE SONGS FOR WOMEN

SACRED SONGS FOR SINGING

GULBENSEN CONSOLE PIANOS

816 N. Kedzie, Dept. E-12, Chicago 31

"GOOD THINGS"

ARE WORTH WAITING FOR!

A FRANK

STATEMENT OF FACTS ABOUT AN IMPORTANT SUBJECT

IF, YES, THERE IS SOME DELAY IN FILLING ORDERS FOR DEAGAN MARINBASS. BUT IT'S THE KIND OF DELAY THAT'S WORTH WHILE FROM TWO STANDPOINTS.

1. IT'S A RELATIVELY INCONVENIENT DELAY DUE TO THE FACT THAT IMPORTANT INFO, ORDER HAS FIRST CALL ON OUR FACILITIES.

2. IT'S A RELATIVELY INCONVENIENT DELAY DUE TO THE FACT THAT IMPORTANT INFO, ORDER HAS FIRST CALL ON OUR FACILITIES.
three, four," for this compels him to perform constantly a mental problem of arithmetic addition and subtraction all the while he is trying to play. The better and newer method is to have the student get the feel of the pulse of the beat, an even, regular "beat, beat, beat," then simply allot to each note its correct number of pulses or beats. Instead of counting "one, two, three, four," the student would count the measure above as "one, two-one (half note), one," each word being spoken rhythmically as the beat falls. Thus no complicated problem in addition results.

Let us now analyze our mental process if we count the four beats in sequence, "one, two, three, four." "One" equals a quarter-note; two plus three makes the half-note. This is confusing in itself, because we have now suddenly associated the word "three" with a half-note, and "two" has nothing whatever to do with a half-note, fundamentally. It gets two beats, not three. If the child counts "one, two, three, four," in the measure, by the time he says three, his mind has to subdivide quickly the first beat of the measure from the "three," so that he thinks only two of those counts belong to the half-notes. And then we get over to that last little quarter note, and we call it "four." The quarter gets only one beat, but we have had to add one plus two already and now add one more to make four. Does it sound complicated on paper this way? I hope it does! For that is just how it feels to the young child struggling with bow, fingers, intonation, note-symbols and now this!

How much simpler for the beginner-reader to count the measure simply "one" for the quarter-note, "two" for the half-note, and "three" for the last quarter, thus assigning to each note just what it gets!

For eighth notes, teach the student to group them in pairs. Ex. 2.

"partners" coming together on one beat.

This measure is long, short-short.

Ex. 3.

This measure is counted one, one, two, three; with the child playing the "partners." quickly with short bows so as to get them both played on the one beat. The same later for:

Ex. 5.

Teach the child to see the four sixteenths as a group on one beat. Gradually we build up in this way the ability to see the "beat-points." This is similar to a child's developing ability in language reading to see the relationship of words in meaningful phrases.

When this sort of thing is firmly fixed in a child's mind, then and only then, should he begin to superimpose the problem of addition required by the whole-measure rhythmic pulse of the one, two, three, four, type of counting.

And if you do not believe that this is good psychology, try it with some senior high student who cannot sight-read a given measure correctly. Have him allot to each note, or group of notes, the one beat or more which concerns it, and stop counting one, two, three, four, and see what result you get. Often the student will render a perfect performance of the measure on the very first trial with this type of counting.

If you are still unconvinced, try this next one yourself and observe your own mental processes as you do it. Count this measure out:

Ex. 6.

Did you notice how you concentrated on putting two beats on the quarter; how you grouped your sixteenth rest and your sixteenth note to form a beat; how you made "partners" out of them?

True, you were counting "one, two, three, four, five, six," and so forth, because you are used to counting time that way; you have done it for years, but you were also working very conscientiously beat-by-beat as you proceeded through the measure.

The Fundamental Approach

If you are suddenly asked what beat of the measure the third written sixteenth note falls on, you have to start back at the beginning of the measure and group your notes together beat-by-beat until you arrive at the correct beat-number for that note. But in rapid reading, who cares what number beat the note falls in? Just so it and its partner rest form an entity on "the" beat when the "the" comes along in its place in the steady flow of beat, beat, beat... We can easily see by this means that it is more fundamental to recognize the individual beat as such than the cumulative grouping of the beats by measures.

And it is therefore the more fundamental and simpler way for the child to approach this business of counting time.

By the time the child is advanced enough in the handling of his instrument to enter the orchestra, he will be amply ready to group his notes by measures, and this is when it is really necessary to do so. For now he wishes to recognize the director's very important down beat, signifying the beginning of the measure. And it is dollars to doughnuts that the child will develop into a better sight-reader sooner if his approach to the problem of time-counting is made in this more practical and meaningful way.

One Hour of Practice (Continued from Page 254)

Ruff, Genetina; Tchaikovsky, "Violin Concerto—Second Movement"; Corbato, Tartini, Vivaldi—in part, and so on. For general finger check-up: Sarasate, Ziegler—music; Paganini, "Concerto," "Caprices," and so on; Brahms; Hungarian Dances, Numbers One and Five. These are on every violinist's shelf.

One hour of intelligent practice will loosen stiff fingers, loosen the bow arm, and provide the physical revitalization essential to efficient violin playing. After this hour of serious work, playing violin can be really fun—in spite of a long period of inactivity.

This method of practice can be adapted to any particular situation that may arise. It can fit into the teaching schedule. And it can bring better music to those troubled times.
ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FLY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the reader, or by some interesting facts relating to the relative qualities of organs.

Q. Have I a group of Junior Choir children aged seven to eleven? I would like to try their voices for two-part singing. Only the oldest sister is in a voice part, but until you tell me the range of each part, I cannot give you the correct voice parts. Also, can you tell me the range of each voice part? A semi-soprano is sung chromatically, and a mezzo-fa la, re, fa, sol, la, ti do, but cannot descend chromatically. Can you suggest a good text book for me?—O. D. F.

A. We suggest your examination of the following works to give you the range you will need:

"Choir by Warrentine; "Sacred Two-Part Choruses" by Bliss; "The Choral Scale" by Dibdin; "The Method of Singing" by chocolate. The chromatic scale ascending is as follows: Do, re, mi, fa, sol, la, ti, do. Descending the chromatic scale is as follows: Do, re, mi, fa, sol, la, ti, do, as, sa, sol, la, ti, do, fa, mi, re, re, re. Pronounce "e" in "sol, fa, mi" as "a," and "fa, mi, sol" as "o." For text books on your own use, we suggest the following:

"Method of Singing" by chocolate. Perhaps you can add some that you can study and suggest an instrument.

