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James Francis Cooke

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YOUR BRAIN is an ocean of tunes. They have been thrust upon you since your babyhood from countless sources. In recent years barrages of tunes have poured out of the radio. You may not be conscious of these myriads of melodies, which you have absorbed in your subconscious mind, but nevertheless they are there. They remind us of the lines in "Amos 'n Andy" when Andy admonishes his torpid friend, Lightnin'. "Now, Lightnin', don't let this run out of your other ear the minute I put it in this ear. Let it stick in your haid."

Just why do musical "things" stick in our "hais"? As we are writing, we can hear the brassy blare of military bugles in the barracks outside Carcassonne, France, as, over fifteen years ago, the brave soldats were drilling frantically for an inevitable war. Many of those who sounded those bugles are now the sullen victims of Nazi slavery or are lying in lonely graves. But the music of those bugles is stored away in some cell in our brain and we have wakened up at night, time and again, hearing them. How much of the music we have heard in the past is now graven upon the eight billion cells between our ears? It has all gone in, whether we have or have not been listening attentively. Some day some of it may come back to us, but when, no one knows. We once talked with a sailor who recently had come out of a coma following a spell of what he called the "rains" or "snakes" (delirium tremens). He told us that while he was "out" he kept hearing the most beautiful music. Very probably this was a subconscious reproduction of a vast number of band concerts he had heard.

It always has seemed to us that one of the best evidences of the operation of the subconscious mind is what is known as a contagious tune. Such a tune, heard a few times, seems to record itself in an amazing manner on our consciousness. It keeps on repeating, over and over, like a record on an automatic phonograph. It dominates our days, and the more we try to banish it, the more persistent it becomes. We have it running through our "hais" when we go to sleep; and, when we waken, there it is revolving again. Seemingly it has not stopped during our slumber. Gradually, as we record other impressions, it vanishes, until at some later date we may even have difficulty in recalling it. A theme by Balakirev once did that to us.

We often have thought that many people make a mistake in trying to picture the subconscious mind as different from the conscious mind. There is no sharp dividing line. There is only one mind, and while we are sane, we fortunately are master of much of that. There is, however, in this mind a vast area of cerebral tissue that has been collecting millions of impressions, which are stored away in a kind of mental reservoir that contains all of our images of beauty or ugliness, generosity or greed, pleasure or pain, love or hate, tolerance or narrowness, modesty or conceit, courage or fear.

In fact, what we have in that marvelous thing called the mind is far more us than the bodies we tenant. If we have a multitude of negative thoughts hoarded up through the years, the psychologists say that we have a fear complex, a greed complex, a hate complex, a juvenile complex, a superiority complex, an inferiority complex, or any one of the scores of mental ogres, witches, or hobsoblins that plague our existence.

One of the nightmares we cannot obliterate is that of the effect that the monstrous conditions of the present war must have on the brain reservoirs of the millions of young people of all lands who have been thrust in their golden years into the most horrible imaginable orgy of hate and revenge and fire and steel and death Man can imagine. The great task of tearing out the roots of the causes of this war is a monumental maneuver to which we already have given the greatest sacrifices. But when the boys and girls come back from this visit to hell! What then? Horace wrote, "Rule your mind or it will rule you." Helping these young people to forget the years of hell through which they have passed becomes one of the greatest problems of tomorrow. What can we do to redeem their minds through instilling beauty and faith and stability and love? That is a colossal undertaking as vast and as important as any war effort, if we are to live in a Christian civilization worthy of the name. In this great work musicians and oceans of beautiful tunes will have no small part.

The brain men tell us to try to forget these horrible obsessions and to put in their places thoughts to turn us into positive, optimistic, hopeful, and beneficial human beings. If you need this advice and, by repeating positive affirmations or by any other method, can add to your peace of mind, improve your condition of health, secure domestic tranquility, or even attain economic prosperity, you unquestionably will be benefited. The task is not an easy one, as the individual given to negative thoughts often holds onto this vice as a drunkard holds onto his rum bottle. Thousands, in many cults, to say nothing of the "old-fashioned religion," rejoicingly proclaim their success in reconstructing their lives through their minds.

Recently a teacher came to us and said, "My playing seems to have gone backward. I no longer play with the effect that I had when I was twenty. What is the matter?" We told her that she was blessed if she could remember that state of youthful exuberance,
Prescription for a Music Supervisor

by Dr. Karl W. Gehrkens

WELL, in the first place you must choose your parents, your home, and your school teachers before you are born, so as to make certain that you will arrive in this world endowed with the proper amounts of sensitivity, emotionality, and intelligence to become a musician and that you will be living in a suitable environment for their development. Then you will want a mother who sings lullabies to you, encourages you to react rhythmically when you hear music, and desires for you that you shall have the privilege of studying music—which she herself probably wanted, but which she could not have when she was a girl.

After you begin school you will need to have musical teachers—teachers who themselves love music and who get a real thrill out of teaching it. In high school you will of course belong to the glee club or chorus, and if you have been taking lessons on a wind or stringed instrument you will play in the band or the orchestra or both. If you have been studying piano for several years you will be asked to play accompaniments often. If special courses in music theory are offered, you will elect these, and you will naturally enjoy hearing fine music as it comes over the radio. Probably you will attend an occasional concert.

During all these years you will be studying piano or some other instrument—or both; and during your last two years in high school you will—if you are lucky—be taking two lessons a week under some fine teacher, and practicing at least two hours a day. If you are not so lucky you will at least be taking some kind of lessons and practicing at least an hour a day. Perhaps your high school allows credit for music lessons taken outside teachers, so for at least a year or two you are taking only three other subjects, thus providing additional time for music. But you must not fail to look well into the matter of “entrance requirements” too, making certain that while you are spending a large part of your time on music because you like it better than anything else, you are also widening your horizons by studying other subjects, particularly subjects like English, history, science, and mathematics, certain amounts of which are set up by colleges as “entrance requirements” and without having had which you cannot be admitted to an institution of higher learning. Even music schools do this, and since you are now spending a great deal of time on music, you will have to work very long hours during your last two years in high school. But if you are a real music lover you will not mind this. When the work one does is work that one enjoys, it becomes almost like play. And the realization that it is preparation for life work means much.

During your last year in high school you have probably been studying catalogs, deciding which college you want to attend, finding out about the entrance requirements of this particular college, checking them with your credits and studying the curriculum that is required for a degree in music education. Broadly speaking, there are two kinds of college curricula that prepare one for teaching music in the schools. In the first type the emphasis is on academic courses (English, history, science and so forth), together with work that has to do with preparation for teaching. Music is often rather incidental, and the real music lover has a hard time getting all the music he wants and still taking the courses that are required for graduation. The usual college “major” is ordinarily limited to about a third of the total requirements. In other words, you spend about two-thirds of all your time during the four years you go to college in studying other subjects, and only about a third of the time in working in your special field. What usually happens is that the music student puts in many extra hours of practice on piano, violin, voice, or some other “applied music” subject, and for that reason either neglects his academic courses or else works so many hours that no time is left for recreation. Either alter-
"THE FIRST THING to remember in orchestral work is that it is not, and never can be, beginning's work. The solo instrument is brought as a kind of influence, as a demonstration, to the young student, who has absolutely no conception of technique and musicianship. In orchestral work, there is nothing that corresponds to this particular kind of training. No matter how elementary an orchestra may be, no matter how your members may be, there is a requisite foundation without which an entire group cannot exist. Orchestral players must come to their task already equipped with enough technique to enable them to hear the inner voices of the music, and enough musicianship to enable them to understand the notes they have to produce.

The Beginners' Orchestra

 "When we speak of a beginners' orchestra, we mean a group who are just beginning to learn ensemble adjustment; we must never mean a group of beginners on their individual instruments. Thus, despite the undoubtedly advantages to be gained from ensemble playing, they must be free for those students who have a fair mastery of their instruments, and who are familiar with note values, signatures, key-sequences, rhythmic indications, musical terminology, and the like, and in which serve to translate a page of musical hieroglyphics into understandable musical continuity. Fluent reading is also important, but that can be acquired. The best way to train young musicians in group thinking is to give them plenty to read! Orchestral and chamber music playing is best for this. The most effective way to develop an orchestra, then, is to assemble a group of equipped players—and play! Orchestral development requires discipline, but execution from first day must not be stated as a single categorical precept. The goal of discipline is to stimulate the men to do their best; to lead them into the self-discipline that makes them demand the best of themselves. Now, no two conductors will go about winning this goal in the same way. Some will base their approach on comradeship and encouragement; a few may still cling to the old-style 'heavy' method; some will demand on the other animal must strive to inspire their men. Guiding the men of an orchestra is as much a matter of psychology as it is of music, and each director will find the basis for his own psychological approach in his own mind. Therefore, there is no set system for this. And I may add that, if the result is good, very few will question the method! One thing, however, can be deduced as a basis for enforcing discipline. The conductor must be expert in disciplining himself. He must be absolutely sincere, entirely concentrated, fully capable of analyzing, explaining, securing the results he wants, correction of two, is confusing and conducive to blurred outlines. Let the men play as best they can—while the conductor makes careful note of the minute discrepancies. The work of correction comes in second place—and it must be based on those discrepancies which the conductor noted during the first, over-all playing.

"I find it helpful to rehearse the various orchestral sections separately. Strings should always be rehearsed alone. Then, while the strings rest, I take the same passage that they have just played, with the brasses, or the woodwinds. There is a double advantage to such a system. First, weak spots are clearly and quickly shown up, without searching the complete tonal result to find them. In second place, each section profits enormously from hearing the music played (and corrected) by the others. Somehow, the desired effect stands forth much more clearly.

"Another valuable rehearsal 'trick' is to keep the men's minds on the work intensely alert. There must be no haste, of course—but there must also be no lagging. The wise conductor early accustoms his men to a quick pace. For example, let him announce, 'We'll now take bars twenty to twenty-five,' and come in immediately with the down-beat. The first time he does this, he will find half a dozen of his players unprepared and still searching for the place.

Rehearsal Hints

 "In the conduct of the rehearsal, however, there are a number of points to be considered. All of them, perhaps, may be summed up in the philosophy of wasting no time. Certainly, this does not in any sense imply haste or speed! Wasting time means permeating to the essentials of the music; working at what needs clarification; diagnosing weak spots and cleaning them up; keeping the men 'on their toes' during every minute of the rehearsal time. Again, the first step is for the conductor to come prepared with an absolutely accurate mental blueprint of the interpretation he intends to work out. I have found it expedient to play through the work as a whole before passing to polish up any individual sections of it. In this way, the men have a chance to find out the general effect demanded of them. To play twenty bars and then to stop for the But the second time he does it, he will find them ready! Letting the men feel the need of immediate cooperation works no hardship upon them—on the contrary, it is the best possible means of getting them to share responsibility, and for keeping them alert.

Secret of Pure Orchestral Tone

 "Purity and beauty of orchestral tone is one of the first goals of ensemble development. The conductor must remember that orchestral tone, as such, is composed of three separate kinds of tone—stringed tone, woodwind tone, brass tone. The intonation of each must be perfect, and must be perfectly blended with the others. The first task of the conductor is to assure
Music and Culture

himself that each instrument has been correctly tuned. Then he must guard against a (very natural!) tendency amongst all players to adjust to slight deviations from pitch on the part of their colleagues in order to keep the unified tone complete. If one string player goes slightly or pitch, his neighbor may follow him; several more may follow him; then the woodwinds, suddenly conscious of the deviation, may adjust to it. The conductor must never, for a split second of time, tolerate the least deviation from pitch on anyone's part! He should stop at once, trace his way to the center of the vicious circle of defective intonation and clear it up. Any compromise the conductor makes will come back upon him in the form of continued defects.

"The conductor improves tone by insisting on clean playing—the strings must be clear and transparent; the brasses must be dignified and never too loud. He must also construct his tone, architecturally, in terms of good balance. That is to say, the men must be made aware that the lower instruments are accompanying instruments only; the melody lies with the upper instruments. The first oboe, for instance, might be likened to the 'melody' fifth finger on the piano, while the second bassoon does the service of the fifth finger of the left hand, in the bass. The conductor who insists on perfect intonation, clean playing, and balanced tone need not anticipate too many worries from the purely tonal point of view.

"Perhaps the secret of good conducting is never to overlook a slip, and never to take anything for granted. Certainly, the conductor changes, grows, alters his views, acquires new views—but never in matters of musical right and wrong! Those are positive. There can be no compromise with intonation, however, the musical sincerity, spiritual honesty. Never fear that the men will be hurt or discouraged by too great an insistence on perfection. If the conductor's basic psychological approach is sound, perfectionism serves only as an inspiration to his men. And the sound approach is one of democratic team-work, never of high-handed domination. You can scare a man into playing a big tone—you can never scare him into producing a beautiful tone. He may play 'through the motions,' but something will be missing—and that 'something' is the essence of good playing. The leader who stimulates his men the desire to do their best for him, has the best chance of developing a fine orchestra."

Oceans of Tunes

(Continued from Page 183)

because with its memory still fresh in her mind it would be possible to rebuild all of the attributes of an earlier and more virile or spirited form of playing. Betsy Barton, in her precious book, "And Now to Live Again," has told how she and many others have regained lost physical powers by recollecting how their nerves and muscles reacted at an earlier period. If you feel you are slipping in your own work, turn back your memory to the thrill of delight you experienced when you first heard the Chopin Nocturnes, the Beethoven Sonatas, the Brahms Intermezzi, or the Debussy Arabesques. The tunes never grow old and they will make you young through a process of rejuvenation which is one of the mysteries of life.

Franz von Schobert, Schubert's friend, is reported to have pointed out to especially beautiful harmonic effect in one of Schubert's works. His friend, Schubert, said to Schobert, "I just listened and I heard it." We always have a conviction that all great music is the result of melodies heard in the glorified imagination of the master and not through his conscious mind. Then, with the degree of skill with which he has possessed himself, he develops these precious treasures, and so, a masterpiece is born!

The performance of music by the individual seems to have an unusual effect in concentrating the active mind that the subconscious mind can and does operate in refreshing the memory and in effortlessly working out solutions which come "from a flash," after the manner of inspiration, when the mind has been relaxed by the process of concentrating upon the performance of a piece.

In the vast oceans of tunes there are many seeking expression, and the one who can play an instrument can liberate these tunes indirectly as he plays many different compositions. Do not ask us how this is. We are merely reiterating the convictions of sensible, practical people who have tested this plan. To us this seems today one of the greatest blessings of music study. Perhaps it is time for a popular utilisation: "Blessed is he who can make music, because he can liberate hidden powers in his subconscious mind."

Quality Pays

THE CONCERT MASTER of the second violin section of the St. Louis Symphony agreed to go out on the street, inconspicuously dressed as a beggar, to test whether or not people would note exceptional music when they had no warning that they might expect to hear it. Contrary to the customary view of active mind that the subconscious mind can and does operate in refreshing the memory and in effortlessly working out solutions which come "from a flash," after the manner of inspiration, when the mind has been relaxed by the process of concentrating upon the performance of a piece.

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New Keys to Practice

by Julie Maison

III.

After an absence from the piano, you will probably find your tone poor. For beautiful, free tone requires absolute control. And control is the first quality we lose when we cease practicing.

To conquer a passage that is difficult in one hand, transfer the same notes to the opposite hand, while you adjust your index finger; this gives a clear mental picture of it, and simplifies its original position on the keyboard.

"FORWARD MARCH WITH MUSIC"

Choose the Right Music

ONE OF THE MOST colorful parts of a religious service is that of the ministry of music—and what a contribution it makes in the preparation of hearts for the preaching of the Word of God!

In these warm winters, when voices are noticeably absent, the laity must recognize that the choir director, the organist, or chorus leading organist is working underneath a lack of vocal material. The situation is obviously present in all churches, regardless of the previous caliber and prominence, why do those responsible for the music, attempt the rendition of Grade-A music (the intricate, the involved, the classic), knowing their choir is largely made up of Grade-G or Grade-P singers?

The facts of the preceding paragraph are the answers for so many poor renditions of the most beautiful church music. Mr. Choir Director or Mr. Organist, why not choose music which is written within the second grade of ability of your depleted membership? Is it because you have imbedded so deeply into your thinking, "Art for art's sake," that you sacrifice good judgment and taste to maintain that lofty standard, at any cost? If you are such a one, you may be surprised when hearing the remarks of your congregation relative to the singing of your choirs and of yourself. Some unknowing ones may have been left by attributing the poor singing to the war—the war seems to carry all the blame. The fact is, that the war has nothing to do with it at all. The fault is with you!

It seems to be a tradition in many churches to sing the great Hallelujah Chorus during the Christmas season. Yes, everybody enjoys the hearing of this all-inspiring number—Christmas does not seem like Christmas without it. No one will take issue with this. They all take issue with you when you force it on them! It is a half prepared and inadequately sung by singers of no ability. Are you attempting to say to your congregation that you are not afraid to attempt the impossible? Or are you showing your superior musical abilities by the handicap occasioned by the war?

On the contrary, musicianship is brought to light when a selection is chosen within the scope and ability of the depleted choir. Simple music by unknown composers written without intricate voicing and involved parts is very acceptable when sung with expression.

The daintiness of the common lily of the valley far surpasses that of the orchid—lovely as the orchid is. The lilY of the valley, found in obscure corners of the garden and in waste places, grows with no need of an experienced horticulturist, and takes first place among flowers for its rareness and richness of fragrance. The orchid, whose seed takes seven years to germinate under the constant care of a staff of expert growers and thousands of flowers known for its fragrance. Yes, the orchid makes great display, but the lilY of the valley, in its humble and quiet way, wins many hearts. Why, then, continue to serve the people of the congregation with musical orchids when there is such an abundance of lilY-of-the-valley music, one spray of which diffuses its attendant loveliness? Why not then, substitute songs of the style and type of Charles Gabriel's His Eye is on the Sparrow even though its standing music is sung in unison?

What has been said relative to the choir director may truly be said of those who sing sacred solos. It is not necessary to sing taxing numbers, taxing, in that be employed in order to please the listeners. Indeed, time to time must be sacrificed, the destroying the word—them ineffective? If your congregation is listening with well to some entire selection with the vowel "ah. If the words, then read the poem over an improvised sacred or gospel song is one where the allows the words to attractiveness to make a pleasing setting for the words."

"FORWARD MARCH WITH MUSIC"
Rhythm, Music, and the Theater

An Interview with

Rouben Mamoulian
Distinguished Director. Producer of "Porgy and Bess," "Oklahoma," "Sadie Thompson," and Other Successes

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWS

Rouben Mamoulian is a native of Tiflis, Russia, and a graduate of the Lyceé Maitaine, in Paris; of the Tiflis Gymnasium; and of the Moscow University. Although he studied law, his native interest in the stage turned him away from briefs and legal procedure. After staging his first productions in London, Mr. Mamoulian was brought to the United States by George Eastman, as Director of the Eastman Theatre, in Rochester, where he remained for two years, presenting grand opera, Gilbert and Sullivan, and Viennese operettas, as well as giving his highly individual experiments in the newly-called integrated theater. Since 1927, "Mamoulian productions" have been presented by the Theatre Guild, the Metropolitan Opera; in Hollywood, and on Broadway. The Erato Music Magazine has asked Mr. Mamoulian to analyze the particular essence of the "Mamoulian production" and to indicate how the methods he advocates may be used to the theater of the future and to those who will shape it.

—Erato's Notes.

A New Art Develops

"It seems to me that opera is a bit dated. Its chief value lies in its perfect expression of the tradition of the age that brought it forth. We follow the emotional problems of the Ring, of Cavalleria Rusticana, of Faust with the loving interest we feel for our old fairy tales—but we hardly seek in them our own expression of our own selves. Their tradition is not ours. Our task lies, not in devising modern performances of this older tradition, but in developing a tradition of our own. There are two ways of following tradition: one is to do what Verdi and the others did—and that results in new mountings of Verdi; the other way is to do as Verdi and the others did—and that must result in developing a form that will express us, today, as thoroughly as Verdi's works expressed him. Our way, the American way, will lie, it seems to me, in the rhythmically integrated theater. Quite objectively, I point to 'Porgy and Bess,' 'Oklahoma!' and 'Sadie Thompson' on the stage; and 'Love Me Tonight' on the screen, as examples of what can be done—the future can do more of it, and do it better. "Certainly, the task is not an easy one. A complete union of elements presupposes elements of equal quality, and I dare say that a producer who wished to mount 'Hamlet' in the way I have described, might have difficulty in securing music of Shakespearean quality. With full admiration and respect for the many splendid composers we have, I feel sure I shall not be misunderstood when I venture to suggest that, since the passing of Bach and Beethoven, we have perhaps no one of what might be called Shakespearean proportions in music. The answer is, that we must make the best use of the best material we have. You ask why we do not 'set' productions to already existing masterworks of Bach and Beethoven? That has been tried, but with not the happiest results. I am first to have used... (Continued on Page 232)
Annual Auditions for American Piano Pupils

by Irl Allison, M.A.

In 1934 the Erus presented an article by Irl Allison dealing with a plan for auditions for piano students. Mr. Allison had come to us for advice based upon experience. We counseled him that as long as he kept his project upon a strictly open and high ethical, non-profit basis, uninfluenced by publishing or proprietary interests or any attempt to influence the adjudicators, we believed that he would succeed. Mr. Allison herewith presents in his own words a record of his activities.

—Erus's Note.

FIFTEEN YEARS have witnessed the growth of the groups of piano teachers in the United States which form the National Guild, from only one unit in a small Texas city in 1929 to one hundred thirty units in 1944. The first large opportunity of being awarded in New York City eleven years ago, these Guild Centers now extend from Portland, Maine, to San Diego, California; from Miami to Seattle; from Canada to Mexico. The National Guild of Piano Teachers is, therefore, now truly nationwide in scope.

Guild Piano Playing Auditions

Each of these fifteen years, the Guild has sponsored the National Piano Playing Auditions (formerly called The National Piano Playing Tournament), in which pupils of its members have been privileged to participate. This annual Audition (Tournament) movement has increased from forty-eight pupils in 1929 to 15,000 in 1944. Since its inception, more than 100,000 students of the piano have been entered.

The purpose of the National Auditions has been to set definite annual goals, with definite rewards, for pupils of all ages, stages of advancement, and ability, from the earliest little pupil to the most gifted budding Paderewski. Striving to achieve these annual goals has stimulated the students' ambition and motivated their practice beyond all expectations.

Annually in May or June since 1929, the Guild has sent an examiner of note to each organized center, for whom pupils of members have played privately, have been rated, have received a constructive criticism, and have been honored on the basis of individual accomplishment and merit. There has been no competition of pupil against pupil. Each student who has made the required grade has been given his goal, this grade being set low enough for the average, and not merely for the exceptional pupil. The idea from the start has been to plan so that each pupil entered (who has not played very badly) has won some recognition of encouragement. The greater the accomplishment shown, the higher the honor that has been accorded.

Goals and Awards

The Guild has set two low goals for the slow pupil and two high ones for the gifted. The low goals are:

1. To merit a Local Winner's Award by receiving from the examiner a grade of 70% or over, for playing only two memorized selections; or, to win the District Winner's Certificate for a grade of 70% or over on the playing of four memorized pieces.

2. The high goals are: (1) To achieve State or (2) National Honors, the State Winner's Certificate being awarded for a grade of 78% or over, upon presentation by a student of a partial program of seven memorized selections, or the equivalent thereof. The National Winner's Certificate is the reward for the playing of a pupil of a complete program of as many as ten memorized selections, or the equivalent thereof. By equivalent is meant that the pupil who has four memorized pieces may place scales (as outlined in the Guild syllabus) as a fifth piece on the program; chords as a sixth piece; arpeggios as a seventh; intervals as an eighth; ear-test as a ninth; and sight-reading as a tenth. The technique phases are optional.

PUPILS MAKING 70% ARE PASSED; THOSE RECEIVING 80% GET "WITH HONOR"; 90% "HIGH HONOR"; 95% "VERY HIGH HONOR." THESE RATINGS APPLY TO EACH CERTIFICATE TYPE.

The certificates are artistically printed and each bears the embossed seal of the Guild in colors, as follows: Local Winner, red; District Winner, blue; State Winner, silver; National Winner, gold. Stack is provided on each award for the signature of the teacher, in order to bestow credit where credit is due. Most members go to Dime Stores and obtain inexpensive frames so as to present the certificates framed to the pupils at their recitals. Each certificate thus publicizes the teacher in each neighborhood.

Pupils enter the Auditions according to classification as follows: Elementary, A and B; Intermediate, A, B, C; Preparatory for Collegiate, A and B; Collegiate, A and B; and Young Artists. These classification requirements, which are in accord with the curricula of leading conservatories and schools of music, are outlined fully in the Guild Syllabus, which any teacher of piano may obtain by writing Guild headquarters, Box 665, Austin, Texas. In each of the foregoing classifications, from the lowest to the highest, the pupil as he progresses, may win any one of the four certificate awards. Thus he is able to win even the National his first year of study by playing a complete little program of ten pieces, provided the examiner has given him a grade of 70% or over, yet the winning of the lowest award, the Local Winner's Certificate, is an encouragement not only to the pupil but to the parent as well.

Therefore, the plan provides a definite goal with definite rewards for each year of study.

For Advanced Students

For the advanced student, in addition to the certificate awards, the Guild has provided a system of diploma awards as follows: (1) High School Diploma—awarded to a High School Senior or Graduate who plays from memory for the examiner a recital that includes the minimum requirements for conservatory entrance; (2) Collegiate Diploma—awarded to High School Graduates who creditibly present a complete Collegiate program; (3) Young Artist Diploma—awarded to a young artist, who is a High School Graduate, for presentation of a repertoire of two complete Collegiate programs. These diplomas are proving valuable incentives to the more mature students of Guild members. A number of leading colleges now award scholarships to Guild Diploma Winners each year.

Choice of Pieces

The choice of pieces is left to the teacher except for these restrictions: In Elementary, each piece must be at least sixteen measures in length. In Intermediate, or above, pupils entering two pieces may choose any two, but those entering four are required to play one Early Classic (a little Bach number), one late Classic (a Sonata movement), one Romantic, and one Modern. The specific titles are not designated by the Guild but are left to the choice of the teacher.

Publicity for Members

In each Audition center, the Guild committee seeks to have printed in local newspapers the entire list of winners, while individual teachers may publicize their own groups in their neighborhood papers. In addition, the Book, which has national circulation, Diploma winners in college annuals and the names of their teachers. In three years in succession, is placed upon the Roll of Honored Students, while, upon achieving this in the Guild Year Book. (Continued on Page 300)
What is Expected of an Accompanist?

The work of an accompanist is good or bad, depending upon the recognition, by both the soloist and the accompanist, of one great artistic principle. This principle is that the composer, with few exceptions, has created his work with the idea of writing a solo, and not a duet. Of course there are art works, such as the famous César Franck Sonata for Violin and Piano, and other sonatas for various instruments, which are distinctly duets between two instruments. In fact, many songs, notably those of Schumann, Franz, and Brahms, are duets between the voice and the piano. In the greater majority of cases, however, the artistic purpose is accomplished if both the accompanist and soloist realize at the start that their parts in the artistic recreation of a master's masterpiece bear a collateral importance.

As in a great painting by a famous master, where the leading figures or subjects stand out in high relief against an appropriate background, so with a singer and an accompanist, there must be a soloist and a background. If the accompanist distances the musical background in any way, the results may be highly unsatisfactory, for to "hold his own" the soloist begins a conflict with the accompanist and the results are disastrous. Again, if the accompaniment is timid, faltering, or inadequate, the singer does not have the requisite support.

Every song has its own background. The background for Schubert's "Die Forelle" is notably different from that of Brahms' "Sapphie Ode", just as the background of Franz Edgard bears little resemblance to that of Mozart's "Voi che Sapate". It requires very adroit fingers and a nimble imagination for the artist accompanist to jump from the spirit of Beethoven's "Fidelio" to Debussy's "Pelleas et Mélisande". A reading knowledge of languages such as Italian, French, and German will also be a decided asset to an accompanist. In fact it is indispensable for anyone who aspires to accompany a concert artist, to understand the foreign text and be an authority upon the pronunciation.

One thing is certain, however, and that is that there are rarely enough rehearsals. The soloist who, just before going on the stage, hands his accompanist the music and expects him to follow the singer's artistic tricks and emotions like a squirrel in a cherry tree, is looking for a miracle.

Therefore there are certain qualities that cause the work of one accompanist to stand definitely above that of other accompanists. Is it not that ability to contribute to the effect of the whole and thus form a unit in which the relationship between the solo part and the accompaniment is always in due proportion one to the other?

A Safe Principle

Although the practice of keeping the accompanying in the background is fundamentally a safe principle to follow, that is merely half of the story. It goes without saying that the accompanist must not overshadow the solo, but even so the accompanist should not be timid. He should dare to develop a crescendo with the soloist and build up his climaxes where they are called for. Generally speaking the accompanist should play f to the singer's ff, mf to the singer's f, and so on.

The successful accompanist must be of such a makeup that he is willing to subordinate himself; he must not wish to "steal the show." However, it is within his well defined rights to study the composition as a whole and scheme to find one or two passages, if there are such, where he may duly shine. It may be that the introduction or an interlude will afford an opportunity for producing a dazzling effect. One should also look for the climax (it is generally toward the end of the composition) and be truly assertive if the voice is equal to it.

It would be well to remember that introductions, interludes and short codas are for a purpose, and the accompanist would do well to study the intent of such passages. The introduction is often of the same character as the first line of the song; incidentally if such is the case, think of the proper tempo of the composition and endeavor earnestly to follow that tempo. Then too, unless marked to the contrary, it is in poor taste to insert a sentimental retard at the end of the introduction, especially if the introduction merges into the solo part without a break. Such a change in tempo tends to be disturbing to the singer who cares about preserving the correct tempo of his song. The instrumental coda, if there is one, often intensifies the last line of the song and the accompanist should regard that short passage as distinctly his own. He must not spoil or belittle the mood of the song which has just been sung. If, for instance, the song ends peacefully, the accompanist should preserve the tranquil mood just imparted to the audience and either keep his playing on the same plane or possibly tend toward a diminuendo if there is any such indication on the printed page. He must not suddenly "come to life."

There are ways of becoming assertive provided the pianist has had sufficient grounding in technic. He can, for instance, bring out what may be the melody in the accompaniment (but not necessarily the soloist's melody), subordinating the other less important voices. One of the marks of a good pianist is his ability to "hammer out" (if called upon) one voice while the others are sounding softly. Later that hammer-like stroke can be subdued somewhat, the result being a touch that has breadth and substance to it. It may be that certain bass notes, probably those of a longer duration or those falling on the most important beats should be brought out to good advantage. Bringing out such bass notes for climactic passages is a good idea when the strength of the singer's voice would not permit all parts to be played loudly.

A Knowledge of Voice Necessary

The accompanist should be conscious of the limitations of the voice and should strive to determine the weaker registers of the vocalist, exercising great care to be subservient during notes when it is necessary. Furthermore, by careful watching of the expression marks and by his innate musicianship, an accompanist can often convey to the singer the significance of a certain passage which the singer had previously failed to grasp. The accompanist should at all times anticipate when breaths will likely be taken; he should try to listen to any near-gasps and accordingly allow enough breathing space for those breaths. He must not be oblivious to what is happening. Similarly, with wind instruments he must try to realize the places where breaths would be most logical. Some singers, when under nervous strain, are not consistent and take breaths more frequently than usual. One way to assure success from this standpoint is for the accompanist to play as fast as the singer will let him. Be sure that the accompaniment does not drag, for it is almost impossible for the singer to "lead." Suppose some such long note appeared in the soloist's part (as at a in the accompanying illustration).

The accompanist should be able to recall the tempo that was rehearsed, and, since his part is the only moving part, make a real effort not to drag so that the singer can complete his phrase without an extra breath. Furthermore if the singer feels that he is not going to be able to complete his word or phrase without breaking, he should accelerate the tempo slightly. Anything is legitimate if it saves the day, and, since a singer feels that it is a breach of disgrace to find it necessary to take a breath between the syllables of a word, he will be grateful to the accompanist for his alertness and foresight.

By this time the inexperienced accompanist may have feelings of inadequacy, but the writer wants to say as encouragement (Continued on Page 226)
Great Conductors On the Airways
by Alfred Lindsay Morgan

With the close of the program of April 1st, Maestro Toscanini will have completed a fine and memorable season. Now in his seventy-eighth year, the conductor still remains one of the most potent forces before an orchestra. It is amazing each time we hear him to note the youthful energy and buoyancy of his music making. His Beethoven Cycle this past winter will live in the memory of all serious radio listeners as one of the great highlights of the airways.

In paying tributes to great conductors of the airways, we cannot let this opportunity pass without saying something about Eugene Ormandy and his concerts with the Philadelphia Orchestra, which have been heard through the winter season on Saturdays, from 5:00 to 6:00 P.M. EWT (CBS network). It is not Mr. Ormandy’s sound musicianship to which we wish to pay tribute, but rather to his appreciable gifts as a program maker. He has presented many unusual compositions, works like the Berezowsky Concerto for Harp and Orchestra (heard January 27) and the Richard Strauss tone poem Don Quixote (heard February 24), works in which eminent soloists were featured. One can be assured of hearing many un-hackneyed works in Mr. Ormandy’s programs.

Then there are the programs by the Boston Symphony Orchestra, conducted by the venerable Serge Koussevitzky, heard Saturdays from 8:30 to 9:00 P.M., EWT (Blue network). Koussevitzky’s allegiance to modern conductors has long been a subject for discussion and appraisal. Not many noted conductors would step down from the podium, as he did on February 24, to allow a composer to conduct his own works, yet this is just what Koussevitzky did when the Brazilian Hector Villa-Lobos was invited to give a program of his own music with the Boston orchestra. Listeners lament the fact that the Boston Symphony broadcast is not longer; we can well understand why there was a wish for it. One of the finest orchestral programs on the airways. And, as for the music-making of Dr. Koussevitzky, well this is of an order that commands our highest respect.

The NBC University of the Air’s musical program, known this year as Music in American Cities, heard Thursdays from 11:30 to midnight, EWT, has aimed to present historical highlights from the musical annals of various cities in the Western Hemisphere. Emphasizing the urban influence in the development of musical art, it has formed a logical sequel to the previous programs (of last year) Follows in Music.