Q. I am interested in learning to play an organ. I have had only three lessons, but I am anxious to learn. Please send information on machines that are available for sale in Pa. or N. J. I may find an organ suitable for practice in Pa. or N. J. —L. W. H.

A. We are sending you information as to the availability of used and rental organs, with the names of organ manufacturers asking them for information as to what is available.

Q. Is there any one old Mason and Hamlin organ, and would like to know how the Tremulant works? Our church has had only three lessons, but I am anxious to learn. A Mason and Hamlin organ with a Tremulant, please. —L. W. H.

A. The tremulant in a reed organ works as a wind mill due to suction when valve cover is increased. Therefore, the process of tremulant in a reed organ, usually, will produce a higher and thinner sound when the wind is pumped. Consequently, the Tremulant is a step, and in confirmation of our opinion, we suggest a Tremulant by Arne. The Tremulant given to an open shaft lap, the pipes of which are confined in form when of wood, and the organ as made of wood. The tone of the true Tremulant is produced by a reed, having a beautiful timbre which may be changed as between a normal reed and a string-tongue reed. The Tremulant does not belong to the Mason and Hamlin organ and is not now manufactured.

Q. Will you please send information regarding pedals attached to the piano for pedal practice for organists? Please state price?

A. A. We suggest that, in addition to communing with the parties whose names and addresses we are sending you by mail, you communicate your needs and desires to various organ builders, looking for prices of pedals, attached to the piano.

Q. I have been taking organ lessons for about four months, and find it difficult to get to the church or organ that is being taught in my town. Therefore, will you please send me information about pedals attached to the piano for pedal practice?—E. Q.

A. We suggest that you advise various organ builders and organ mechanics of your needs and have them send you information about pedals attached to the piano, by some one selected from these persons. Have the pedals attached to the piano, key one octave lower to give the 16 foot effect and to avoid interferences from the pipe's pull down. Note that you may be playing with the hand.

THE WILLIS MUSIC CO.
24 E. FOURTH ST. CINCINNATI 2, O.

S.M. B. Evans, M.D.

RICHARD MCCLANAHAN
Matthay Representative
Steinway Bldg., N.Y.C.

SUMMER COURSE FOR PIANISTS
June 18—July 20

1) 10 Lectures Tuesday and Friday 10 to 12; applying the Matthay principles of tone-production to piano fundamentals; sources of musical meaning; the teaching of expression; materials; repetition.

2) Private lessons by appointment

Particulars from
113 W. 57th St., New York 19, N.Y.

MAY, 1945

"FORWARD MARCH WITH MUSIC"

JOHN THOMPSON
Modern Course for Piano

"TEACHING LITTLE FINGERS TO PLAY". Here is a book in which Dr. Thompson gives the beginner an opportunity to "Play Piano" at the very first lesson...Price, 60 cents.

"TEACHING LITTLE FINGERS TO PLAY ENSEMBLE". Simply a book of accompaniments to be played by teacher or parent while the child is playing the melodies from the beginner's book, "Teaching Little Fingers To Play"...Price, 50 cents.

"THE FIRST GRADE BOOK". In this book, as in all of his instruction, John Thompson "makes haste slowly", thus insuring the pupil a sound foundation for future development...Price, $1.00.

"FIRST GRADE ETUDES". This book is intended to lay a foundation in technique for the FIRST GRADE piano student...Price, 60 cents.

"THE SECOND GRADE BOOK". This book is designed to advance the pupil musically and pianistically, without interpolation, beginning exactly at the end of the "FIRST Grade Book"...Price, $1.00.

"THE FIFTY SECOND GRADE STUDIES". Fifty etudes from the works of Berens, Bertini, Burgmuller, Czerny, Dussek, Heller, Kohler, LeCouppey, Lemanne, Leschinsky, Streibich, etc.

"FOURTH GRADE BOOK". Like all others in JOHN THOMPSON'S "MODERN COURSE FOR THE PIANO" is designed to carry forward both musically and pianistically for the pupil...Price, $1.00.

"FOURTH GRADE ETUDES"...Price, $1.00.

"FIFTH GRADE BOOK". Pianism and Musicanship march on apace in this book and the student becomes increasingly familiar with work of the Masters...Price, $1.00.

"FIFTH GRADE TECHNIQUE". Artistry being the watchword in the Fifth Grade and beyond, the technical exercises are based exclusively on fragments taken from standard piano literature to meet a definite technical need...Price, $1.00.

"THE ADULT PREPARATORY PIANO BOOK". As the title suggests, this book is a preparatory book in PIANO PLAYING. It is designed especially for the ADULT...Price, $1.00.

"THE HANON STUDIES". A First Grade edition—in quarter-notes—of this standard work specially designed to develop fundamental technical--piano playing...Price, 75 cents.

"STUDY IN ST. WIT". Twenty-five Tasteful Etudes, in the Second Grade for the Pianoforte. These studies are designed to develop technical fluency in all directions...Price, 75 cents.

"KEYBOARD ATTACKS". The purpose of this book is to simplify the teaching of touch and expression. Only the favored few who have studied with organ-players have learned the tricks...

Price, 75 cents.

Due to wartime paper limitations, we cannot supply all the books you might want, but like other national favorite items...keep on trying.
and without hesitation. The fingers must be accurately placed and, at first, gripped separately a number of times; then the second and third fingers should grip together, alternating with the first; then the third and first, alternating with the second; then the second and first, alternating with the third; finally, all three should grip and relax together. Two or three minutes practice is quite enough at any one time—what happens in the first minute is what counts most.

As soon as the player can take the notes of the chord simultaneously and without adjustment, the shift will give him no difficulty.

Single-and double-note shifts can very profitably be practiced mutually. Take, for instance, the following shift: on the A string:

The distance of the shift is, obviously, the distance the first finger moves in going from B-flat to G. Therefore the F and the G should be gripped alternately and together. While he is doing this, the player must try to be aware, not only of the sound of the notes, but also of the shape and position of his hand and arm. To do this successfully calls for more concentration than has been needed heretofore, and some little time may elapse before it can be clearly visualized. When the player feels that he has it clear in his mind he should place his finger on the B-flat, hear in his inner ear the G and the C to which he must shift, and imagine as vividly as possible what it felt like to hold those notes. Then he should shift, mutely. When the shift has been made, the notes should be tested with the bow, to find out how successful the effort has been.