In stressing the historical viewpoint, the broadcasters tell us, this has not been done because they regard the past more important than the present but because we consider the past necessary to an understanding of the present. In these unique programs, the listener is offered a broad survey of significant factors that have shaped the growth of music in the Americas from early colonial days to our own time. It is a privilege to pass up these programs with the idea that they are simply educational. The various broadcasts have been well devised and are so full of human interest that they are memorable. While listening that one is getting a liberal education at the same time that one is being entertained.

During April, there will be four broadcasts. The program of April 5 turns to the

(Continued on Page 240)
THE SONG OF THE GRASS ROOTS


Probably the most American compilation ever jammed between two covers is with due respect to the 1921 to 1940 he was associated with the faculty of the English Department of the University of Oklahoma. In 1897 he became Rosenwald Fellow and went to Washington. In 1926 he was folklore editor for the Federal Writers' Project of the WPA. In 1911 the United States Treasury Department, the Library of Congress in Folklore while in 1942 he became assistant in charge of the Archive of American Folklore in the Library of Congress. In 1944 he was elected president of the American Folklore Society. No man has wrestled longer or more vigorously with the vast subject of our native folklore. While he has included in the nine hundred and thirty-two pages of this huge book an incredible amount of instructive and entertaining material, it nevertheless gives an impression of a great bale of matter pressed with giant force into one volume, and bursting with its wealth of contents. He has garnered from the vast territory of America the romance, the sage and penetrating wisdom, the picturesque eccentricities, and the swaggering exaggerations of a pioneer people who have made a fetish of characters ranging all the way from the peripatetic Davy Crockett down to the legendary Paul Bunyan. There are countless yarns with fanciful and exciting titles, "How to Make Rattle Snake Soup," "The Grasshopper Song," "The Sky Hotel," "The Laughing Slag President," "Razorbacces," and so on, and then some. One may begin anywhere in this compendium of legends, tall tales, traditions, ballads, and songs of the American people and get a glimpse of their bucolic background, all the way from the first backwoods boosters down through Ben Harte and Mark Twain to the recent past. Botkin has done some mighty shoveling work to dig out this material.

In the book is a great number of folk songs with their tunes set down, but without piano or other instrumental accompaniment. Botkin would probably tell us that most of these tunes were sung without accompaniment. If you ever have been in the hill country or on the plains and have noted not only the makers of many of these folksongs, but also the aly, a "gitter," or a melodic within miles are not at all disturbed by the lack of accompaniment, you will know what this means. They will sing for hours on end, memory, usually in excellent imitation, unaffected diction, great sincerity, but alas, with a monotony which amounts to something very near to a drone. Yet the preservation of these tunes is most important, and they add much to the value of the book, the significance of which is emphasized by the fact that Carl Sandburg has written a two page foreword to it.

MUSIC FOR THE MILLIONS


The concert program annotations which have been a part of the enjoyment of all patrons of symphonic concert, and operatic performances of the better class have led to the preparation of many books giving biographical, musical, and dramatic backgrounds of masterpieces. One of the most voluminous of these is "MUSIC FOR THE MILLIONS" with comments upon the compositions of some two hundred and sixty composers, from Albeniz to Wolf-Ferrari. The works have been selected with care, and each composer is prefaced by a short biography. Most helpful of all is the listing of "Recommended Recordings," giving names and numbers of the best attainable recordings issued by various companies. This should make the work especially valuable as a buying guide for record collectors. The book is very comprehensive, but of course it has not been possible to include everything; the famous Arthur Bliss piano concerto, for instance. The work is especially useful, as it includes comments upon operas, symphonies, chamber music works, piano com-

positions (Chopin, Debussy, Arensky, MacDowell, Brahms), and violin music (Bruch, Kreisler, Mozart, and others). The works of some dozen American composers are described.

The author is now in the U.S. Military Service.

CHOPIN THROUGH POLISH EYES


The last notable life of Chopin in Polish, that your reviewer read in German translation, was in the estimable volume, "Frederick Chopin, Sein Leben und Werke und Briefe," by M. Karasawski. This work has been widely quoted since its appearance in 1877 and has served as a background for much of the information about the incomparable Polish-French musician whose gifts remain an unforgettable marvel to understanding musicians. New "Chopin," by Antoni Gronowicz, translated by Jessie McEwen, presents his romantic life not so much as a documented biography, but rather as a charming story, a quasi novel, at one of the most colorful periods in musical history.

We are sure that it will have an intimate appeal to large numbers of readers.

FAMOUS AMERICAN COMPOSERS

"FAMOUS AMERICAN COMPOSERS." By Grace Overmyer. Pages, 216. Price, $2.00. Publisher, Thomas Y. Crowell Company.

One hundred years ago American composers could have been counted on the fingers of one hand, with the thumb left over. William Billings, whose bungling tunes were curious, is forgotten by all save in name. Francis Hopkinson, however, did add a dignity to our national music structure and deserves the palm as our first composer of note. He came from distinguished forebears, as his English father was the first president of the American Philosophical Society and many of his descendants have occupied prominent positions in the financial and legal activities of Philadelphia. Hopkinson, however, was first a statesman, a lawyer, a financier and a jurist. He was a member of the First Continental Congress, a signer of the Declaration of Independence, and an intimate of George Washington. It is a matter of pride to realize that in the notable group of men who founded this Republic there was a distinguished amateur who, like Thomas Jefferson, not only was devoted to music, but who also was gifted in musical performance.

The true figure of significance was Lowell Mason, who was also progenitor of a number of distinguished men in the music field. His work in education and his hymns endeared him to all.

Stephen Collins Foster, a natural font of melodies that are still current in all parts of the world, was our next musical asset.

With the New Orleans-born Louis Moreau Gottschalk (1832-1869), however, we encounter the first composer with a technique approaching that of European composers. He was exceedingly original and melodious. Your reviewer (who, by the way, inherited Gottschalk's piano, since Gottschalk was an intimate of the writer's father) predicts that many of his works will be revived in the ever turning cycle of musical history.

Miss Grace Overmyer, in her "Famous American Composers," has written a series of one chapter biographies of these composers and has carried the idea up to date. Of course in a book of its size many really distinguished composers such as Howard Hanson, Edgar Stillman-Kelley, Henry Hadley, and many others in the front rank of American musical composition, have been omitted. On the other hand, we find the name of the very worthy Theodore Thomas, who was not conspicuous as a composer and was not born in this country. Louise Homer, one of our greatest singers, is included because she inspired her husband's works. Nevertheless, the book will be found useful by many seeking interesting information of this kind.
Concerto Playing

I have been trying to secure an article which appeared several years ago in The Eruse on "Concerto Playing." A thorough search of my complete Eruse files of the last ten years fails to disclose any such article.

I am sure that there are many other teachers like myself who want to know how to teach advanced students to play effectively with an orchestra.

Could you give us some practical points on concerto playing?—L. C. New York

To such an article did appear, but not in The Eruse. The magazine, "Keyboard" which has now suspended publication printed it in 1941. It was called "Style in Concerto Playing."

Here are the "pointers," substantially the same as in that article, but amplified and revised in the light of added experience:

In order to play a concerto with orchestra in a distinguished manner, the pianist must throw overboard his solo style and treat his instrument in a radically different manner.

This is on account of the greater resources, wider scope, and enlarged canvas which the orchestral collaboration makes necessary. All concertos—including the tonally smaller masterpieces of Mozart—must be done in the grand manner, with tremendous authority, sweep and power, often with imperious domination, sharp percussion, and arresting dramatic accent.

What solos make such terrific demands as the opening pages of the Tchaikovsky B-flat minor, the Beethoven "Emperor," the Liszt E-Flat, the Mac Dowell D minor Concerto—to mention only a few—require the concentrated musical essence of the beginning of the other Beethoven concertos, and all the Mozart concertos...

And that is only a beginning. This power and authority, this sustained afresco style, this constant amplification or denial of the orchestra must be kept up for three long movements.

Incredible power, dynamism and drive are needed. Anything but a pianist plays a concerto in top form. Teachers are too easily satisfied with the amount of tone students give in the studio, where they often play the concerto on a brilliant piano in a small room. There should be almost no limit to the amount of legitimate sonority a pianist can bring to his instrument. And by legitimate I mean tone, however loud, produced with the fingers already in contact with the keys, and not whacked, hit, or yanked down from above the keys. The artists able to give the piano the most tremendous sonorities are invariably those who play from the keytops.

Nothing is more futile, more pathetic in an orchestra than to see a pianist's arms thrashing wildly over the keyboard, without the audience hearing a single tone—a circumstance quite usual in concerto playing.

If a student asks, "Won't my playing be too loud if I get the amount of tone you demand?" the answer is obvious: "Your orchestral utmost-simos cannot begin to be too loud!" Conductors are often notoriously insensitive in their dealings with soloists. The word accompaniment has long been stricken from the vocabulary of many of them, or is used only in the ironic sense. So the performance often becomes a pitched battle, which often goes greatly in favor of conductor and orchestra! The pianist who can turn

The Teacher's Round Table

Conducted by

Guy Maier
Mus. DcI Noted Pianist and Music Educator

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

1. Watch the conductor!—he won't watch you. Be sure to sit where you can see him easily. Give him an up-down head beat in tricky entrances.

2. Study his beat carefully beforehand. The conducting idiosyncrasies of famous and infamous maestros are beyond belief—and also prediction!

3. Bow to the orchestra or conductor upon entrance as well as to audience. Be gracious. . . Go on and off the stage quickly. Shake hands with conductor at conclusion—no matter what has happened during the performance. . . And come back quickly for your "encore" bows.

4. Avoid pauses between movements of the concerto, if possible. Be sure to have this understood with the conductor at the rehearsal.

5. Always play last measures or last chords of classic concerto rapid movements, even if written only for orchestra.

6. Whenever you play alone, or an orchestral tutti, make all pianos, fortés—only if for a measure or two. All your dynamics should be stepped up on account of the great difference in quality and quantity between the sustained orchestral texture and the percussive piano tone.

7. When the orchestra is accompanying you, play all melodies with exaggeratedly big rich tone, especially in the upper reaches of the keyboard.

8. When you are accompanying the orchestra, don't play too palely, even if your passages or chords are written thickly. Give good, full support. Sharp percussive touch (from the keytops) is often used for both piano and forte accompanying passages.

9. In playing with orchestras you can sometimes use much more (longer) pedal than in solo playing. Watch carefully for such places, for they will greatly assist your sonority.

10. When your bass tones descend or ascend scale-wise, change pedal quicker and more carefully than you think necessary, even if the bass is marked legato. Otherwise bad blurring will result. . .

11. Your bass may often be played markedly non-legato.

12. Watch carefully where your bass is duplicated by the orchestra: play such places lightly. Even good artists often fail to do this with the result that the bass texture, thinned out, unpleasantly over-balances the whole structure.

13. Guard against "holes"—that is, whenever the orchestra curtailed or thinns down, immediately play more richly or freely. Don't let the bones show!

14. Whenever you play alone, don't let your tempo flag or sag. . . It is unpardonable to expect the orchestra to pull up the tempo after you have amateurishly let it down. It is also exasperating to the conductor.

15. Unfortunately, it is often necessary to accent first beats strenuously when playing with a poor conductor or orchestra; it is sometimes the only way to get and stay together. This of course ruins the musical effect; the audiences, alas, invariably like it, and the conductor often prefers it.

16. Watch the conductor at ends of runs, cadenzas or tricky passages. Play all complicated passages in exact time. If necessary, plan entire pages or sections at a slightly slower tempo, so that the conductor will not be expected to wait for you at difficult measures. Nothing so reveals your incompetence as to compel a conductor to delay a measure while he waits for you to catch up, or to play the first tones of a measure or the end of a}

run or cadenza before or after the orchestra.

17. The opening solo phrases of the concerto must be played with deep intensity, moving authority, or tremendous passion (as the case may be). Remember you can often make the entire effect of your concerto by the way you play these beginning phrases.

18. Don't speed up last movements excessively until the very end—then turn on the nozzle, blow on the roof! Always delay crescendos, accelerandos, diminuendos and retards until the last possible moment, then play them with utmost conviction.

19. Always be prepared to give the conductor the exact tempo of each movement when he requests it.

20. Know the orchestral score thoroughly; especially the instrumentation when a small group of instruments is playing with you, when you are accompanying a solo instrument, and so on.


22. Have the coordination and numbers in your solo copy clearly ringed with red crayon; and be sure beforehand that you are in agreement with the conductor's score and orchestral markings.

23. Accept every suggestion for direction and correction of the conductor with good grace, and carry these out to the best of your ability. Whatever happens, keep calm and pleasant, for it is practically impossible to give a good performance after a disagreeable, see-saw rehearsal.

24. One exception to the above is to guard against being "shushed-shushed" by the conductor at the actual performance. If he objects to your playing certain passages, (especially in the thin, higher register of the piano) as loudly as you feel necessary, "pipe up" to please him at the rehearsal, but at the concert, press on the steam and play these even louder than you think make or could be the entire performance, the conductor won't notice this, and you will not be overwhelmed. Your tone will come through, its golden texture riding transparently over the orchestral timbre.

25. Play rapid movements in the strictest time. Let all freedom or rubato in slow movements take place within the half measure, or better still within the single beat, for the orchestra can't be with you if you permit yourself more license than this.

26. Let your final chords or tones of all phrases and movements last exactly as long as the orchestral tone. Then remove your hands and feet from the piano off beat.

If there is a choice of pianos for brilliant instrument even if its quality is the slightly harsh or swallow. The upper penetrating . . . If this is not the case, . . . [Continued on Page 225]
Fading Fires
Why Does Musical Genius Expire in Some Cases
And Continue in Others?
by Frank Patterson
Well-Known Theorist and Critic

This fine, critical article will give material for interesting reflection to many. Mr. Patterson's opinions are expressed as his own, and are not necessarily, in all instances, those of The Etude.—Editor's Note.

We may guess, and wonder, at all this, and there have been many conjectures. Some have blamed the loss on simple fatigue, not only fatigued nerves, but actual physical fatigue following the tremendous effort involved in working out these complex sound effects, and in writing them down; for a Strauss or a Stravinsky score is a very different thing from even the biggest of the Beethoven scores, and gigantic compared to Mozart or Haydn. And yet Wagner wrote his scores, and he did not wear himself out! It has been said that Strauss used up his thematic material, his dramatic inspiration, that is, not the musical side of it, but the literary urge, the tales and traditions, the "Dorn" and the "Tills" the "Heroes" and the philosophes. Maybe so: one wonders what Wagner would have chosen for a successor to "Parsifal"?

And it has been said that Stravinsky got no more orders for ballets; as a result, he lost the guiding hand that gave him his influence bears down upon them that they, apparently, cannot continue to maintain their power? Is it the fatigue of emotionalism?

During a few years—say, about twenty—Richard Strauss turned out his magnificent symphonic poems: Zarathustra, Heldenleben, Tod und Verklärung, Till Eulenspiegel, Don Juan, Don Quixote, and his opera, "Salome"; and then he just stopped. True, he has continued to compose. He wrote an "Alpine" Symphony, a "Domestic" Symphony, a number of operas large and small, but the Muse that inspired the earlier works is not visible in these later attempts.

And Debussy? His greatest output was between 1892—The Afternoon of a Faun—and 1905—La Mer. Between these came "Pelleas" and the Nocturnes, and after them, what? And to take a more striking case, a case somewhat similar to that of Mascagni: what happened to Stravinsky after the creation of his splendid ballet scores during the first ten years of this century? We know them well, for they are concert favorites: L'Oiseau de Feu, Sacre du Printemps, Petrouchka, after which a queer philosophical transformation took place within the mind of the composer. He appears to have voluntarily thrown overboard all of his old ideas, to have tried hard to be untrue to himself. From the fullness of emotion of his early stage, he has now turned to emotional emptiness.

Not an Isolated Example

Even if this were an isolated, single, example of a dying muse it would be remarkable; but it is not so; it does not stand alone, and so we ask: what happens to a gifted composer when his gift seems to fade out? It is certain that the great masters of the past, up to, and including, Wagner, lost none of their creative powers. Bach, Handel, Haydn, Beethoven—these men, who lived long lives of activity, seemed rather to build up than to deteriorate.

Why? What happens to men of our own day? What
Music and Study

marching orders, and he could not march without them. It is sure that a “commission” is always a great inspiration, just as a friend is an inspiration for the writing of a letter. Every creator knows that a sure and certain audience, a positive guarantee of performance, is a wonderful stimulant. Still, this is no real answer to the question. Especially, these suggestions fall to the ground in the case of Mascagni, for he had every possible guarantee and assurance.

The Operatic Twins

Leoncavallo, whose name is associated with that of Mascagni, chiefly because his “Pagliacci” was written about the same time as “Cavalleria,” and the two together make a satisfactory double-bill at the opera, is another case in point; for he, too, is known almost exclusively through this one work. But he, too, like Mascagni, and perhaps also Mascagni, lacked judgment and stability—or had “queer” ideas. He wrote his “La Bohème” in competition with Puccini, which, of course, doomed it to failure, and he, like Mascagni, was attracted by German and German thought. Mascagni’s “Friedrich Nietzsche” and “Ranzau” were given a good deal in Germany in the nineties, and Leoncavallo during the same decade was befriended by Kaiser Wilhelm and wrote, or proposed to write, a great Germanic trilogy after the manner of Wagner’s “Ringcycle.” Imagine it!

Yet a pairing of “Pagliacci” with “Cavalleria” does not conform strictly to the trend of thought that inspired this article. For “Cavalleria” is evidently the more imaginative of the two, if you like, an improvisation, which, apparently, in the manner of an improvisation, while “Pagliacci” is a patchwork that shows all too clearly the pains of travail, the midnight oil, the hand of the technician, that “art” which, in great art-works, is never visible.

There is a vast difference between this and the occasional successes scored by industrious composers lacking genius. There are many such who are known by a single work, generally of small importance, that, again, is of the correct category. They appear to be the result of persistent effort. The composer, producing many pieces of doubtful value, finally hits upon a “tune” that meets with public acclaim. Thus O. Promise Me, de Koven; O That We Were Two Were Mating, the lovely duet by Alice Mary Smith; Mourning Zephyrus, by Jennie; the Berceuse from “Jocelyn” by Gordon; the Rustle of the Bush by Smid and many, many others familiar to us all. It is worth while here to add that, of the six hundred or more songs of the great Schubert, only a comparatively few are widely known. He, too, hit upon the splendid March that is still fatal. But he, like the generality of the great composers, continued throughout his lifetime to create works worthy of his genius.

In the case of Brahms and of Shostakovich, there are many music lovers who feel that their first symphonies are their best. Olin Downes has something to say about this with regard to Brahms: “Brahms, in his first, sympathy, if not an outright romanticist, it is yet romantic” in his attitude. Later on we are witness to Brahms’s progression backward—or forward—from the romantic to the classic perception. The fourth symphony is a pure classic masterpiece. . . . Brahms has long since parted company with the storm and stress of the first symphony . . . thanks to the fourteenth he has earned a place in the history of the years he had brought him . . . the romanticist has been purged of his passion. The fury and strife are gone. With them has gone the quality of action and drama that inspired his earlier pages. But in the fourth symphony something has replaced these things, something even more precious, and wiser.

Composers May Overreach

More precious and wiser? Well, that is the opinion of a very learned critic, but is it the opinion of the public? Will it be the opinion of our grandchildren? However that may be, Mr. Downes’s keen observation points to a fact that has to do with the problem at hand: we too will note over and over that the “storm and stress,” the “fury and strife,” of early works are the most impressive outpourings of genius. In 1813 Schubert wrote the first—actually the very first!—musical work fully expressing the meaning of an idea, a text: and in 1815 he was only eighteen years old! And Shostakovich composed his first symphony when he was nineteen, a year old! Did Schubert ever surpass his earliest inspiration, and has Shostakovich yet produced anything better than, or even equal to, his first symphony?

One wonders sometimes whether self-consciousness, thought, imaginative boldness, desires,auv ination, and so on, influence composers? I have felt that Mascagni’s failure was due to his endeavor to be greater than himself, that Schubert wanted to write symphonies in the prevailing mode and must have felt that Shostakovich attempted to feel communally, that Strauss perhaps wrote his operas as potboilers, opera being the best paying form of musical art in Germany; and it is generally recognized fact that the composer, like the poet, writes his best songs under the inspired inspiration of youth.

Problems, and disappointments! One waits year after year for the greater work from the pen of a favorite composer; for a return to the early days of stress, fury, and strife, and often waits in vain; and one wonders, too, whether in these times of fury and strife the old type of professional composer is a possibility, composers like Bach, and Beethoven and Wagner, whose works never disappointed? One wonders whether our modern demand for impressionism, where even the symphony must be dramatic, does not tend to destroy the power of gradual growth? It may be so.

Uctogenarians, Take Notice

The First Congregational Church
Bristol, Rhode Island
October 15, 1944
4:30 P.M.

Presenting Dr. Minor T. Baldwin, Concert Organist

PROGRAMME

Scherzo 
Larghetto (2nd Symphony) 
Toccata 
Russian Baroque Harpsichord 
La Cinquantaine 
God So Loved the World 
Abend, Old English 
Allegrato 
Russian Russian Harpino Choral 
Turnis (Porto Rican) 
War Couplet 
Hallelujah Chorus (from the Messiah) 
Handel

Dr. Baldwin is in his 89th year.

Elusive Pedaling

The ETUDE has received a vast number of questions from its friends relating to pedaling. Many of these questions can be adequately answered within our limited space or by letters. They do suggest, however, that an embarrassing number of students, teachers, and pianists know relatively little about the essential principles of effective pedaling. These principles may be learned only slowly and successfully not through a succession of “tips” or “hints,” but by the careful self-study of a standard guide.

No one can be a qualified pianist without a full knowledge of the applied science of pedaling. A frequently used phrase is “the three pedals.” This book is self-explanatory, and contains examples from well-known compositions. There is not space here to discuss the many variations and different ways of using the pedals, but the editor of the ETUDE strongly suggests that readers of our publication above the third grade secure a copy at once and take “stunt” of mastering the pedals this year. It will do away with much confused thought and amateur pedaling and will notably improve one’s playing. In the vast correspondence system that has grown up around the ETUDE in its long career, we frequently find that a reply by letter is wholly inadequate, whereas the reader may receive full information from a book.

FORWARD MARCH WITH MUSIC

FDR’s Favorite Song
by Margaret Whitmore

“Home on the Range,” with its wistful words and plaintive melody, is said to be President Franklin D. Roosevelt’s favorite song, and one that he never tires of hearing. Each year the citizens of Smith Center, Kansas, revive in colorful pageantry the scenes of 1872 when Bremer-Higley, the saddlebag country doctor, wrote the words and Dan Kelley composed the music. Here, near the geographical center of the United States, is truly portrayed the environment from which came the song beloved by many and sung by cowboys and Hollywood stars alike.

Still standing near the headwaters of West Beaver Creek, “the old swimmin’ hole,” is the little log shanty where the pioneer doctor, living alone with his cat and friend, Billy Jenkins, editor of the Smith Center Pioneer, where it was first published under the title of My Prairie Home. This early newspaper was printed on an old army press with a capacity of about one hundred copies an hour.

A reward of twenty-five dollars has been offered by the Kansas Industrial Development Commission for a copy of the Smith County Pioneer of 1872 which contained the original published words of the song written by Dan Kelley. The song was popularized by the grandstand, a saddlebag country doctor, who was a special Home-Come-On the Range celebration, her own the familiar air which is played on an old fashioned square dance.

FDR Home near Smith Center, Kansas, where Home on the Range was written.

Home of Dr. Brewster Higley near Smith Center, Kansas.

Steps are being taken by the Smith Center Chamber of Commerce to preserve the Higley cabin, now torn down. According to Meyer Davis, well known dance band leader, his band has a Broadway presentation’s publicity stunt on the Range. The President’s favorite song was selected by the press agent, needing something on which to hang a F.D.R.’s favorite ballad.—(Editor’s Note.)

THE ETUDE
Music and Study

Reflections on

The Art of Singing

by Evangeline Lehman, Mus. Doc.
American Composer—Author, and Vocalist

The over-ambitious career-seeking young singer, should ponder this very carefully. How long, then, does it take to build a voice, to make the throat ready for any requirements which may be placed upon it? This may vary according to individual cases, but one can safely contend that it will be at least two or three years. The throat and the vocal cords are very delicate organs, and they must be treated with a great deal of care: without a normal and gradual development it would be dangerous to attempt to sing a certain type of exacting song. Here and regarding this technical development, let us draw a comparison between singers and instrumentalists: a pianist can actually see his instrument; he can see the manner in which strings, hammers and dampers produce the tone. In the case of the violin this operation is still more direct and less complicated. A singer, on the other hand, must learn the anatomical construction of the throat, which is his instrument; then he will be able to control it more wisely, and to place upon it only such demands that will not exceed its possibilities or lead to eventual deterioration. In this respect, three cases remain famous in the world of singing: Battistini in Italy, J. B. Faure and Lucien Fugère in France. In their seventies, they preserved a voice of astonishingly fresh and youthful quality. How was this accomplished? Because throughout their careers they had been most careful never to force the voice, and also because of their consummate mastery of breath control.

Breath Control

The principles of J. B. Faure were once published in a short booklet written by his colleague and friend Paul Marcel, of the Paris Opéra. At the time, these few pages of advice drew unreserved praise from the late James Huneker. They remain as valuable today as they were then.

In breathing correctly, the body should be completely relaxed, with a slight tension only in the abdominal muscles. As a rule, the breath should be drawn in calmly and without haste, as one inhales fragrant flowers; this will expand the epiglottis and the ribs, and the chest will rise, but not the shoulders; the deep effect of such expansion will be felt even across the back. But the singer must also learn to inhale quickly a sufficient quantity of air for a long and sustained period, when the musical text allows but a short breathing space, as sometimes happens if the composer is not particularly mindful. This is a most important point. In exhaling, one should retain a slight tension of the chest, but without any stiffening of the body and lower jaw. At all times one must breathe naturally. This should be brought about by early and correct training. One must exercise control over the air supply so as never to run short of the "reserve power" which allows the proper accents and shadings to be carried through until the end of the phrase. In other words, one must learn to "budget" one's breath. Artistic singing requires a complete mastery of breath control.

Tone Production

Inborn timbre, quality, and accurate pitch can be developed and made more brilliant and secure through a well-grounded technical and musical education. Whatever its range or character, every voice must have flexibility. A good, resonant tone is arched into the chambers located behind the nose and above the palate; it must never be nasal; the only way to acquire this is the daily practice of exercises, sustained and staccato scales, arpeggios where the sensation in back of the palate is one of "pressed yawn." Practicing scales is of utmost importance because it shows up every bit of vocal insecurity, as does the holding of long notes emitted with alternating crescendo and diminuendo.

A wise method of tone production, especially during the first year, consists of drilling the voice in its medium register, starting from middle C and working through the octave, tone by tone, upwards and downwards. Each tone should be sung on all vowels, then on vowels preceded by consonants, and finally on vowels followed by consonants. Through this process the elements of pronunciation and clarity of diction are gradually acquired. After a few weeks of such preparation, one can add a simple song in which those elements are carried farther and the practice of mere syllables is applied to a musical piece. This song can be, for example, a ballad: the song can be polished, the tone bettered here and there, the diction improved. Better singing depends for a great part upon this careful preliminary work.

Artistry and Interpretation

Turning away from the technical aspect of voice placement and looking toward other phases which contribute to the making of a complete singer-interpreter, we find that the artists who attain universal fame usually possess a firm and sound musical background. Many of them are excellent pianists, and they have been thoroughly trained in solfeggio, sight reading, and choral music. This enables them to take an operatic score and read it from beginning to end, sizing up not only the part which has been assigned to them but all the other roles, as well as the ensembles and the orchestral structure. At once, they gather an all-embracing vision of the work. They understand its architecture. Assimilation is immensely simplified, and at the same time a sense of self-assurance is acquired, which will prove most valuable during the performances when apart from the musical angle much attention must be devoted to the acting.

On a smaller and different scale, the preceding is also true concerning the singing of lieder. It is a wise singer who first studies the text of a song before the music itself, and approaches it as the composer has: first, the poem, its cadenced rhythms, its color; then its spirit, its drama, and the meaning which music and interpreter are to express.

When appearing in concert, keeping calm is an element of paramount importance. Accurate and expressive phrasing is one of the most beautiful things in the art of singing, but it requires a self-control which can only be secured through an early study of breathing and a thorough disciplining of one's nervous system; thus the muscles of the throat will be relaxed, an necessity for good tone production. Should any stiffness be present, it can be soon removed through a few minutes of daily exercises and stretching of daily exercises and stretching neck, shoulders, arms, and waist; these light gymnastics should be carried out in loose, flexible manner. Moreover, it will help students (Continued on Page 226).
BRASS TRIO

Left to right are: Sr. Francis Loreto, O.P., Defiance, Ohio, Baritone; Sr. M. Euphrasia, C.S.I., Pittsburgh, Pa., Trombone; and Sr. Bertrand Marie, O.P., Elgin, Ill., Trombone. The brass section in many progressive parochial school organizations is known to be notably excellent. The importance of a fine brass section is obvious.

Percussion Section

One wouldn't ordinarily associate gentle nuns with the booming of drums, but every band must have its percussion section. Left to right are: Sr. M. M. Callista, L.R.V.M., Chicago, Bass Drum; Sr. Mary Kenneth, O.P., Aurora, Ill., Snare Drum; and Sr. Mary Seraphim, O.P., Chicago, Timpani.

A Unique Organization

Nuns' Band at De Paul University

Probably the First of Its Kind

R. T. M. JUSTUS, head of the Instrumental Department of De Paul University, Chicago, for years has taught Catholic Sisters, who in turn have been teachers of music in the educational institutions in which they have been engaged. These teachers have kept close step with the trend of the times, which has made the development of instrumental music groups a part of all modern school work.

In 1941 Dr. Justus organized the Nun's Band at the University as a part of the Summer Music Clinic. The band was a great inspiration and success from the start.

Tuba Tunes

All wrapped up in the tuba is Sr. Grace Esther, O.P., of Chicago, Ill., who is obviously enjoying her study of the instrument. The tuba is the ponderous bass of the brass section.

French Horn Section

In the French Horn Section are (front row): Sr. Catherine Genevieve, O.P., St. Charles, Ill.; Sr. M. Euphebia, S.S.J., Chicago; and Sr. Genevieve Marie, O.P., Chicago.

Woodwinds Section


Sisters of Harmony

Dr. T. M. Justus, Director of Instrumental Music at De Paul University, Chicago, for twelve years, lifts his baton to begin a musical presentation by the Nuns' Band. Most of the nuns, who come from all over the country, are musical indicated by the adoption of the most modern methods in school instrumental music work. Dr. Justus has had unusual results with instrumental groups which have attracted much attention in educational circles.
The Accompanimental Voices of the Organ

by Joseph W. Clokey

To find the best voices for accompanying a solo singer the experiment is the same. The Gelgen will do for forte to double forte effects—depending on the singer. As the voice soars you will do better to build by adding 4 foot tone rather than 8 foot. For softer effects, stops of the Gelshorn family are ideal. These include Gemshorn, Erzahler, Cone Flute and Spitz Flute. They have both body and transparency. Stops such as the Dulciana, Acoline, Dolce are usually too soft for anything but an extreme pianissimo. The undulating stops, such as the Vox Celeste and Unda Maris are useful only for very soft effects, and then only when the beat-rate of the stop is quite slow. I have frequently found such stops tuned to fast that they sound out of tune. This is ruinous to a good accompaniment. If your Vox Celeste is so tuned, you should instruct the tuner to slow it up. A Celeste should not beat faster than 140 per minute at middle C; 50 is not too slow.

For a large chorus singing forte and for congregational singing you will build your accompaniment by adding 4 foot tone and higher pitches rather than by increasing the 8 foot tone. Remember that the voices furnish the bulk of the 8 foot tone. A good fortissimo needs an astonishingly large amount of 4 foot tone. Consequently your regular organ fortissimo will have too much 8 foot tone in it. The Great Diapason can be omitted. Heavy Flutes such as the Great Flute, Tibia, Doppel Flosse, had better be omitted. If the organ is deficient in 4 foot stops and Mixtures, the 4 foot couplers may be used. Never mind if this combination sounds weird without the singers; it is not intended for solo playing. It will be well to reserve one of your general pistons for this combination as you will be using it constantly in service playing. It cannot be repeated too often—keep 16 foot manual tone out of all accompanying. A few organs are provided with true 16 foot chorus stops, but the general run of 16 foot stops adds nothing but mud to the ensemble. And 16 foot manual couplers are ruinous to clarity.

Concerning Pistons

Remember that your best accompanying combinations may be quite useless in solo playing. You should make a sharp distinction in your mind between accompanying and solo performance.

I would suggest that part of your pistons be reserved strictly for accompanying voices. One of these should be for your best fortissimo. You will generally find that the Crescendo Pedal and Sforzando Piston are much too thick. On the average organ these accessories are usually set abominably—containing 16 foot manual tone with 16 foot couplers in addition. On many organs I have found them useless even for solo playing, and a recitalist is certainly placed at a disadvantage to have to play an entire program without the aid of these devices. Organ maintenance men generally need a whole lot of education about how to set up a good ensemble.

A word about the use of the Swell Pedal. This should be used primarily to maintain a nice balance between singers and organ. Voices in their low register are easily covered up. In their highest register they are difficult to drown out. Try to arrange your registration so that it balances the low register of the singers with the box closed. Then as the voices ascend, open the shutters proportionately.

Let us consider an accompanimental layout for a small to medium sized organ. A Gelgen or a small, light-voiced Diapason is indispensable. It may be on either the Choir or Swell. This will take care of mezzo-forte effects. A 4 foot Octave to go with it will be a great help in building toward a good forte. A proper 4 foot Octave on the Great is essential for both accompanying and solo playing. Without it there can be no good organ ensemble. Most Great Octaves are too timid. If you can afford a Twelfth and Fifteenth, they should be included for their great usefulness in congregational singing. And a Great Mixture will add a blaze of glory unobtainable in any other way.