Shifting is the most difficult form of mute practice, because of the mental effort required; but when a shift has once been mastered in this way, it will remain in the fingers for years.

With the exception of shifting, we have been dealing up to now with passages in which the hand remained still, and the question is bound to be asked: "What about a difficult running passage? Can this, too, be practiced mute?" Certainly it can—and with most satisfactory results. The procedure is as follows: Play the passage a few times with the bow, at a very moderate tempo, so that the ear may learn the touch. Then, at a slow inner tempo, finger it through mutually several times, using a vital and intense finger pressure on each note, and testing a note here and there in order to check on the intonation. In this form of mute practice the ear should mentally listen, not to the note that is immediately follows. The player will find that this sort of practice is as valuable for training his ear as it is for training his fingers. He will also find that he develops a strong and elastic grip on the notes of a difficult passage much more quickly than he would if he depended entirely on audible practice.

Time-Saving Practice

Not only isolated passages but entire movements may be practiced in this way—if the player has the endurance to do so—and, because of the close association between the ear and the motions of the fingers, memorizing is invariably more rapid. A violinist who can, without stumbling, play mutely through a movement of a concerto can be quite sure that his finger-memory will not fail him.

It must not be inferred that mute practice can supplant audible practice. It cannot. For one thing, there must be a perfect coordination between the bow and the left hand if a technical passage is to be well and clearly played, and only audible practice can develop that. What mute practice can do is to reduce very considerably the time required for mastering purely left-hand difficulties, for it makes quite unnecessary many of the unimportant repetitions usually needed to conquer these problems. Because every motion of the fingers is consciously directed by the mind and is at once associated, through the mind, with the sound of the note, the habit-grooves necessary for an accurate performance are cut more deeply and more quickly than is generally the case with audible practice.

The time thus saved can be devoted to bowing technique—to often sadly neglected—or to the study of tone production, and to the study of the musical aspects of performance. To the busy violinist this should be a matter of great interest.

Another value of mute practice is that it enables a violinist to do constructive work late at night, or in a hotel room, or under other circumstances where violin playing might not be feasible. The violinist who takes up mute practice in the first few days. Some little time, the mind can adapt itself to so radically Therefore he should allow himself at least a month or consistent work before this new way of practicing is helping brings the full force of his intelligence and elaborates on the principles outlined above, will surely find that his technical he had believed possible. And, further, he can devote to cultivating his imagination, technique of expression.

"Without the definiteness of sculpture and painting, music is for that very reason far more suggestive, like Milton's Eve, an outline, and impulsive is furnished, and the imagination does the rest."

—TUCKERMAN
Music for the Mentally Disturbed
(Continued from Page 263)

had to sing Sweet Adeline, The Glow-Worm, and several other songs. In this
ward we found some who had been pro-

American and Good Music
(Continued from Page 264)

Music which we should "imitate Europe." Through years of rich musical heritage,
Europeans have learned, not to prepare
another composer or style to another, but
to prepare for an independent and spontaneous
awareness of the individual. This allows
their personal and original approach,
which is considered by some to be
"jazzing" or "improvising," and by others,
"making" or "doing," in order to gain
individuality and originality. And
the difference between their approach
to music and our own is that theirs is
more thought out, while ours is
more spontaneous and free.

The training of the musician of
tomorrow

It would be a good thing to train our
youngsters for such a goal of special interest.

Juvenile Appreciation

Our work in the jail was similar
to that of the City Hospital, except that we
could not sing such popular and more
serious music, with a little jazz to fill in

stenographic process. It was
impossible to read, write, or
draw, and the boys were

and understanding for children. They
told them lovely little constructive stories
told them "emphatically!" No! And I
think that all of those who aided in this
work will corroborate my statement that
there would be many more happy people
in the homes, fewer patients, and fewer
inmates in the asylums, if they worked
themselves with such a particular activity
for the good of mankind.

America and Good Music
(Continued from Page 264)

"FORWARD MARCH WITH MUSIC"
RARE CLASSICAL INTERPRETATIONS ON RECORDS

(Continued from Page 250)

Mr. Menuhin is heard to best advantage in the slow movement and the finale; he is to be commended, however, for his avoidance of sentimental stress throughout his performance. His sister, Rehahn, who has not appeared in public for several years, proves throughout this recording that her voice was not in the same uniform state of bloom as a few years ago. Miss Anderson, who is still a fine singer, makes a beautiful, sensitive, and restrained performance of the Romantic style. Her singing is admirably balanced in tone and phrasing. She is always at her best in the slow movements, where she reveals her remarkable technical skill and musicianship.

Songs and Spirituals: sung by Marian Anderson (contralto) with Franz Rupp at the piano. Victor set 9138.

Miss Anderson has chosen a program here which will have a wide appeal. Her selection is a group from the Massenet's "Manon," which is sung with telling effect. Her voice is in fine form, and her dramatic sense is well displayed. She is at her best in the slow movements, where she reveals her remarkable technical skill and musicianship.

Putting musical values aside, one finds the contralto singing with equal artistic conviction in each song. Her choice of music is excellent, her choice of the romantic style is clearly heard, and her control of the wide range of emotional expression is remarkable. She is at her best in the slow movements, where she reveals her remarkable technical skill and musicianship.

Mexico's Famous Folk Orchestra

(Continued from Page 245)

man of the old viol d'amore), 4. The Baroque (pictorial instrument with nine strings), and 7. Saltetos (this derives its name from the same source as that of the ancient plectrum). It is an instrument placed with the fingers, or with a plectrum. The name is of Greek origin but the instrument itself is an evolution of the pre-Christian Arabic Keman, the plectrum, playing for the Hebrew Israelites known in the Bible as the shul. It is one of the most ancient instruments heard in any modern group and it is rarely seen, save in the Orquesta Tipica. It has a metallic but sweet ringing tone and when played by very experienced players it elicits great applause. 2 Marimbas (the tone of the marimba makes an excellent tonal background to our group but does not by any means dominate the tone mass).

A PECULIAR QUALITY

"In the percussion section we have the usual drums and the bass drum, the tambour (an instrument of the tambourine type), the tumbadora, a pipe-like wooden instrument looking very much like a sassafras. It is scraped like a saw and the player rasps its teeth in rhythm with a wooden stick. There are also the well-known rattles, castanos, and other instruments.

"On the whole, the tonal mass has a peculiar quality, but the number of non-plectrum instruments balances this and it is peculiarly adapted to the expression of the music which has grown during the past four centuries in Mexico. The Orquesta Tipica is supported by the Government and travels to many parts of the country as an educational measure. It has toured South American countries and, extensively, the United States where it has made itself very popular in the Southwest.