For your soft effects the Gemshorn is the most versatile, and it is a pity that it is not included in even the smallest scheme. It is usually found on the Great or Choir.

In the Pedal division a Gemshorn or Dulciana is excellent for accompanying, but these stops are a bit costly. A Quintaton is equally good, and it is not so expensive. For forte effects a Violone or metal Diapason is better than the large-scaled wood Diapasons so often found in this country.

Chorus reeds will be needed if your scheme is to be fairly large. They are useful for forte to fortissimo effects. They add a decisive—(Continued on Page 226)
Annual Auditions for American Piano Pupils

(Continued from Page 186)

Aim: To Encourage Piano Study

Thus the whole plan has been devised to honor the piano pupils of this country for their accomplishments by leading them ever upward through the pathways of the best piano literature, classic, romantic and modern, to the ultimate goal of playing the piano with full understanding.

Guild Dues and Student Fees

This project has depended for financial support chiefly upon those participating—the teachers and their pupils who have entered the Auditions. If it were not a highly successful plan the movement could not exist and you would not be reading this article, because both membership dues for teachers and audition fees for pupils have always been nominal.

Benefits Received

Each teacher receives for his annual dues of $5.00 an embossed Membership Certificate for his studio and, following the Auditions, a Certificate of Awards upon which to attest the names of the pupils entered and their honors won. In addition he is annually presented with a copy of the Guild Yearbook (in 1944 a 200 page volume), wherein he is listed in a General Section of members and is represented by a professional card of up to one inch space in a Who’s Who Section. In this book also are shown all Student entrants in the Auditions of the year before in a Student Section—a unique volume indeed, since there is not in all the world a publication exclusive to the piano teachers and piano pupils of a nation.

Each pupil receives for his small entry fee (1) An Audition (equal to a lesson) under an Examiner of note; (2) A written, constructive criticism from the Examiner; (3) A report card the day of the Audition; (4) An embossed Winner’s Certificate or Diploma (if he has been a Diploma candidate) from the Guild; (5) his name upon his teacher’s Certificate Awards; (6) his name in the list of winners in local newspapers, and (7) his name (or picture, if a Diploma candidate) in the next Guild Yearbook, which is distributed from coast to coast to all Guild members.

Where the Money Goes

Incorporated as a non-profit membership organization, the greatest Guild income is used to maintain National Headquarters where five persons are employed the year around; to send out field representatives to enlarge the membership; to print and distribute vast amounts of Guild literature annually; and to pay sixty to seventy-five judges (who often travel long distances) each year to hear the 15,000 students in one hundred-thirty cities play, and to defray incidental expenses, too numerous to note, connected with holding the Auditions.

Guild’s Official Staff

The Official Staff of the Guild includes the founders, Mr. and Mrs. E. Allison, as president and secretary; an Executive Committee to manage, composed of Carl M. Roeder as Chairman of Public Relations, Hans Barth as Chairman of the Board of Judges, and John Mokrejs, who is Chairman of Rules and Regulations; a National Membership Committee which includes: Abby DeAvirett (Los Angeles), LeRoy B. Campbell (Warren, Pa.), Bomar Cramer (Indianapolis), John Carre (Racine), Jean Warren Carr (Portland, O.), Helene Diedrichs (philadelphia), Elizabeth Gest (philadelphia), Hazel Griggs (New York), Edwin Hughes (New York), Richard McClandahan (New York), Helen Norfleet (New York), William O’Toole (New York), Elia Ellis Perfield (New York), E. Robert Schmitz (Oakland), Elizabeth Simpson (Berkeley), Franklin Stead (Chicago), John Thompson (Kansas City), Carl Wiesemann (Hagertown, Md.), and John M. Williams (New York). The board of judges is comprised of all of the above and between fifty and sixty other leading piano teachers of the nation. The Guild membership is made up of over 2,000 ambitious and energetic piano teachers from coast to coast.

The Gusle Whispers Liberty

by Elsie Jamner

Radio stations over the world had just finished announcing that Belgrade, the capital of Serbia before World War I, was in ruins—the result of an air attack by the Nazis after the place had been declared an open city when they first invaded peace-loving Yugoslavia.

In a little rock-walled mountain home far from the sound of machine guns and the drone of airplane motors, an old battle-scared, blind Serbian, holding his beloved gusle and gondolo in one hand, felt his way through the outer door of his house and seated himself near by.

The gusle, an ancient stringed instrument still in use among the Slavonic people, is of an odd pear-shape. The soundboard is made of an animal skin, and the long neck is ornately carved. The instrument has but one string, which is woven from dozens of horse hairs and is attached to a peg for tuning. This peg is inserted in oriental fashion in the back of the neck’s head.

The gusle is played with a primitive bow called a gondolo, which also has but one string woven from dozens of horse hairs.

The old gusle’s chest was covered with bronze and silver medals attached to pieces of fading ribbons of the gusle. The Serbians need courage again as their beloved land is overrun by their enemies.

The old soldier continued to play and sing. First were mournful notes and rhythmic, sad cadences; then his troubled voice rose in the songs of martial tunes as he drew the gondalo across the string of the gusle. He sang lde Serbin U Vojnici (Willing Serbians Go to War), quickly followed by U Boji! U Boji! (In Battle: In Battle!), Serbena Mi Triba Trubas (Serbian Bugle to the Rescue). This song is the most popular Serbian war song and is sung by the people today.

The gusle then sang Marsivala Kralja Petra Gara (Marching Song of King Peter’s Guard); then followed Ouvesaka Na Duhija, the revolutionary song of the Comitiati (bands of death). This song was first sung during the revolt of the Serbians to escape from Turkey, under their leader Karajorgevic, in the year 1894.

The history of the gusle is as varied as the colors in a Persian carpet and the guslari or guslars (blind singers) roam from place to place like a band of gypsies, singing and playing the history of their country in the land through which flows a part of the beautiful Danube river.

Yugoslavia is a country bounded on the north and east by Germany, Hungary, Rumania, and Bulgaria; on the south by Greece and Albania; on the west by the Adriatic sea. It is a country full of cities and people as picturesque as an Arabian night’s tale, and the people who listen to the blind bards believe in them, just as the people who have listened to them and heard their national battle songs down through the centuries.

It is the gusle that drums the Slavonic races into war, helps them to appear strong and helps get them out of war. One hears much these days of the Medieval Serbian Empire, of its glories and the days of Christian rule. In the year 1389, on the field of Kosovo (field of blackbirds), one heavy bloodshed in which the sovereignty of Serbia and Turkey were both killed, and the conquered Serbians were enslaved by the Turks, it was the gusle which did much to keep the courage of the Serbian people. So it has been throughout the history of the Yugoslavs.

One of the best gusle songs is based on the story of one Milos Oblidich, a Serb, who, with his own knife, killed the ruler of Turkey, Murad I, on the battlefield of Kosovo in the year 1389. Before the Turkish commander expired, the field was won and with it Serbia, Wallachia, and nearly all Bulgaria. In fact, Murad I was the first and only Turkish ruler ever to be killed by an enemy.

Today, one can still see the armor of Murad I in a mausoleum in the city of Brasa, Turkey. The marks made by the knife of Milos Oblidich on the ruler’s armor are still visible.

During the first World War, Austria and Hungary brought about freedom from Turkey in 1914 of not created what is known as Yugoslavia. Yugo, meaning the people, the land of the gusle, the land of colorful folklore, of wonderful history and landscape, of innumerable contrasts of the loveliest sea coast in the world and a thousand enchanted islands.

The hope of Yugoslavia is kept alive through the ancient instrument. The gusle is a part of every Yugoslav. It is the musical voice of the life of the people.

Guslari, like nomads, on every opportunity, roam mountains and valleys through hills and valleys, singing the war songs.

The gusle whispers the praises of every village and says, “Don’t give up. Be courageous. Great Christian God, the great, the merciful Christian God never forsakes His children!”

Thus the guslari uphold the faith and hope of the Serbians and Yugoslavians in their darkest hours.

Music is architecture translated or transposed from one space into time; for in music, besides the deepest feeling, there reigns also a rigorous, mathematical be-

“FORWARD MARCH WITH MUSIC”
The Violinist's Forum

Conducted by Harold Berkeley
Prominent Teacher and Conductor

No question will be answered in THE ETUDE unless accompanied by the name and address of the inquirer. Only initial, or pseudonym given, will be published.

Carry the exercise up to the fifth position and back again. Later practice it with the first finger on the A string, and on the E, the other fingers continuing to play on the G string. Stop playing as soon as your hand begins to feel tired, and resume only when it has completely relaxed.

After a week's work on this exercise you can take the 34th study of Kreutzer—but practice it slowly!—and then the F major study in thirds, No. 33. Practice both the 2nd and 9th Caprices of Rodet, for the open position is most helpful in this sort of passage-work. After you have spent some time on the Kreutzer Studies you should work on the 8th and the 21st of the Etudes-Caprices of Donat, Op. 35. By the time you can play these with ease and security you will be having no further difficulty with the open position of the hand.

On the "Forum" page of the April, 1944, issue of The Etude there were some remarks dealing with certain aspects of this problem, and I would suggest that you refer to it.

Whether the fourth finger should be straight or curved depends very largely on the type of passage one is playing. In technical work, especially in double-stops, the finger should be rather curved, lest it inadvertently touch the next string. In melodic playing it should be straighter for a good quality of tone is more easily produced when the fleshly part of the finger is in contact with the string.

In a certain type of fiction one reads of violin virtuosi whose fingers "fly" over the strings. This, of course, is romantic nonsense; a good violinist's fingers never fly when he is playing rapidly—rather, they seem to crawl. Nevertheless, there are many people who think that "high-stepping" fingers are a sign of advanced technique. Not believe me, that you think you are one of them.

In order to develop and maintain a reserve of strength and flexibility, one must lift the fingers high—but only in exercises specifically directed towards that end. Even though you may be raising your fingers too high in everything you play, you should still practice this type of exercise daily. But you should also practice similar exercises, and scales, lifting your fingers only about half an inch. The 9th study of Kreutzer, the 13th and 19th of Mazas, and the 30th of Kayer are all excellent to start with. Play them, at first, at a tempo slow enough to allow you complete conscious control of your fingers, and make sure that the grip on each note is instantaneously strong. Be sure, too, that each finger is raised with "snap," even though it is raised very little. After a week or two of slow practice, the speed should be gradually increased—and then you will find, I think, a noticeable advance in your technical facility.

In a forthcoming issue of The Etude I expect to have something to say about a system of mute practice which should be of interest to you in this connection.

The third note you can hear when you play a double-stop is not an Over-tone, but a Resultant, or Differential tone. Overtones are the Upper Partial of a fundamental note, and are represented on the piano by the natural harmonics of the open strings. According to Grove's Dictionary, the Differential tone is so called "because its number of vibrations is equal to the difference between those of the generating sounds."

The Differential tone for a perfect fifth is one octave below the lower note of the fifth; for a major sixth, a fifth below the fifth note; for a minor sixth, a major sixth below the lower note; for a major third, two octaves below the lower note; and for a minor third, two octaves and a major third below the lower note.

As you will readily understand, an interval does not have to be in tune to produce a Resultant tone, but the tone is much more easily heard when the interval is true because it is then part of the chord to which the sounded notes belong.

To judge intonation on the violin by listening to the Differential tones is rather a roundabout and indirect way of proceeding. For one thing, the tones are not distinctly audible unless the notes played are in the higher registers; for another, if you play much with the piano you will find that to obtain the resultant your sounded notes must often be slightly out of tune with the tempered scale of the piano. You would save time by listening to the notes of the open strings and comparing them with the open strings of the violin.

In addition to the Rode Caprices, I have edited the "First Thirty Concert Studies" of De Bériot, and the 24 Caprices of Paganini. I have further plans of this nature, but they will have to wait for the end of the war and the easing of the paper shortage.

Again the Vibrato

I have been studying the violin very hard for about four years. About a month ago I became interested in the vibrato. In the first two weeks I made considerable progress. My vibrato is now decreasing and I find it difficult to roll my fingers back and forth in the same vibrato too rapidly for any length of time. I am very worried, for I realize that the vibrato plays an important role in violin playing.

What are the possibilities for me as a violinist and for the future of the vibrato? And is there any device I might order which would help me develop it?

It is likely that you began to study the vibrato with great enthusiasm but not enough patience. Probably you tried too soon to vibrate rapidly—with the result that you allowed your arm to stiffen. When this occurs, one of two things is bound to follow: either a tense, overrapid vibrato will develop, or else it will become slow, laborious and uneven. In your case, the latter seems to have happened.

Try to realize that complete relaxation of the left hand and arm is essential to the production of an expressive vibrato, and work on the problem with this thought in your mind. Above all, you must not be in a hurry—in violin playing the process of learning can never be hurried. Start your vibrato study again, from the very beginning, making no attempt to vibrate rapidly until you can do it, slowly, with relaxed arms and hands.

Then you can gradually increase the speed. For the July, 1944, issue of The Etude I wrote an article on the vibrato which I will tell you if you should follow. I am sure this will help you if you read it carefully.

To my knowledge, there is no mechanical device for developing the vibrato, and I cannot imagine the existence of one. The vibrato is so intensely personal, so much the result of an urge for expression which lies deep in the individuality of the player, that the exact duplication of a mechanical aid would be directly contrary to its very nature. Many violinists have a vibrato which is to all outward appearance an automatic thing, but which lacks all musical quality simply because they lack this expressive urge.

Much as I should like to do so, I cannot...
**Questions and Answers**

Conducted by

**Karl W. Gehrken**

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

No question will be answered in THE ETUDE unless by the full name and address of the inquirer. Only musical or pedagogical queries will be answered.

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**How Analyze Chords During Modulations?**

Q. I am an amateur pianist and wonder if you will give the quickest way to determine the name of a chord which is written in a key other than that of the piece in which it appears.

A. Many compositions, even short ones, contain more than two or three chords in keys other than that of the piece itself. When analyzing chords in these modulatory passages, you must ascertain your new key center and then return your chord numerals from that new tonic. The following passage from the second movement of Haydn's "Surprise Symphony" should make this clear. Although this movement is written in the key of G major, this portion modulates to the dominant, the key of E, and would be analyzed as shown below.

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C
I
G
I
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**Is It the Most Difficult Piece?**

Q. In the March 1944 issue of The Etude you gave a list of the most difficult piano compositions. Should you not have included Balakirey's Islamey? I thought I saw somewhere that it was included on your list of the A-1 of technical difficulty.

A. Yes, Balakirey's Islamey should have been included in the list. It was purely an oversight on my part to not include it. However, I did not intend the list to be considered all-inclusive. You may recall that my answer read "The following are considered among the most difficult ever written."

**Probably some people regard Islamey as the A-1 of technical difficulty, but since the problems that make for technical difficulty vary so much from person to person, it is possible to find any one composition which is indisputably the most difficult for all pianists.**

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**How to Write Music That You Hear**

Q. I am a middle-aged man who has never had any chance to study music, but just recently I have joined a mixed chorus. I love music, and would like to make a real contribution to this group. I am interested in sight-reading, and I have a fair amount of this skill. I am thinking of a book that would teach me the correct time of a piece and also to read its melody.

A. I do not happen to know of any book that would do exactly what you want done, but I believe I can help you to work it out by yourself, without book or teacher. I suggest that you make a list of a dozen or more hymn tunes or folk songs that you know well enough so that you can sing the melody without having the music before you. Test yourself on each one, and if you can't sing the melody, cross that one off your list. Now choose a song that you know very well, sing it aloud, and beat time; that is, mark the pulse, as you sing it. Beat a little harder at the accented points and you will soon find that the melody divides itself into measures. Sing the same song several times and when it begins to go well, think one at each accented beat. Now determine whether it seems to go one-two, one-one-two, one-one-three, etc. If it goes in two's it is probably 2/4 although it may be 4/4. To determine the latter point, try counting one-two-three-four, etc., with a strong accent on one and a slighter one on three. If this seems better than the one-two plan, then it is probably 3/4. (Duple measures may be noticed if it is 3/4, and quadruple measures may be 2/4 or 3/2.)

If you find that your beats group themselves in three's, thus, one-two-three, one-one-two-three, etc., then the song is in triple measure, probably 3/4 although it may be 3/8 or 3/4. It might possibly be in slow sextuplets (6/8 or 6/6), which is like pairs of triple measure grouped together.

The plan of practice that I have outlined does not cover all the ground but it should give you some ideas, and by the time you have analyzed the measure rhythm of a dozen or so hymn tunes and folk songs you will yourself know what to do next.

The business of writing down the notes of a melody is more complex but the working principle is the same. Use your own songs, and if you happen to know the so-fa syllables, sing the first of your songs with the syllables. If you have made some melodies, for example, you will sing do-do-re | ti-do-re | mi-fa | mi-fa | re-do | re-do-ti | do-do. Sing the entire melody several times, until you are quite sure of the syllables. Now write them down as I have done above, separating the measures with brackets.

---

**For a Soldier Who Wants to Know All About Music**

Q. I am a soldier, and I have a number of questions that I have been asking my neighbors about music. I have played the piano quite a bit but know nothing about keys, scales, chords, construction, or form. What do you think about correspondence courses in music theory? Do they exist? Can you recommend one that you think would be of great help to me?

A. What you evidently need and want first of all is a good course in harmony, theory, and counterpoint. Whether or not it is practicable for you to carry on such work while you are in active service I do not know. Harmony study should mean the study of chords—their construction and effective combination. It includes not only the theoretical study of scales, intervals, chords, and the elements of counterpoint, but actual acquaintance with and command of the effects of different combinations of notes and the use of these in a musical and effective manner. Harmony is as necessary to the musician as pictures are to an artist. The business of writing down the notes of a melody is a complex matter but the working principle is the same. Use your own songs, and if you happen to know the so-fa syllables, sing the first of your songs with the syllables. If you have made some melodies, for example, you will sing do-do-re | ti-do-re | mi-fa | mi-fa | re-do | re-do-ti | do-do. Sing the entire melody several times, until you are quite sure of the syllables. Now write them down as I have done above, separating the measures with brackets. You will then have found a course of triple measure and you will probably discover it that you are not notated in 3/4.

Now get some staff paper or else rule some five-line staffs on plain paper. If you don't know what key this song is in, try various pitches at the piano until you find a range that seems comfortable for your voice. As a matter of fact you probably know that America is in G, so you will make it a good beginner song for the staff, write a sharp on the fifth line, insert a 3/4, and you are ready for the first measure. The syllables are do-do-re and since do in the key of G is on the second line your first measure will look like this:

```
| D | O | D | O | | D | O | D | O |
```

(Note-heads below the third line take up-turned stems and those above the third line take down-turned ones.) From this point on it is just a matter of practice, but if you don't know the so-fa syllables your task will be harder for you will probably have to fumble around the piano until you find the right keys for your melody and then try to find the places on the staff that correspond with these keys. Even if you don't have time.
Applying Principles Of Painting To Music
by Helen Oliphant Bates

LEONARDO DA VINCI'S "THE LAST SUPPER"
"Cenacolo," as the Italians call Leonardo's masterpiece, is one of the most discussed paintings of history. It was commenced in 1494 and finished some four years later. It was painted in tempera, not in oil. That is, the pigments were mixed in a kind of gelatinous substance, probably yolk of egg with a little vinegar, and applied directly to the plaster in the Convent Church of Sta. Maria delle Grazie in Milan. The colors did not hold and despite many attempts to restore it, the painting today is little more than a ghost picture. One critic has contended that Leonardo spent twelve years making sketches for this picture. Da Vinci was one of the most versatile men of history in sculpture, architecture, meteorology, anatomy, mathematics, and engineering.

Music and Study

The most obvious method by which a painter calls attention to his chief subject is to place it conspicuously in the center or in the foreground. In that great masterpiece, The Last Supper, Leonardo Da Vinci painted thirteen men, but the eye goes first to Christ because He is isolated in the center.

Similarly, the most obvious process by which a composer calls attention to his chief melody is to write it for soprano, or for the highest part. A melody that is on top is like an object placed in the center front of a canvas. It automatically becomes noticeable even though considerable importance be attached to the accompaniment. Therefore the interpreter must be careful not to over-emphasize such a melody. He should ask himself over and over again as he practices: "Am I giving too much prominence to this already prominent melody, thus making it inartistically manifest?"

If, on the other hand, a painter places his chief object in the back or side part of the canvas, he knows that he must use some means of directing the vision of observers to it. This can be done by giving the chief object deeper or more vivid colors. Likewise, when playing a theme that is hidden in an inner part, the interpreter knows that unless he uses some of the tricks of the painter to bring out that melody, it will be lost to the hearer.

Let us consider, for example, the composition O Holy Night by Adolphe Adam, transcribed for piano solo by Rob Roy Peery. (Published in The Evans, December 1945.) In the first part of this piece the melody is found in the inner voice, (Continued on Page 233)
Independence at the Keyboard

by Hilde Somer

Hilde Somer, whom the great Moritz Rosenthal has characterized as "a rising young star among pianists," was born (less than twenty-two years ago) in Vienna. At three, she showed her pianistic gift by listening to her mother's playing and then imitating it. At seven, she began her own studies and at ten, she performed in public, attaining immediate distinction both as recitalist and as orchestral soloist. Of coming to this country, she studied at the Curtis Institute, under Rudolf Serkin, and is continuing her work with Wanda Landowska whom she considers "the greatest of women musicians." Miss Somer's performances are steadily winning acclaim for her splendid musicianship and magnificently refined style as well as her technical resources. She recently appeared with great success with the Philadelphia Orchestra. The Evens has asked Miss Somer to prepare a list of "musts" for serious young pianists.—Evens' Note.

The NEXT time you sit down at the piano to practice, ask yourself exactly why you are practicing. To my mind, practice serves as our only means of acquiring complete independence at the keyboard—the kind of independence that enables us to master, not pieces, but pianistic problems, of any kind, at any time. Approaching the matter with this larger vision, let us consider certain helpful ways of attaining keyboard security.

The average student thinks of pianistic security in terms of technical. How to improve it? I have had an interesting experience in technical approach. When I studied as a child, I was advised not to "waste time" in practicing scales and exercises; it was thought more helpful to select difficult or troublesome passages from the works I was learning and to use them as exercises. I did this—but presently I discovered that such individual passage work was chiefly useful for the development of the passage involved. I found that I acquired greater general fluency by working at scales, arpeggios, octaves, double notes, and general finger-exercises that cleared up, not one passage, but the piece as a whole. I was therefore delighted when I began my studies with Mr. Serkin, to find that he held precisely the same view! Since then, I have not ceased to work at difficult passages individually, but, in addition, I devote a part of each day's practice period to scales and exercises. I find that they make me more akin to the keyboard; give me greater security; provide me with the smoothness that may be compared to the oiling of machinery. And this security carries over to any and every other problem I may encounter in individual works.

The Question of Fingerings

There is another purely technical problem which, I believe, is not sufficiently stressed. That is the question of fingerings—which finger do you use on which note, and why? Students are properly careful about studying the right notes; but once they have mastered them, they incline either to accept the printed fingerings in the editions, or to leave the entire matter to chance. I believe that fingerings are as important as the notes themselves! Certainly, I do not suggest that printed fingerings are without value; but no two pairs of hands are alike in their structure and use, and it can often happen that the fingerings of a most reliable editor present difficulties to the individual pianist. What then? The answer is that you can do nothing more to perfect it, put it away, forget it completely, consign it to your subconscious mind, and work at something else. Then, after a month or two, come back to it—and you will be amazed how new and fresh it seems to you; what significance stands out, and colors and phrases hard to be noticed before. At this point, begin work at it all over again. Now you can make it—not perfect, alas—but your own.

To Develop Evenness of Tone

One of the technical problems that every pianist encounters concerns perfect evenness of tone. In the final movement of the Sonatas in A-flat, Op. 23, No. 12 of Beethoven, and I cite it merely as one of many examples, the development of the entire fugal pattern depends upon perfect, pearl-like evenness of tone. There are a number of hints for perfecting this desired evenness. Practice slowly. Practice each hand separately. Regardless of the textual indications for the final rendering of the passages, practice the notes staccato, legato, half-staccato—half-legato—approach them with every possible kind of finger attack. Work out the passages in varied rhythmic patterns. If the passage occurs on the first beat, shift it so that you stress the second, then beat three, and so on. By such means, the fingers develop the complete independence that alone can assure the perfect control required for evenness. The shifting of accents or of attacks as such will not improve the passage—but they will provide the independence necessary for the improvement! Again, where the passages in question develop fugally (as in the example cited), take the different voices apart, work them out separately; stress the top voice by subordinating the others in a delicate way; then stress the second voice, and so on. In this way, one helps to develop a good piano, effective phrasing, and tone coloring in addition to even playing. Also, one gains greater independence.

The wise pianist never leaves rhythmic development to chance. Counting is helpful—personally, I believe it to be necessary. But counting isn't enough! It is an excellent practice to develop rhythmic. Here is one that we used at the Curtis Institute. The instructor set the metronome going in steady beats that indicated simply the bars of the measures. Between the beats (or inside the bars), the student would tap a pencil. It was the students' task to catch those tappings and to fill up the bars with their patterns. Of course, it was not too difficult to catch even tappings of one-two-three notes, but it became excitingly complicated when the tappings were subdivided into triplets; dotted sixteenths; combinations of even taps plus subdivided taps. Other helpful drills consist in working out how many half-notes fit into a half-note; how to fit septuplets into a half-note, and so forth.

The Meaning of Interpretation

But technical drills represent only a small part of pianistic independence! The important thing is the way in which the means of expressing it—phrase, accents, every matter of interpretation. How is the composer to understand himself that he is saying what he means? To my mind, interpretation takes place on two levels: the first one does not interpret any composer as a whole but it interprets how the composer wishes him to interpret, on a thorough study of style. In this second level, the student must be involved. Obviously, it is spirit of the time reflected, the study of music enough! The student who desires a secure understanding of the works of the various composers must be made aware of the various schools of thought. Only then can he begin to understand the particular meaning of the composer's instructions. To this end, the student must study the music of the various schools. The student must study Beethoven himself—his life, his times, the sort of man he was, the important influences he was under when he wrote his sonatas, the general trend of music at that time, and his own connection in these groups, either chamber music or orchestral works, of a foundation is laid for sound interpretations. And again, the earnest student will wish to familiarize himself with all the various "Continued on Page 329"
APRIL FANTASY

A lyric piece with fine melodic lines by a favorite American composer. In performance the rhythm must be preserved, but at the same time the work must be kept in volatile condition so that it is always susceptible to the expression marks. Played in stiff, stereotyped fashion, the whole spirit of the work is lost. This fantasy must always suggest a springtime ballet. Grade 3½.

Tempo di Valse de Ballet

Gracefully; not in strict time

Ralph Federer
LAUGHING WATERS

Mr. Miles' compositions are usually scintillating, which means "throwing off sparks." In fact his best-known piece is the popular Sparklets. While such works must be played with ease and delicacy, they must also have the quality of brilliance. A player with a good technical background will find this piece an entertaining addition to his repertory. Grade 4.

Daintily ($d=132$)

WALTER E. MILES

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

APRIL 1945
VALSE

One of the most often played and at the same time most pyrotechnical of all the Chopin waltzes. It is susceptible to an infinite variety of treatment. One famous pianist used to repeat this waltz as an encore; and instead of playing the first movement with the flash and fire it requires, he would play it with the breathless lightness of a zephyr. De Pachmann advised preparing this waltz over a long period, at a laboriously slow rate, and then attacking it with great abandon. Every note of the first movement must shine like polished steel. Perfection, and only perfection, should mark its performance. Grade 6.

FR. CHOPIN, Op. 70, No. 1

Molto vivace M.M. \( \cdot 5 \) 88

\[ \text{f brill.} \]

\[ \text{f} \]

\[ \text{p} \]

\[ \text{cresc.} \]

\[ \text{Fine} \]

\[ \text{1st move} \]

\[ \text{Last time} \]
RETURN OF SPRING

WALTZ

One of the most mellifluous of the works of this extremely prolific New England composer. The student should be impressed with the necessity of marking the phrases in the left hand by a well-preserved legato. Grade 3.

Tempo di Valse (d=54)

Chords slightly detached

Singing quality for melody

p poco rall. a tempo

poco cresc.

dim.

A little faster. Smoothly with brilliancy

Fine

cresc.

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THE ETUDE
HERE AGAIN!
(SPRING)
Here is a song of unusual possibilities, with an inspiring poem and an exceptional setting. The arpeggiated accompaniment is easily mastered but for best effects should be memorized. Many voices are heard to best advantage against such a florid but subdued background. The song, both words and music, has an exuberant climax, which will be welcomed by singers.

Marion Blake  Andante espressivo

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APRIL 1945
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(EXCERPT)
SECONDO

F. W. MEACHAM

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Allegro ($d=152$)

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P. I. TSCHAIKOWSKY, Op. 74
Arr. by George Blake

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BRIGHT SKIES

Tempo di Valse \( \text{(} \text{d} = 52 \text{)} \)

J. J. THOMAS

AY, AY, AY

CREOLE SONG

Arr. by Ada Richter

My love cannot live alone, ay, ay, ay; Ah, hear while I sadly moan.

They say love's a birdling wild, ay, ay, ay, That tires of a tender-ness mild.

Love cannot live all alone, ay, ay, ay; Ah, hear while I sadly moan.

If my love a birdling say wild, ay, ay, ay, That tires of a tender-ness mild.

Ever your loving heart beats at the bars

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tend that you love as before, ay, ay, ay; And keep my heart close ever more.

nest, ay, ay, ay; And there in his cage all is best.

GALLOPING HORSES

A. LOUIS SCARMOLIN

Allegro M. M. \( \frac{\dot{\}}{132} \)

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The Teacher's Round Table

(Continued from Page 192)

brightened by a good concert tuner. Otherwise your top-treble will not "per-
cuss" sufficiently to enable you to ride over the orchestral texture.

Exercises Away from Piano

How much value is there in giving begin-
ers exercises for relaxation to practice away from the piano? Do you use any of these? If so, will you please give in "sam-
ple"?-F. O. D., Florida.

The aim of away-from-the-piano ex-
ercises is of course to coordinate body,
arms and hands for relaxed and confi-
dent approach to the instrument. The
trouble with almost all the exercises
which I have seen recommended is that
in them the employment of arms and
hands away from the instrument is in
no way related to proper keyboard posi-
tion or playing activity.

Therefore I avoid all exercises which
simply flop or drop arms and wrists
from the shoulders in dead weight fash-
on. Playing the piano is a buoyant,
energetic process. When you place
your arms and hands on the keyboard
to play, what will you accomplish with
all that useless flapping and futile de-
vitalizing?

The only relaxation exercise I use (for
beginners and advanced students alike)
is a rotary freedom drill. First, close
the piano cover over the keyboard, then
sit at the student's desk with his (as
in this case, woman) arms hanging loosely along the
sides of the body; then let him generally
rotate hands and arms in rhythm to-
ward the thumbs-like an animal shak-
ing water from his paws, or like shaking
marbles out of a sleeve, thus:

Ex. 1

| 4 \ | 3 \ | 2 \ | 1 \ |
|------------------|
| ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ |

Ex. 2

| 3 \ | 2 \ | 1 \ |
|------------------|
| ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ |

Ex. 3

| 1 \ | 2 \ | 3 \ |
|------------------|
| ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ |

Big dogs, shake your paws! Big dogs, shake your paws.

After "playing" No. 1 once or twice,

lift arms lazily, and without breaking
the rhythm play it on the piano cover.
Alternate playing with arms at sides,
and on the cover several times before
go to Numbers 2 and 3.

Then play Number one again (with
the same alternation of "sides" and
"cover") this time feeling one of the
finger tips "scratching" gently, as though
softly scratching the back of a dog's
the back of a kitten's ear...

The teacher says, "No
let's think of finger Number One," then
with this first finger "feel" the pupil
"scratches" and says:

Ex. 4

| ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ |

Ex. 5

| 4 \ | 3 \ | 2 \ | 1 \ |
|------------------|
| ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ |

Good old Bas-tet, Scratch your back!

For this, the full arm movement will
be reduced, but the addition of the deli-
cate finger "scratch" should cause no
impairment of the rotary freedom. This
is, of course, the first step toward co-
ordinating arm and finger "action."

The teacher then suggests another
finger and so on and the drill is repeated.

This also makes an excellent finger-
number drill for beginners.

Finally, open the piano cover and in a
relaxed five-finger position play Num-
ber one thus:

Ex. 6

| ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ |

Now its "one," now its "two," now its "three,"

... It may be necessary at first to play
single handed before putting hands to-
gether. Do not forget that the only
finger "action" is just a slight surface
scratch helped along by the rotating
arm... No finger lift should be used.

... And it is hardly necessary to add
that all playing must be very soft and
very musical.

These are useful exercises because
they
are very simple and natural
im-
mediately transfer the away-from-the-

piano feel to the keyboard (3) make a
perfect beginning for the coordination
of large (arm) leverages with small
(finger) articulations.

Keep It Up

I am over sixty, but come from a family
that lives to ninety years. I am an old
member of the Evan's; in fact, it has been
my music teacher. For a long while there
was not much time for practice, but about
ten years ago I had three months with a
real teacher. At first I was self-conscious,
and it was hard for me to play simple
pieces for anyone, especially my husband.

But I don't mind even him now!

I can play most third grade pieces.

I like to play at Tchaikovsky's Concerto No.
1 in five flats better than in C Major. Last
year I made up my mind to memorize, so
I studied Allegro Con Brio from Beeth-
oven's Symphony No. 5 and also Czerny
Opus 335; also many other pieces, such as
Last Rose of Summer... Now I just
look at the name of a piece and the key,
and find I can play thirty-five pieces with-
out the notes.

What do you think best for me to do
now? Just to keep on my two hours prac-
tice as I find time, or take a few lessons if
I can find a teacher?-H. J. S., New Jersey.

Do not try to practice "by yourself"
without expert guidance, for if you do
you will make very little progress and
having no set objectives such as prepar-
ing etudes, pieces, scales and so forth, up
to tempo for "next week's" lesson, you
will not be zealous or conscientious about
practicing well.