"Mexico welcomes musical artists who tour the country and many performers from the States have made friends here. The Rio Grande. It is the conviction of the Mexican Government that musical bonds between the sister republics will do much to fortify the friendly relationship between the two countries and to promote musical and artistic cooperation between the two nations.

"FORWARD MARCH WITH MUSIC"
What Is Musical Interpretation?

(Continued from Page 246)

passage, rings out again and again like a bell jangling on and off the beat through nine measures. Thus note heralds the preparation for the return to the principal theme.

Ex. 7

There seems to be among certain groups of students, erroneous conceptions of the means used to interpret. One young woman, when playing a part marked agitato, had to be reminded by her teacher that she did not have to get agitated. He explained that if she played the music just as it was written it would give the impression of agitation. Gadski, renowned as a singer of Wagnerian roles, sang the Brunnhilde Aria from the Immolation Scene with the same dramatic force, while standing motionless before a vast audience in a concert hall, as when preparing for her sacrificial death in the opera.

A distinctive interpretation cannot come from a parrot-like performance. It springs from an awareness of self-owned and self-controlled musicianship and experience. Interpretation is a correct reading of that which we have been taught to find.

Music and World Unity

(Continued from Page 233)

whole law. The rest is only explanation.

Finally, consider the inspiring, positive words of Chast: "Whatever we do that women shall do unto you, do ye even so unto them." So the present day is to win this war and to plan the way for human unity. All honor to the brave men and women at the front who have given their unselfish, that justice and righteousness may be restored to Man! We are now upon a hunting expedition to rid the world of human beasts of prey, murderers, and international gangsters, so that by the grace of God we can start to build our lives anew upon constructive and united fives, with a sense of real brotherhood based upon the Golden Rule.

It is because music, the "universal language," as Longfellow called it, is perhaps one of the greatest forces leading to international, interracial, and interdenominational understanding, that I am here today to give you a glimpse of a subject of universal dimensions.

The very word, harmony, connotes agreement. Discord is the mystical synonym for war. Harmony means getting together, concord. Discord means splitting apart. The world has been exploding for three decades. Nothing can make this volcanic disturbance subside but a new world harmony. What could we want more at this time than this harmony of interests, of thought, and of effort, directed toward doing away with selfishness, greed, and combative ness. Over twenty-five centuries ago Confucius wrote: "When music and courtesy are better understood, there will be no war." Those responsible for war will, according to our present United Nations agreement, be properly rooted out like the cancers that they are, or placed under the strictest possible penal control and treated precisely as are other criminals. Eventually we must demand a peace, with some assurance that we are not in the vortex of an insurmountable military volcano. How is the crime for which a solitary murderer pays in the electric chair, to be compared with the crimes of the Nazi madmen, who have diabolically caused the death of millions of innocent people? We need and must show the best in all people, not the worst. Shakespeare, in "King Henry the Eighth," states this thought magnificently: "There is some soul of goodness in things evil. Would men observingly distil it out."

During World War I the late Thomas Edison said to me: "If we could take away the guns and the bombs of all the soldiers and sailors on both sides and put fiddles and trombones into their hands, the fighting would stop instantly and such a Utopian idea would prove a far, better way of bringing sense to the world than that of wasting millions of lives and thousands of millions of dollars."

The Honorable J. J. Goldstein, Judge of the Court of General Sessions of New York City, in a recent radio address, compared unity with a great symphony orchestra. He said:

"Years ago, the late Israel Zangwill termed the United States a melting pot; and that label, unfortunately, caught on and stuck. The Interfaith Movement recommends substituting the symphony orchestra in place of the melting pot as the symbol of America. The more varied the instruments, the better the orchestra. No player minds the instrument used by another, and each makes his individual contribution to the perfection of the melody. Just as in the symphony orchestra there is room for the melodious expression of all instruments, so in the symphony of peoples in America there is room for the social expression of all peoples."

If we can look forward to a symphony of peoples in our country, why not a symphony of the nations of the world? During the past few years there has been a movement in New York City
which has attracted national attention. It is an interdenominational effort known as the Annual Three Choir Festival, given at the Reformed Jewish Synagogue of Temple Emmanu-el on Fifth Avenue, in which the compositions of Christian composers of synagogue music appeared on the same program with works of Jewish composers written for the Christian Church. One program was given over to Lowell Mason, "father of American hymnology" and composer of many of the finest Protestant hymns. What but music would have brought about such a splendid display of this denominational tolerance? Here in Philadelphia there was held last Thursday night (February 22, 1945) at Irvine Auditorium of the University of Pennsylvania a Festival of Music of all creeds as a part of this great revival of faith and brotherhood, which we hope will sweep the world.

It is true that there has been conflict in the world even since the cave man, over a million years ago, started to play his neighbors with a club or a stone axe. What we have today is merely a 1945 Frankenstein model of the brutality of the cave man, Germany, with her armies of people working underground in munition factories, has become the modern land of the cave man. She has converted her magnificent civilization of yesterday into a nightmare of horror and has turned the world back over a million years to the Stone Age. But tomorrow, war, with its increasing unthinkible murderous machinery points to the end of human life on this planet. That is the reason why we are spending priceless lives and millions of dollars to put an end to war. How are we to approach a newer and finer way of living in the world of tomorrow? The best in civilization of all lands must be salvaged from the present unthinkible configuration to form a foundation upon which to build. In America we must remember whence came our ideals, our courage, our fortitude, our faith. These, then, are the principles which rests the future of our country, as these are the ideals that have given us power for righteous development. Pope Leo XIII said in his famous letter on "Conditions of Labor" in 1891: "When a society is perishing, the true advice to give those who would restore it is to recall the principles from which it sprang."

At the present time the demand for music is greater than at any time in the history of the world. It is one of the most inspiring and fortifying things coming out of this monstrous holocaust. A conductor of the London Philharmonic, said at a luncheon tendered to him by the National Broadcasting Company recently in New York: "Our Orchestra was given a concert in Manchester. A robot bomb dropped upon a neighboring building and smashed it. I said to the audience, 'We cannot go out to the street. We had better stay here and have a bit of music.' What composition do you suppose they wanted? The 'Seventh Symphony' of the German composer, Ludwig van Beethoven!"