An instructor is a standard settler. Re-
gular lessons are the best incentive to
accomplishment. Don't take a few lessons,
but keep them up year after year. Be sure
to find a first rate teacher who will
understand your aims and needs. And
why not now begin to study some serious
piano solos? I am sure that the pieces
you are playing do not challenge your
capabilities enough. Try more difficult
compositions by the great masters, a
 Sonata of Beethoven, some short pieces
of Bach, and a few Chopin Preludes. You
will of course get into "hot water" with
some of them... But what's a teacher
for if not to pull you out of the water
when you yell for help?... Continued
happiness to you in your music study!

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**Reflections on the Art of Singing**

(Continued from Page 195)

...to conquer another important item in a singer's equipment: the moods. A happy mood, with eye-brows relaxed, cheek muscles upward, and eyes animated, makes an audience receptive and friendly from the very start. Thoughts and feelings are expressed sincerely, spontaneously, effortlessly, are bound to reach the listeners in the same way. One must not forget that the charm and the meaning of a song lie in a vibrant, radiant and captivating tone quality coupled with an adequate expression of the drama, the humor, or the poetry contained in the verses. It is in this manner that the imagination of those listeners is aroused, and few moments of beauty are created.

**Vocal Teaching**

If piano playing is a great advantage to the singer, it is just as much of an asset to have a voice instructor. If the latter can play the student's accompaniments, he identifies himself better with his musical significance. If he knows harmony and counterpoint, he will show students how notes in the accompaniment must be emphasized in order to bring to the vocal part a more impressive utterance. Besides, much of the tune during the lessons is avoided, since the teacher's instructions and corrections go exclusively to the student instead of having to be directed to the accompanist as well.

Although it is in the possible to be a good teacher without being one's self a singer, it goes without saying that self-expression is the most effective way of showing a pupil exactly what one has in mind and what he ought to do. It is also desirable that the teacher should have at least a fair knowledge of foreign languages and their correct pronunciation. There are many songs which cannot be translated without losing much of their beauty, and a program containing several groups presented in their original texts will always be more interesting and more colorful.

There was a time when it was considered necessary and fashionable to go abroad in order to find excellent conservatories and fine voice teachers. Most of the latter have now migrated to our country. However, when Europe is restored to normal life it will still offer some advantages, for instance, the personal and temperamental conditions of "bel canto" in Italy, and the particular "atmosphere" in which the great leaders of France and Germany were created. But the object of music teaching will longer be actual vocal drilling; American students will go there already well equipped musically and technically, ready to acquire that certain final touches which a close contact with the particular life and the natural beauties of those countries will provide for them in rich measure.

Last but not least, your best teacher will be one who has, from experience, an ardent desire and the ability to impart his knowledge; one who will be patient, analytical, considerate, observant, explanatory and inspiring; and above all, one who will understand you. I believe in the extraordinary aptitudes of the American students, in their unbounded enthusiasm, their sincere belief that what others have accomplished, so can they. The outstanding natural quality of American voices has long been admired on the continent of Europe. If, aside from this inborn gift young students can learn to be patient, to curb premature impulses, to follow the accepted path of logic and wisdom, there is no limit to what they can do. Faith is what helps to create intelligent self-confidence.

**Band Questions Answered by William D. Revelle**

**Advice to a Trombone Player**

Q. I play the trombone; am a junior in high school and practice two hours daily. I find it very difficult to play slurs smoothly. My tone seems to stop or have a glitz effect when slurring. Can you advise how I can improve my playing of sustained passages?—P., Mississippi.

A. When playing slurs upon the trombone we may use the syllables Du, Boo, Rah. The tone is started with the articulation of one of these syllables. The Rah is very good for students whose tongue is inclined to be too heavy and stiff. At first, practice the Rah by playing the same tone over and over until you have acquired a smooth, even articulation. Proceed to a dinstic scale, playing each tone of the scale four times at a slow tempo. When control is secured with this pattern, then play only two tones on each pitch. It will take considerable practice to achieve coordination of the slide and the tongue. Move the slide slowly and accurately, since this has great effect on the smoothness and flow of the slur. As soon as possible seek the aid of a fine teacher of trombone.

**Flute Solos**

Q. Would you please suggest some easy flute solos? I have played for the past school band of sixty pieces, I am capable of playing music of grades 2 and 3. —N. A., Colorado.

A. The following soli are excellent and you should provide fine training material for "phreus" by Cluck; Menuett, by Kuhlau; Andantino Grazioso, by Sacchini.

**For Making Oboe Reeds**

Q. In reading your band column in the current issue of The Etude, I was very much interested in your remarks in regard to the topic of reeds. I have recently purchased my reeds at a commercial store. I find a wide variety of reeds, most of them of a practical kind. Would appreciate any information you can give me as to how I can make my own reeds? —A.

A. If you hold a collection of reeds you may find some good reeds. Do any of these reeds have proved satisfactory?...W. E. P., Ohio.

**Are you ready for a Double Reed?**

Q. How to make good oboe reeds? —J., Ohio.

A. The following reeds are excellent and you should provide fine training material for "Reeds for Oboe," by Joseph F. Bostok; "Making and Problems of the Oboe," by Myron Russell; "The Study of Plastic oboe" by William Fitch. As you can see, many reeds are not made and are not players of those instruments.
The Voice of a Child of Nine

Q. Recently a mother asked me to give her daughter, almost ten years old, singing lessons. Is it advisable to begin? She has had a few piano lessons but she would rather sing than play. Please send me some suggestions.—Mrs. R. B.

A. While a boy of nine may sing with his head voice without danger, the voice of the girl of the same age is usually extremely weak and immature. It would be better if she should continue with her piano lessons for a year or two until her voice and her body grow stronger. However, if she loves to sing she will probably do so in secret, and may do herself more harm that way than if she sings under your competent direction. See that her piano lessons are continued and, if you must, give her one very careful singing lesson per week. She must learn to use her head voice and she should not sing too long a time nor too loudly. If there is a good Boy Choir in your neighborhood take her to hear it, so that she may know what the head voice sounds like. You have a problem on your hands, but care and common sense will solve it.

How to Obtain Work as Soloist at Dinners, Churches, or Over the Air

Q. I would appreciate it greatly if you could give me any information as to how I can learn when, where, and how to contact various people who might be auditioning sopranos at any time. I have been doing solo work for a number of years at dinners, weddings, churches, and radio. I am at present in the chorus of one of the larger New York churches, and I would like to get more work if possible.—R. E. S.

A. In every great city in the land (and especially in New York) there are many music stores who specialize in finding work for aspiring singers of your type—of course, for a consideration. Any of the great music stores will have a list of these men and will be glad to give you their names. Many of them advertise in the various music journals. Seek some of them out, have an audition with them, and you may be mutually helpful to each other.

A Very Dissatisfied Singer

Q. I have been studying singing for three years and in that time I have had four teachers, Mr. G., Mme. C., Mr. G., and Signor F. To hear me you would not believe I had ever taken vocal training. Nothing has come of it and all my hard-earned salary paid for lessons has been nothing. I have yet to meet a teacher who would teach me how and when to practice and who, when asked to explain, would not give evasive answers. They all said that I have a beautiful voice and that I have a career just waiting for me to be discovered. I am eighteen, with a voluminous lyre-shaped voice, yet the pitch and lower register are not as strong as the middle register. Would you tell me if a teacher who is really a teacher, can teach voice? I am so unhappy. As big as this great city is, there does not seem to be any fine teachers in it. Is this kind of business just so? Am I and my kind not worth being appreciated?

—S. S.

A. The teachers whom you mention in your letter are all known to us personally. Each of them has produced a number of excellent pupils, well-trained singers whose voices were comfortably emitted, who sang in tune and whose pronunciation was clear and good. It amazes us that you have not learned anything from any of them and that you should consider yourself so badly used that, in the words of your letter, “You would not believe that I had had vocal training.” Yet they all unite in saying that you have a beautiful voice. It is not possible that you are impatient, that you are unwilling to give them time enough to successfully accomplish the very difficult task of perfecting your voice. The fact that you have had four teachers in three years seems to suggest this. Or, are you by any chance a poor musician and therefore hampered by an insufficient understanding of the structure of the music you are attempting to sing. Without hearing you and getting to know you, we could scarcely answer these questions intelligently.

2. All the practical problems confronting the singer, pose of voice, breathing, musicianship, style, and so forth, can be solved by careful, intensive training through a long period of years. The voice itself is the gift of Nature, though this, too, can be improved by smart training. If you really have the fine, natural voice that you and your teachers agree that you have, your problem is simplified. Find the teacher who can answer intelligently and clearly all the questions that you ask him. Give him all the time that he needs, and your whole-hearted cooperation and your success will surely succeed. But do not change your teacher too often. Stick to him until he has nothing more to give you. Squeeze him dry before you throw him away.

The Soprano Whose Natural Speaking Voice Is as Deep as a Mezzo’s

Q. My teacher tells me that I have a lyric soprano voice with dramatic tendencies. I have been told by another teacher that I am a mezzo-soprano. But after listening to some mezzos, I agree with my present teacher. Several good singers who know my voice have failed to recognize it over the telephone, because it sounded like a mezzo or a contralto. Even my present teacher said something of the same sort. My voice has a deeper quality over the telephone, it puzzles me very much. Is it good or is it bad?—O. E. Z.

A. A great many singers speak habitually upon too high a pitch, and this is one of the reasons their voices are often sound tight, thin, and nasal. Another reason is faulty breathing. The usual complaint of the foreign language student is that the American speaking voice is harsh and unpleasant, produced with a sniffling tongue and throat and a sense of difficulty. You must be aware of the American, deep-sounding voice of most of the great artists, who know mezzo and contraltos, and some of the most famous “movie stars.” It is one of their most attractive traits. The speaking voices of the President of the United States and the Prime Minister of England are so firm, strong, and fine that their speech takes on an expressiveness and an intensity impossible to the possessors of less magnificent tone qualities. If you are so fortunate as to be endowed by nature with one of these deep, true speaking voices you should say a prayer of thanksgiving every day. Singing is not at all the same, and it can be improved if you ask all the warm color of your voice will attract people to you, where a thin, cold, whispering voice would repel them. Keep your problem in depth of your voice without exaggerating.

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"FORWARD MARCH WITH MUSIC"

APRIL, 1945
The Accompaniment Voices of the Organ

(Continued from Page 197)

ness and authority that are most desirable in congregational singing. A stop of the Trumpet variety is best, light in weight, but of great brilliance. Thick toned reeds, such as the Tubas, French Horn, Oboe-Horn, are solo voices and need not be considered here.

A Question Answered

Someone may ask, "Will all this make an organ that is interesting for solo playing?" On the contrary these voices take their proper place in the standard organ ensemble. The solo voices of the organ need proper accompaniment as the same singers. I have often played on organs where nothing was provided to accompany the Swell Oboe, or the Choir Clarinet. None of the voices I have mentioned is unusual, and any competent organ builder knows how to make them. They will be found in many modern organs and in some of the very old organs.

They will not be found in the type of organ formerly associated with the silent cinema. Happily this type is now obsolete, but unfortunately many such instruments have found their way into our churches.

I have suggested a list of accompaniment stops. Add to this a Gedeckt, Vox Celeste, Melodia, Dulciana, Oboe, and if you must have Harmonium, Chimes and Harp, and you will have a very complete little organ on which you can play almost anything in the entire organ literature.

In any type of playing—solo or accompaniment—use as few stops as possible to get your effects. When playing fortissimo, omit the softer stops which do not actually contribute to the quality. You will be surprised how it will clean up your playing. A soft note that is badly out of tune can "sour" the entire organ.

In conclusion I want to take another shot at those maintenance men. Use all of your powers of persuasion to get your Crescendo Pedal set properly and your celestes tuned correctly. Do not mind the Crescendo Pedal for soft effects, so why include soft stops in it? They will only muddle up your ensemble. Your Crescendo should begin at mezzo forte, and build up to the most useful fortissimo that you can find. Nothing should be included unless it contributes. Omit all stops used only for soft effects. Omit all beating stops, such as the Vox Celeste. Omit Harp, Chimes, Vox Humana. (One of the largest organs in the country originally had the Harp and Chimes on the Crescendo Pedal!) Omit all Tremulants. If the organ is large, don't go beyond a comfortable fortissimo—one that you can slam on at random without fear of startling your listeners' ears. You will have the Sforzando Pedal for your loudest climaxes.

And last but not least, omit all sixteen foot manual couplers, and 16 foot manual stops as well unless they are truly chorus stops. Ninety-nine times out of a hundred you will find that your players are satisfied by the 8 and 4 stops set up on the pedal board.

For the benefit of those who have been practicing with me, I will try to keep the following points in mind:

1. Never try to play a solo organ piece on a pedal organ.
2. Use the proper stops for each piece.
3. Always have a backup pedal point.
4. Practice with a metronome.
5. Use the proper legato and staccato.
6. Use the proper tempo.
7. Use the proper dynamics.
8. Use the proper expression.
9. Use the proper articulation.
10. Use the proper tone color.

For more detailed information, please refer to my book, "The Organ in Practice."
ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

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

IMPORTANT!

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

Q. The church of which I am at present organist, has a two-manual organ, with the specifications on enclosed list. Recently some of the stops have been falling to sound, and each week a few more drop out. The mechanic we have consulted says that the mechanical effects are wearing out, and it is only a matter of time (not more than six months) when the organ cannot be used. What would you advise me to do? You can tell me how you have written this diagnosis and price is correct? Is there any way of checking the ability of this mechanic?—N. W.

A. Your letter to us indicates that the pneumatics of the organ need renewing, which may be the membranes to which your mechanic refers. We are not acquainted with the mechanic name you have given us, and consequently cannot advise you, except to suggest that you write to the builder of your organ asking the firm to name the representative or mechanic nearest your city, price and so forth. We know of no way to check the ability of the mechanic except for you to ask the builder of the organ, or your experience with him indicates that you can depend upon what he says.

Q. Will you inform R. L. J. who made inquiry as to how he might electrify an old organ, that he can secure a very detailed set of instructions in one of the 1940 issues of Electronics magazine? I expect his library will still have this—G. F.

A. We are indicating the contents of your letter implying that the inquirer may see it.

Q. In an issue of The Erns there appears an article on organ stops. We could give results from small organs; and the writer has some remarks on the subject of tuning, suggesting that the organ be tuned in a practical way. We have a two-manual organ, which was tuned only about once a quarter, but I used to go inside and touch it up myself, when it got a bit sour in the internal. At present I have a fine three-manual instrument, about fifteen years old, which is tuned every month. It might be possible sometimes by casual chance, but this could not be counted on. My latest experience has been that once a month is as little as some reeds can take. I wish you could take up this matter, for I do not know on the evidence of experience.

A. The times per year an organ is tuned and so forth depend upon the number of reed stops included in the instrument, the stability of the pipes, and, unfortunately, the financial condition of the church. The church was fortunate in being able to obtain good reeds by the tuning in the interval between the tuning visits, which is not always possible. As you probably know some small organs are built without stops that require much attention.

Q. Will you give me information on how to put an electric blower on a player-piano? I have been told that this is possible. I would like to secure a foot pump, reed organ and have an electric blower installed in it. Can you furnish material on these subjects?

A. We feel both your propositions are feasible, and suggest that the motor for the player-piano be about 1/20 Horse Power—suction type blower—but would suggest that you communicate with the builders of the player-piano and secure their approval, with any suggestions for installation. We are sending you by mail information about reed organ blowers, and you can address the same firms also in reference to blower for player-piano.

Q. Will you please send any information available concerning two-manual and pedal reed organs. I would also like to know the approximate price for this type organ.—B.C.

A. We are sending you by mail information about two-manual reed organs. Prices will depend on size, age and so forth of the instrument, and we suggest that you request price in addressing the parties whose names we are sending you. You might also notify various firms of your needs, as they may have taken the type instrument you wish, in trade.

Q. Please give some information on the Baroque Organ in the Germanic Museum of Harvard University. I should also like to know the location of the largest church organ in the United States. Is Dr. Charles Courboin in the United States at this time, and if so, where?

A. The Baroque Organ at Harvard University was installed in the Germanic Museum in April 1937 by The Aeolian Skinner Company, with design by G. Donald Harrison. The pipes are voiced on light wood. The instrument is one of two manuals, with many swell boxes and with the following specifications:

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<thead>
<tr>
<th>Hauptwerk</th>
<th>Quintoil</th>
<th>16 ft. 61 Pipes</th>
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<td>Principal</td>
<td>8 ft. 61 Pipes</td>
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<td>Spitzflote</td>
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<td>Principal</td>
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<td>Bourdon</td>
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<td>Super Octave</td>
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<td></td>
<td>Fourniture</td>
<td>4 ranks 1-3/4 ft. 244 Pipes</td>
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<th>Positiv</th>
<th>Koppel Flöte</th>
<th>8 ft. 61 Pipes</th>
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<td>Nachthorn</td>
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<td>Nasat</td>
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<td>Blockflöte</td>
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<td>Terz</td>
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<td>Silföte</td>
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<td></td>
<td>Cymbel, 3 ranks</td>
<td>1-3/4 ft. 183 Pipes</td>
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<td>Krumhorn</td>
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<th>Bourdon</th>
<th>16 ft. 32 Pipes</th>
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<td>Gedek Pummer</td>
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<td>Principal</td>
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<td>Nachthorn</td>
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<td>Blockflöte</td>
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<td>Fourniture, 3 ranks</td>
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<td>Posatune</td>
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<td>Trempele</td>
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<td>Krumhorn(Positive)</td>
<td>4 ft.</td>
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Four couples. The German names of stops are included in the copying of the organ in Furst's time. A more extended description of the organ may be found in The Diapason of May, 1937. Among the large church organs of the United States we mention the following:

West Point Chapel, West Point, New York; Lutheran Church, Hanover, Pennsylvania; First Presbyterian Church, Germantown, Philadelphia; Tabernacle, Salt Lake City, Utah; Chapel of Girard College, Philadelphia; Chapel of University, Princeton, New Jersey; Crescent Avenu Presbyterian Church, Plainfield, New Jersey; Church of the Blessed Sacrament, New York City; Cathedral of St. John the Divine, New York City; Third Baptist Church, St. Louis, Missouri.