Now, my friends, civilization is not dead when music can bring to the human heart such an example of tolerance from an audience not knowing whether the next second might bring it annihilation from another Nazi bomb. This is the hour of music's greatest opportunity. The moment that the conqueror's baton descends, all those who join in music, regardless of social position, race, or religion, find themselves vibrating and bound together by the miraculous power of this art. Poets are seen whose vision penetrates the nebulous future. They see through divine inspiration the course of things to come. Arthur O'Shaunessy, the English poet, it, who wrote: "One man with a dream, at pleasure, Shall go forth and conquer a crown; And three with a new song's measure Can trample a kingdom down."

Let us all have new hope for a brighter day of opportunity, and in that hope rests our future. Have you ever heard those words which Thomas Jefferson wrote in his Bible: "Hope sings sweet songs of future years, And dries the tears of present sorrow. Hills double mortals cease their fears, And tells them of a bright tomorrow."

**Cosmopolitan School of Music**

**Shirley Gandell, M.A., Director**


**Baldwin-Wallace Conservatory of Music**

600 North Park Square, Berea, Ohio. Affiliated with the Oberlin Conservatory of Music. Offers courses in Music, Drama, and Speech. President, Dr. David J. Hattstaedt.

**American Conservatory of Music**

577 Kimball Hall, Chicago, Ill.

**Summer Courses Begin**

June 14

You have time to enroll for an interesting, inspiring summer course at Sherwood Music School. Study under prominent artists, with congenial companions, enjoy the cultural and recreational advantages of Chicago.

Coursed lead to certificates, diplomas and degrees in music, including piano, violin, cello, organ, wind instruments, orchestra, and music education. For free catalog, address Arthur Wildman, Musical Director, 412 S. Michigan Avenue, Chicago 3, Illinois.
Sue had broken her spectacles, and without them she was not allowed to read. "What do you know about the madrigal?" she asked her brother, Donald. "You see, I have to tell about it and some of the madrigal composers at our next class meeting. And really, I don't know a thing to tell. I only know it is some kind of a song, or something. I certainly wish my glasses were fixed."

"Well, Sue, you've got me there. I don't know about madrigals, either, but I'll be glad to look it up for you and tell you what I find," answered Don.

So that very evening he told Sue what he had found out about madrigals. Don always was a good looker-upper, and in this way he came to know lots of interesting things.

"You were right, sis," he began, "because a madrigal is something to be sung; but that's not all. It is a sort of chorus and it has no accompaniment of any kind. It can have three, four, five or six parts and sometimes—"

"Wait a minute," interrupted Sue. "Do you mean it can have that many sections, and each part is a section, or do you mean it can have that many voice parts—all singing at once?"

"Oh, it means separate voice parts, singing at the same time, like in a Bach fugue, more or less. It says, too, that sometimes one voice part imitates another, and some critic called it a musical conversation with different people talking at once."

"Go on," coaxed Sue.

"Well, the story about the first madrigals is very interesting. It says here that in the fifteenth and sixteenth centuries there was a group of great musicians living in the Netherlands, who not only studied all music which had been developed before their time, but they studied new ways of writing it themselves. And they traveled all around Europe, establishing music schools where they taught people to read, write and compose music and take part in its performance. Of course this was all vocal music in those days. And they became quite famous and to this day, their organization is known as the School of the Netherlands."

I remember reading something about that in my music history," said Sue; "but what has all that got to do with the madrigal?"

"Just coming to that," answered Don. "One of this group of musicians wrote the first madrigal and developed its form himself. His name was Adrian Willaert and he is considered a great early composer. He was born in Flanders in 1490. Besides being a composer he was a teacher, and organist, and he gave the name madrigal to his composition for chorus to distinguish it from church music."

"I wonder why he called it that. I wonder what the word means," mused Sue.

"The book says it comes from 'mandra' which means flock; and that it is happy, contented music," Don told her.

"I thought of shepherds and their flocks and their chatter and laughter, and blue sky and white clouds."

"Maybe," agreed Don.

"And thanks ever so much for looking it up for me, Don. Now I can tell the class all about the madrigal."

"I believe I'd like to come to that class myself," said Donald. "Oh, but you can't because you are not in the class. But maybe Miss Brown would let you come. I'll ask her. We are going to have a recording of a madrigal, too," she added, as Donald went in to the next room to do his algebra."

**Quiz No. 8**

1. If a major signature has four flats, what are the letter names of the tones forming the dominant seventh chord in that key?
2. When did Schumann die?
3. What term means as loud as possible?
4. Who wrote To a Wild Rose?
5. What was the nationality of Tchaikovsky?
6. What is the lowest string on the violin?
7. What melody is this?

---

**Circus Day in Music Land**

by Frances Gorman Risser

My musical circus is very gay, And there's a performance every day; Choruses are the elephants, sturdy and slow, So rhythmically marching, to and fro; Arpeggios, nimble and light and fleet, Are horses with gally prancing feet, Grace notes and trills are the acro-

Music and Sports

by E. A. G.

Do you like sports? Nearly every American does. What sports do you take part in, either in school or outside of school? No matter what the sport, you must practice some technic so you will be as good as you can. If you play tennis you will be willing to practice your swing and your back hand against a high wall all by yourself. In golf, you will stand on a small spot and practice your drive, or bend over and putt by the hour to perfect your stroke, all by yourself. In skating you will practice a curve or a figure, so your skating will be good enough to be admired. If you swim, you will be willing to practice your crawl and time your breathing; in baseball you will practice pitching and hitting whenever you can find some one to do it with, for this and football are two of the sports that are better suited with a companion; hockey you will practice alone, up and down a small space, with your hockey stick; in basketball you can spend hours alone in the gym or outdoors aiming for the basket.

So, in all sports, you are willing to practice by yourself or with help to perfect your skills. And in music, your finger exercises and your scales and arpeggios are the little technicities that you are willing to work and practice by yourself to make you a better player than some one else who neglects this practice. There is satisfaction in a job well done.

And the better and more earnest you are in your practice, whether it be sports or music, the better the results will be. Music is a particularly hard sport because it always stays a little ahead of you, and it is not easy to catch up with it and make a good score.
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; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of The Etude. The thirty first 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 May. Results of contest will appear in August, Subject for essay contest "My favorite composition."

Junior Etude Questionnaire

Greetings to all who have answered the Questionnaire in the January issue. As the answers are still coming in when this goes to print, we will wait until next month to tell you about it.

Honorable Mention for Stone Wall Puzzle:

Marianne Reider; Doris Louise Roberts; Laura Peck; Nancy Green; Barbara Sue May; Virginia Matson; Stella Nelson; Kathleen Bell; Irene Johnson; Patricia Daly; Joan Treuber; Carol Jean McBroom; Donald Ross Hunsberger; Norma Stollman; Mary Helen Tate; Florence Leitzke; Wilma Jean Wyatt; Mary Louise Gloe; Yoko Kawasaki; Hilda Hoyer; Grayson H. Gowen; Betty Maier; William J. Laidler; Kirby Gowen; Frances Moncrief; Zona Gogel; Calvin Seerveld; Elaine Theim; Barbara Castie; Betty Smoot; Gail Thompson; Barbara Amberson; Mary Schnell; Mary Agnes Clark; Roberta Key; Barbara Ann Curtis; David Ray Puryear; Doris Smerkar; Margaret Kelly; June Mason; Jo Ann Olson; Joan Barbara Gorn; Kermit Kibble, Jr.; Frances Clarke, D. Jastka.

Letter Box

(Send answers to letters to care of Junior Etude)

Dear Junior Etude:

I have just been reading The Etude and decided I would write to you. I must say a lot of fun because I live in the State of Washington and The Etude does not arrive in time for me to order the contests. Very often I love music and violin and twist below I would like to hear from some Junior Etude Readers.

From your friend,
Joel Moore Jones (Age 13),

Washington

(N.B. Write again, joy, and tell something about your violin playing, or twist bowing which I hit)

MAY, 1945

Answers to Stone Wall Puzzle

Trumpet; drum; tuba; horn; oboe; violin; viola. Some of the answers sent in had many additional instruments, but in such cases the rule was not observed which said that the moves to be made from one letter to the next in any direction; it did not say to skip around here and there.

Prize Winners for Stone Wall Puzzle:

Class A, Doris Roetter (Age 15), Wisconsin.
Class B, Mary Leach (Age 14), Maryland.
Class C, Robert Rogers (Age 11), Tennessee.

Jumbled Composers Puzzle

Somebody scrambled the letters in these names. Can you straighten them out? Each line makes the name of a composer.

Answers to Quiz


EASTMAN SCHOOL OF MUSIC

The University of Rochester

Howard Hanson, Director
Raymond Wilson, Assistant Director
Undergraduate and Graduate Departments

SUMMER SESSION

June 25—August 3, 1945

FALL SESSION

September 11, 1945—May 25, 1945

For further information address

ARTHUR H. LARSON, Secretary-Registrar
Eastman School of Music
Rochester, New York

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma

BERYL RUBINSTEIN, Mus. D, Director
3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

Announcing the Ninth Season

STEPHEN COLLINS FOSTER MUSIC CAMP

EASTERN KENTUCKY STATE TEACHERS COLLEGE, RICHMOND, KY.

5 WEEKS — JUNE 17 TO JULY 21

Band • Orchestra • Ensembles • Instrumental Classes

Only $60.00

For Instruction, Board, Room, and Recreation

COMPETENT STAFF :: EXCELLENT FACILITIES

COMPLETE EQUIPMENT

Private Lessons at $1.00 Each Extra

For details write JAMES F. VAN PEURSEM, Director

IN THE BEAUTIFUL BLUE GRASS REGION OF KENTUCKY

The Juilliard School of Music

ERNEST HUTCHESON, President

JULIARD SUMMER SCHOOL

GEORGE A. WEDGE, Director

July 2 to August 10, 1945

Instruction in all branches of music and music education

Professional Courses
Music in Industry, Opera School, Church Music, Radio Technique, Operetta Production, Stock Arranging.

Catalogue on request

120 Claremont Avenue Room 122S New York 27, N. Y.

"FORWARD MARCH WITH MUSIC"
PUBLISHER'S NOTES
A Monthly Bulletin of Interest to all Music Lovers

May 1945

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.
Paraphrases describing each publication appear on these pages.

The Child Beethoven—Childhood Days of Famous Composers—by
Lottie Elisabeth Colt and Ruth Bampton. 25 cents.
Choral Preludes for the Organ-Bach-Kraft
Classic and Folk Melodies in the First
Position for Cello and Piano. 40 cents.
Lawrence Keefing's Second Junior Choir
Book...
Mother Nature Wins—Down to the Sea.
My Piano Book, Part Three. 35 cents.
Organ Transcriptions of Felix Mendelssohn...
Peer Gynt—A Story with Music by Grieg and Richter...
Sing Me a Children's Book.
Six Melodious Octave Studies—for Piano...
Twelve Famous Songs—Art for Piano...
Twelve Piano Duets—Arrangements of Favorite Hymns...
Kohmann...
The World's Great Waltzes...

TWO FAMOUS SONGS ARRANGED FOR
Piano—This collection brings to pianists
of average ability the opportunity of
playing and singing famous songs in
their original musical form. These
arrangements have been well edited, and
care has been given to the melodic and
harmonic content. These numbers make
good study and recreational pieces
for piano pupils who are capable of playing
third and fourth grade material.

Mighty Lake a Rose by Ethelbert Nevin; Westend's "I'll Take You Home
Again, Kathleen; Reginald De Koven's Recessional; Panis Angelicus by Cesar
Franck; MacFadyen's Cradle Song; The
Green Cathedral by Carl Hahn; and
Mozart's "Two Dances for Piano," a represen-
tative list of the contents. Among
the arrangers are Bruce Carleton, William
M. Petoten, and Henry Levine.

Advance copies of this collection may
be ordered now at the special Advance
price of 40 cents postpaid.

CHORAL PRELUDES FOR THE ORGAN
by Johann Sebastian Bach, Compiled, Revised,
and Edited by Edwin Arthur Kraft—The
greatest of all organists is recognized as
a composer of organ preludes. These
preludes have been selected, arranged
and edited for the use of organists.

TO Order for single copies of this book
at the special Advance of Publication
price of 60 cents, postpaid, are being
received now.

ORGAN TRANSCRIPTIONS OF FAVORITE
HYMNS, by Clarence Kohlmann—When Mr.
Kohlmann's volume, CONCERT TRANSCRI-
PTIONS OF FAVORITE HYMNS for Piano (75c)
first came from the press it was accorded a
temperature recommendation. "The
book presents inuring melodies to
organists, and even in popular groups.
Among the most popular are those
adapted to the organ in its various
forms and in various organ settings."

THE CHILD BEETHOVEN—Childhood Days of Famous Composers—by Lottie Elisabeth Colt and Ruth Bampton—This informative little book will be the fifteenth in the excellent
"Childhood Days of Famous Composers" series, which is recognized as an authority on the lives of the greatest of
music's composers. It will contain
biographical sketches of the composer,
along with a complete list of his
compositions. The book is
especially planned for use in
congregational singing, or group
singing in the home. The same plan was
followed in Mr. Kohlmann's next volume,
MORE CONCERT TRANSCRIPTIONS OF FAVOR-
ITE HYMNS for Piano (75c) and it has also
been employed in this book of twenty
organ transcriptions of famous
HYMNS.

This book was made in response to an
insistent demand from organists. Their
response to the second volume of this
book has been most enthusiastic, hun-
ter groups sending in their orders for single
copies at the special Advance of
Publication price of 60 cents, postpaid.
This may be the last time this book
will be offered before publication, so an immedi-
ate order is suggested.

MOTHER NATURE WINS, An Opera in
Two Acts for Children, Libretto by M.
Glenton Skoknik, Music by Andrew S. 
—Teachers of youngsters from 5 to 13 years of age should become ac-
quainted with this opera. It tells an
interesting story, is quite charming, and
is planned for use in school groups.

Advertising

Easy piano solos in the book will be
the Minuet in G, Country Dance; Theme
from the Andante con Moto of the
"Fifth Symphony;" The Morgen Theme
from the Eighth Symphony; and
Theme from the "Sixth Symphony.
The Allegretto from the "Eleventh Sym-
phony" will be included as an easy piano
duet.

Prior to publication, a single copy of
TEATRO in BEETHOVEN may be ordered at
the special Advance of Publication cash
price of 20 cents, postpaid.

CLASSIC AND FOLK MELODIES, in the
First Position for Cello and Piano—Selected,
Edited, and Arranged by Arthur N. Presser's
—With the increasing number of students of the
cello in private studies and the
public schools, there also comes an
increasing demand for easy teaching material,
well designed to provide the best
possibilities and the greatest benefits in
the study of the cello. Here is such a
collection, selected, compiled, and ed-
tioned by an authority who has won an
deserved reputation as a teacher of
Students College, Columbia Univer-
sity, and the Institute of Musical Art in
the Juilliard School of Music.

Review and Rank Moldowsky, with its
contents of fifteen pieces, arranged by
early grade cello students, will consti-
tute an excellent contribution to the
early cello literature. Among its contents
will be a Bach Air; a Melody by Mozart;
the lovely Lullaby by Brahms; and several
of the folktunes, Al Claire de la Lune (French
November); and The Butterfly (Dutch).

Orders for single copies of this book
at the special Advance of Publication
price of 60 cents, postpaid, are being
received now.

This book was made in response to
an insistent demand from organists. Their
response to the second volume of this
book has been most enthusiastic, hun-
ter groups sending in their orders for single
copies at the special Advance of
Publication price of 60 cents, postpaid.
This may be the last time this book
will be offered before publication, so an immedi-
ate order is suggested.
SINGING CHILDREN OF THE CHURCH, Sacred Choruses for Junior Choir, by Rob Roy. This practical new publication consists of twenty numbers in unison and two-part arrangements for Junior Choirs. The writer's highly successful Young People's Choir Book is familiar to directors of junior choral groups.

The distinctive choral transcriptions in this book are based on favorite hymns and Gospel Songs. They are not arrangements but highly original settings in a free style of such as Sankey's "For You I am Praying; My Jesus, I Love Thee" by Gordon; "Sweet Hour of Prayer" by Bradbury; "Solitary and Tenderly" by Thompson; and "We're Marching to Zion" by Lowry. Perhaps the outstanding arrangement is the two part setting of the Twelfth Century hymn, "Beautiful Son", based on the harmonization by F. Mollis Christianen. The accompaniments are equally effective for piano or organ.

Advance of Publication orders may be placed now at the special price of 25 cents per copy, postpaid.

MY PIANO BOOK, Part Three—A Method by Ada Richter for Class or Individual Instruction—A great number of teachers of young piano pupils have found My Piano Book, Parts One and Two, by Ada Richter, so satisfying that they have requested a third book for continuing the same plan of instruction. As a result, Mrs. Richter is working painstakingly on putting into book form material that covers procedures, original pieces, and arrangements utilized by her in her successful work with pupils in the stages just following the work covered in My Piano Book, Part Two.

My Piano Book, Part Three will take care of about the second full year of study, the first two books already having covered the first full year of study. We are sure that every practical teacher who has utilized Parts One and Two will be delighted with the contents of this Book Three when it appears on the market. Work is being pushed to have it just as soon as possible, but in these difficult war-time days, when engraving, paper, printing, and binding problems are ever present, the publishers must ask patience while the book is in preparation.

In accordance with our custom, any teacher may subscribe in advance for a copy at a special low price, delivery to be made when published. The Advance of Publication cash price is 35 cents, postpaid.

TWENTY PIANO Duet TRANSCRIPTIONS OF FAVORITE HYMNS, by Clarence Kohlman—The notable success of Mr. Kohlman's Concert Transcriptions of Favorite Hymns and his Most Concert Transcriptions of Favorite Hymns has created a persistent demand for a similar book of piano duets. Now, in response to this demand, we are preparing for publication this collection of duets by the same successful arranger.

This book will not duplicate the contents of either of the solo collections referred to above, but will contain hymns of equal popularity in duet arrangements, medium difficulty, expertly devised for church and home use. Suitable keys for congregational singing have been used, with the practical result that these arrangements may be played as accompaniments for congregational singing, if desired. Among the contents will be: "The King of Love My Shepherd Is;" "Nearer, My God, to Thee;" In the Cross of Christ I Glory; "O Perfect Love, When Morning Gilds the Skies;" "Rock of Ages;" "Abide with Me;" "Work, for the Night is Coming," and twelve others.

While TWENTY PIANO Duet TRANSCRIPTIONS OF FAVORITE HYMNS is in preparation, a single copy may be reserved at the special Advance of Publication cash price of 30 cents, postpaid. The sale, however, will be limited to the United States and its possessions.

SIX MELODIOS OCTAVE STUDIES by Orville A. Lindquist—A recent addition to the Music Mastery Series is Orville A. Lindquist's useful little book, Six Melodious Octave Studies. Mr. Lindquist has done a laudable piece of work in compiling "musical" octave studies to add to the octave material now available.

The book offers an unusual analysis of the various types of octave study together with suggestions for the correct practice of each exercise. Each offers work for chromatic octaves for both hands. Interlocking octave passages figure in The Chase; trill octave studies in The Spinner. The Xylophone Player contains practice for both hands in repeated octaves in sixteen notes, while Solitude gives attention to right hand melody octaves with the right hand also playing the customary syncopated accompanying chords. Forth octave passages played with both hands together receive emphasis in Victory.

One copy of this new contribution to the mastery of octave playing may be reserved prior to publication for 25 cents cash, postage prepaid.

LAWRENCE KEATING's SECOND JUNIOR CHOIR BOOK—Few publications have enjoyed such great success as his LAWRENCE KEATING's Junior Choir Book (60c) in the brief space of time it has been on the market. Originally intended as a collection of tuneful numbers for junior school choirs, it has been used by many choirs, singing in two parts, it has been found that its contents admirably adapted for use by choirs in these days of reduced numbers and resources. This second book, made after the same pattern, will include not only some fine original compositions by Mr. Keating, but also skillful arrangements of favorite hymns and songs, passages from Bach, Beethoven, Brahms, Franck, Gounod, Grieg, Haydn, Mendelssohn, Mozart, and Schubert. The texts have been selected most carefully to provide appropriate verses for church services.

By ordering now a single copy may be obtained when the book is issued at the special Advance of Publication cash price of 25 cents, postpaid.

A Degree of Genuine Worth

THE Division of Music of HOUSETON COLLEGE is fully accredited by the Regents of the University of the State of New York. Courses in Voice, Piano, and Violin are especially strong, leading to the degree B.A. in Music Education. Graduates of the Department of Public School Music receive the New York Supervisor's Certificate, recognized at par the country over. A homelike atmosphere and Christian character are emphasized. Musical organizations are varied and their work is exceptional. Several of them, as the new famous A Cappella Choir, shown below, travel extensively. Write for full details. Address The Director, Division of Music, Box 645.

JUILLIARD SCHOOL OF MUSIC

BERNICE FROST

Courses for Piano Teachers

Columbia School of Music

JUILLIARD SUMMER SCHOOL

July 2nd to August 10th, 1945

GEORGE A. WEDGE, Director

120 Claremont Avenue

New York, N. Y.

PEABODY CONSERVATORY

Baltimore, Md.

FREDERICK B. HUBER, Manager

SUMMER SESSION JUNE 25 TO AUG. 4

Faculty of distinguished musicians Tuition in all grades and branches

Credit may be offered toward both the Peabody Teacher's Certificate and the B. Mus. Degree

Special courses in Public School Music and Group Piano Instruction

Tuition $20 to $60, according to grade and study

Practice pianos and organs available

Arrangements for classes now being made

CIRCULARS MAILED

FALL TERM BEGINS SEPTEMBER 28TH

MAY, 1945
FRESH PERSPECTIVES ON TECHNIC AND MATERIALS FOR PIANO TEACHERS

Five morning sessions - a concentrated exposition of basic techinic, discussion of recent materials for intermediate grades, latest trends in teaching methods, practical suggestions for enriching teaching horizons. Fee: $20.00

REPERTOIRE AND ANALYSIS FOR PIANISTS

Five afternoon sessions - Each adult player or auditor is privileged to bring one student (under 18 years) to each class. Additional youth pupils may be entered at special rates. Fee: $20.00

Supplementary courses by associated teachers; Private and Group Lessons; Special evening events. Early registration advised.

How to Spell in Writing Music

(Continued from Page 256)

becomes an E-sharp (again identified by its behavior) and gives us an unusual position of the chord of the augmented sixth. Here the charm of the unexpected lies in the surprise occasioned by lowering the E-up instead of the conventional F-down. Play these little minor chords on the keyboard. They should be heard as well as seen. For an artistic use of this last device by Frederick Chopin look up the Op. 27 No. 1 - the last eight measures.

Spelling Non-Chord Tones

Anytime a full treatment of non-chord tones would require a study of musical composition accompanied by pages of illustrative examples. Here we must limit ourselves to a few simple helps, a mere glance over the composer's shoulder, so to speak, as he writes: 1) The Chromatic Scale, 2) Some forms of the Minor Scale.

1. The Chromatic Scale. The form generally preferred provides a good general rule: In ascending raise all tones except the sixth of the scale, instead of which use the seventh degree; in descending lower all tones except the fifth degree, instead of which use the raised fourth, see Ex. 5 at (a) and (b).

Ex. 5

\[ \begin{align*}
E & \quad F & \quad G & \quad G# & \quad A & \quad B & \quad C & \quad C# & \quad D & \quad D# & \quad E \\
\text{(a)} & \quad \text{(b)} & \quad \text{(c)} & \quad \text{(d)} & \quad \text{(e)} & \quad \text{(f)} & \quad \text{(g)} & \quad \text{(h)} & \quad \text{(i)} & \quad \text{(j)} & \quad \text{(k)} \\
\end{align*} \]

2. Some forms of the Minor Scale. In Ex. 6 at (a) the use of F-sharp a passing tone, lends smoothness to the chord G-sharp taken in ascending. At (b) F-sharp, again a passing tone.

BUY WAR BONDS AND STAMPS FOR VICTORY

"FORWARD MARCH WITH MUSIC"

THE WAR BONDS

"FORWARD MARCH WITH MUSIC"

"FORWARD MARCH WITH MUSIC"
For Study—for Reference—Ten Full-Color Art Prints of
"Dramatic Incidents in Lives of Immortal Composers"
and "Portraits of Famous Musicians"

Here is a supplementary educational program that will interest every member of your music classes. Featured are famous composers and contemporary musicians, lists of their most famous works and short biographical sketches. Ideal for framing or study.

- Originals, painted for the Magnavox collection by gifted artists, were reproduced in a series of national advertisements to foster greater musical enjoyment. Requests for reprints were so numerous the portfolio of ten was created to sell for fifty cents. Instructors will place special value on this series for its contribution in stimulating a greater interest in the study of music. Mail coupon below for your copy. The Magnavox Company, Fort Wayne 4, Ind.

SubjEcTS PICTURED
Grieg  Schubert  Kreisler  Toscanini  Rachmaninoff  Koussevitzky
Rimsky-Korsakov  Foster  Tchaikovsky
Wagner

Magnavox • The choice of great artists

Send for Reproduction of Paintings
The Magnavox Company, Dept. ET5, Fort Wayne 4, Indiana
Enclosed is 50¢ for portfolio of Magnavox art prints.

Name.  ________________________________________
Address. ______________________________________
City.  ________________________________________ State.