We suggest that you address Dr. Charles M. Courboin, at the address appearing in the A. G. O. Directory, 481 Fort Washington Avenue, New York City.

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The Violinist's Forum

(Continued from Page 201)

give you no idea of your violinistic possibilities without knowing a great deal more about your musical talent and your playing ability than you tell me in your letter. Your teacher and the Director of your School are in a much better position to advise you than I am. But I do wish you the best of luck, for it is obvious that you are both earnest and ambitious.

A Question on Bowing

Will you please tell me at what part of the bow the first theme of the Scherzo from Mendelssohn's String Quartet should be played? Should it be spiccato or staccato as it is repeated throughout the movement? Also, the same question for the Finale—Miss N. G., Illinois.

This passage is best taken in or near the middle of the bow, which should leave the string after every note that carries a staccato dot. The bowing I have given in the example is, I have found, the one most likely to give clear articulation to the figure, for the light staccato notes are accentuated on the up bow and the legato notes more securely played on the down bow. On the one or two occasions when the passage is marked for spiccato, I would play somewhere near the frog. The same remarks apply to the opening of the Finale, although its rather more marcato character may require it to be played a little more near the frog. This is for the beginning of the Scherzo. This is a subtle point that can be determined only by the bowing technique of each player. In both movements you will find it helpful to have your bow a little tighter than usual.

I think you will find your other inquiries answered in the Questions column of this issue; if not, look for them next month.

Prescription for a Music Supervisor

(Continued from Page 184)

a little less—in taking courses that prepare him for teaching.

The work in music that is taken in such a school will include "applied music"—the study of piano, singing, and drama; the study of harmony, counterpoint, form, sight-reading, and so forth; and "music history and appreciation." There will be many chances to hear fine music, and in the course of four years the student who is well prepared in music before he comes to college becomes so well versed in the structure and texture of music and so well acquainted with the master-works of the great composers that when he graduates he may actually be referred to as "a musician." To me this is the most important thing in the preparation of the school music teacher or supervisor.

The preparation for teaching will include at least a year of psychology, a year of "general methods," a year or more of "music teaching methods," and

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"FORWARD MARCH WITH MUSIC"

THE ETUDE

of Wisconsin, Madison, Wis. This advice access to a piano. But if this is out of the way to give up the idea entirely for the sake of making your thinking. The first thought that I have on music history and music appreciation you search out and listen to some recordings of fine music, especially symphonies and string quartets.
VIOLIN QUESTIONS
Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

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

Correct String Length
Miss N. G., Illinois—The correct string length on a violin, measuring from bridge to saddle, is 13 inches. It should not be less than 12 and 1/2 to 1 inch, or more than 13 and 1/2. It is not absolutely necessary that the length of the body of the instrument—a violin that is shorter than average will, or should have a longer neck than a violin which measures 14 inches or over. Without knowing how long your violin is, I cannot say what length the neck should be.

Perhaps a Bergonzi
J. D. M., New York—If your violin is genuine, you have a valuable instrument. Carlo Bergonzi (1806-1877) was the finest pupil of Stradivarius and his violins are highly prized. And, naturally, they have been extensively imitated. As it is impossible to determine anything about a violin from a written description, I suggest that you send for an appraisal to The Rudolph Wurlitzer Co., 130 West 42nd Street, New York City, or to Shapire & Frey, 119 West 27th Street, New York City.

An Adult Beginner
M. M. H., New York—There is no reason at all why a man of your age should not begin to study the violin. If you are seriously interested, I can, of course, provide you with the necessary advice. In the meantime, you might try to get in touch with a teacher. The greater the amount of time you can give yourself, the faster you will learn. You are not too old to learn.

Stradivarius Labels
D. J. A., Ontario, Canada—I have not been able to find any mention in the reference books of a maker by the name of Simon Lenz or, if there is such a maker, I cannot find any information about him. Perhaps some of these columnists are acquainted with him and his work.

(b) The genuine labels of Stradivarius were printed from wood blocks, and the rounded "N" that looks like a "U" is not at all uncommon.

Bazzini's Ronde des Lutins
M. H. R., Washington—Antonio Bazzini—born in Brescia in 1818, and died in Milan in 1897—was an eminent violinist and composer. He is best remembered nowadays for his famous solo Ronde des Lutins, but he composed in many other forms—string quartets, sacred cantatas, symphonic overtures, and operas. His "Military Concerto" is still used as a teaching piece for advanced students. The Ronde des Lutins is perhaps no more than the "Devil's Trill" sonata of Tartini, in that it requires an intimate acquaintance with the higher positions, but there are many violinists who can give a satisfactory performance of it more easily than they can of the Tartini—the reason being that the latter calls for considerably more musicianship.

Also Concerning Glass
Mrs. J. A. B., Kentucky—Frederick August Glass worked in Klingenthal, Germany, between 1833 and 1868. His violins are not highly considered; he used very inferior varnish, and consequently they have a hard, brittle tone. They are worth from about fifty dollars to one hundred and fifty dollars, at most.

Violin Appraisal
Miss A. H. F., Indiana—There is little I can tell you about your violin. You are the last part of the surname looks like "Hart." There was a large family of makers in Germany named Hopf, and many others whose names end with that syllable. The only way you can find out about your violin is to send it to a reputable firm of dealers for appraisal. Even the most experienced expert needs to examine a violin personally before he can give any more than a very general opinion.

A Violoncello with a "Wolf" Note
A. R., Ontario—Without seeing your cello, I cannot tell you what should be done to it. You ought to take it to a good repairer, get his opinion, and follow his advice. Most cellos have a "wolf" note, and very careful adjustment is needed to modify or eliminate it.

A Paris Factory
F. Q., E., Washington—Couesnon et Cie. is the name of a firm which has a factory for making jazz instruments at Chateau-Thierry, and one at Mirecourt which produces violins of the ordinary commercial type. The latter are worth between $25.00 and $100.00. As the headquarters of the firm are in Paris, their violins are labeled "Paris." Country and State.

Practical Questions
Miss M. C., B., Mississippi—Your difficulty with the grace note in the Cadenza of Monti comes from a lack of strength and independence in your third finger. You should practice plenty of trill exercises. But not in the way a violin trill is performed. That is holding the lower finger down. Practice the trill—lifting each finger as the following note is stopped. This is the quickest way of obtaining strength and rapidity in trills. But you must be careful to see that you lift each finger with a map and that it falls with equal ease. After a week or two of this, you will improve. I think you have no more trouble with the grace note.

2—"Rester" written over a passage means that there should be no change of position for the fingers until the finger indicates a shift. 2—How you should practice Measures 5, 6, and 7 of Kreisler's "Schon Rosmarin" depends upon what bowing you intend to use. Some of these measures are written for the pizzicato, while others use the spiccato. If you expect to use the former, take a separate study from Kneisel, Kreutzer, or Pirro, and practice it in the middle third of the bow. Use very little bow pressure, so that the bow slips along the string rather than bites into it. There must, of course, be a certain amount of "bite" in order to give clear articulation to each note.

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ADULT STUDENTS—BOY BEGINNERS

GROWN-UP BEGINNERS

Tots and Strings

(Continued from Page 198)

or nearly so, throughout the class period. These older children play better together, and they like to be kept actively participating in the class period. The older children will play together with a better tone, much sooner than the third graders. For one thing, in general, their violins are larger in size and their fingers are stronger, two factors which make for a clearer, more tangible individual tone. The older child thus hears his own instrument much better in relation to the group. He is not so blotted out!

Although the older child will generally learn to read more quickly, the period of playing by rote and by ear until correct notes are played is definitely not to be done away with when students are of this older age group.

Your third grader will love to perform for his room at school. Your older child gets much motivation from the prospect of playing in orchestra than does the younger child. Most of the children will look forward to giving a little program for the school assembly. The whole violin class will play some little tune together, and the individual members of the class will have their “spots” on the program too. A very simple type is one where the teacher shows the assembly audience just what the class has learned so far. For example, “Mary, will you play a nice long bow on your open G string so the audience can hear the first note we learned to play in class?” Then the D string. Then someone demonstrates how the fingering goes on one string. Next the whole song is put together. Finally, one or two of the children play little tunes as solos. This way every member of the class can be given a spot on the program.

In dealing with the older children, it is much better to substitute simile in your language for the personification used with the younger tots.

Lastly, in dealing with children of any age, when the going gets tough, and the child cannot play what he is attempting, it is well to break up the passage intelligently into its component parts—bowing the patterns, the open strings until the bow works, fingering the combinations of notes that are throwing the child’s forward progress out of gear, fingering those notes while playing long bow on each note, gradually letting the tempo increase as it gets easy for him. An intelligent breaking down of the problem by the teacher will enable him to get some idea as to how to practice and makes his music lesson more interesting to him as well as more challenging. He can actually see his own progress as he conquers each little section of the problem, and finally masters the whole.

The teaching of strings is not something for the elite few. It is not difficult if the teacher understands that he must set up the string goals and the string norms of accomplishment. The strings are a definite entity and a definite field of endeavor which should not be confused with some other instrument or with the nature of their tone. They can be a fascinating experience in themselves. The teaching of strings can be a challenging experience for the instructor as well as for the students. And when the teacher honestly realizes that the greatest music to date must have strings for its performance if the world is to hear the music as the composer intended it to sound—if the composer’s great genius is to be given its due—then the teacher of strings takes pride in the contribution he is making toward keeping alive much of the greatest art produced in this old world of ours.

Independence at the Keyboard

(Continued from Page 204)

styles and “schooils” of music. Each style has its own distinguishing characteristics, of course, and only a wide general study can bring them to light. But as a firm foundation for all styles, there must be a good understanding of the classic school, chiefly of Bach. I firmly believe that a thorough grounding in Bach will provide a secure approach to all problems of playing. Bach gives the feeling of polyphonic structure; the sense of rhythmic patterns; the complete independence of the two hands in playing; the facility for the most intricate technical passages. It is a regrettable fact that many young students dislike Bach. The desire he is boring in the mathematical precision of his contrapuntal designs, and that he lacks feeling. Actually, nothing could be further from the truth, and only the young detractors of Bach get to know enough of him, they find their mistake! Certainly Bach is a most human, mathematical wizard—but he is a great deal more in addition. And as for feeling! The emotion he expresses is of a sublime and lofty character; but he speaks passionately, too. For example, the second movement of the Italian Contadino is a wonderful prelude from the “Well-Tempered Clavier,” and the great choral works contain very human, worldly tenderness. These are by no means all of his works that do, but I cite them accordingly. Bach, then, is the very cornerstone of the pianistic independence that every young pianist wants to acquire.

Rhythm, Music, and the Theater

(Continued from Page 187)

established classics in Hollywood. In ‘City Streets’ I succeeded in using the Overture to ‘Die Meistersinger’ and in ‘Dr. Jekyll and Mr. Hyde’ I used a Bach Chorale, both to good effect. But in order to capture the exact mood of each moment, it was necessary to take out ‘bits’ from various masterworks; and subtle, continuous conglomeration is impractical in securing nature so abstract an expression, that no two people react alike to the great works and for which they have emotionally perceptive associations. Thus, the most practical is to depend on music that is written for the production. In this way, the young composer becomes theater of the future.

A Special Kind of Music

“Now, the first thing for this young composer to keep in mind is that we cannot take pure music into the theater! In the concert hall, music serves
IlLlUIS Ed.

"FORWARD
them that niies!
investigate the music it the and
108 Fortunately, our own dance show
composers in a dramatic purpose.
It suggests the scoring, the
immediately, Will
the theater, and
added
the ef-
15-18, the melody is found in
lower notes of each appoggiatura.
This, indeed, is a most unusual place
for a musician.

An artist uses heavier or more distinct outlines for the principal subject than he does for the background or for secondary objects. In The Last Supper, Christ is seated between the other twelve men, and the outlines of His figure stand out clearly. But the disciples are grouped together. This closeness of the secondary characters conceals many of the outlines of their figures.

So too, in music, the outlines of principal themes should be more pronounced than those of secondary melodies and accompaniments. One of the chief ways of doing this is to make the phrasing of the most important melodies more marked. In announcing the first theme of a sonata, for example, the player will take care that the initial attack and the phrasing in the course of the theme are clear cut. But in the development section, the motives often weave in and out until it is difficult to tell where one ends and another begins.

The embellishing passages in small notes in the piano solo Londonderry Air, arranged for the left hand by William H. Thompson (Published in The Times, January 1944) might be compared to small background objects with lighter outlines than the main subject. Each of these figures is a distinct entity, and yet, being only an adornment, it should not begin and end as decisively as a phrase of the melody.

Sometimes an artist masses and shades secondary figures. In The Last Supper we catch a glimpse of a beautiful landscape through the open windows. But we cannot outline every rock or plant. We see only the faint contours of the scene. A musician also frequently veils the background notes. In other words, the individual tones must not poke out. They should melt together like the leaves, branches, and fauna of a far away tree, until the listener hears only the soft outline of the whole. But even though an interpreter may blanket some of his notes with too much mist, he must still play them clearly and correctly.

An artist makes the lines of a painting lead to the most important figure. In Leonardo da Vinci's The Last Supper, the bodies and faces of the disciples are toward Christ. Lines of clothing and lines of positions direct the attention toward Jesus. Matthew is looking in the

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Applying Principles of Painting to Music

(Continued from Page 203)

and is carried sometimes by the left hand and sometimes by the right. Unless the melody is made considerably richer than the accompaniment in this section of the piece it cannot be followed. But when, in the last part of the composition, the melody is written in octaves in the upper register of the keyboard, it will be easily heard, even played with no more volume than the accompaniment.

An artist may not only place his subject on the side or in the background of the canvas, but he may also disguise it, or present it so subtly that an understanding of symbolism will be required to fathom the meaning of the picture. A composer may also conceal and disguise thematic material until careful analysis and technical skill will be required to make the musical message clear to the listeners. In the Berceuse by Chopin, Measures 13-18, the melody is found in

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“Music News from Everywhere”

WILLIAM CHURCHILL HAMMOND, prominent organist and composer, celebrated on February 4 the sixtieth anniversary of his ministry as organist and choir director of the Second Congregational Church, Holyoke, Massachusetts. The occasion was marked by the establishment of the William Churchill Hammond Organ Maintenance Fund. More than $6,000 has been subscribed to the Fund, which it is hoped will grow to $10,000 and which will be used for the care of the large Skinner organ presided over by Mr. Hammond.

FREDERICK C. SCHREIBER is the winner of the H. W. Gray Company in the recent anthem composition contest. His anthem, Praise the Lord, O My Soul, was selected from among a total of one hundred and seven manuscripts submitted.

LEOPOLD STOKOWSKI has been given a three-year contract as musical director of the Hollywood Bowl Summer Concert series. With an orchestra consisting mainly of players from the Los Angeles Philharmonic Orchestra, the Symphonies Under the Stars promises to be one of the most important summer music festivals in the world.

LAZAR S. SAMOLOFF, widely known voice teacher and music critic of Los Angeles, died in that city on February 18. He had formerly sung in opera in Moscow and Odessa, Russia. For many years he had been active as a teacher of singing on the West Coast and his pupils included Nelson Eddy, Julia Claussen, Blanca Saroya, and Dimitri Ondorf.

JOSEPH H. ANLER, an Euterpe enthusiast for over fifty years, celebrated in January, his fiftieth anniversary as organist at St. Loberius' Church, St. Louis. A Pontifical High Mass was celebrated by His Excellency, the Most Rev. George Donnelly, and a letter from the Apostolic Delegate conveyed the blessing of his Holiness, Pope Pius XII. Other distinguished felicitations were received.

THE JOHN B. STETSON UNIVERSITY at DeLand, Florida, is the recipient of the entire contents of John Philip Sousa's original library of band and orchestra music. The material in this collection, which is not to be confused with the second library of Mr. Sousa's, which is owned by the University of Illinois, was accumulated by the famous band leader during the early years of his career, and was given to Victor Grabel, noted band director of Chicago, who in turn gave it to Stetson University. Mr. Grabel, long identified as a leading figure in the band world and for many years head of the Band and Orchestra Department of The Ernie, is now band director at Stetson University.

THE MICHIGAN GRAND OPERA SOCIETY, a new organization in Detroit's musical life, has given the first two performances of a rather ambitious program, “La Traviata” and “II Trovatore” were the introductory works, and according to reports, they set a high standard of artistic attainment. Dr. Francis L. York of the faculty of the Detroit Conservatory, is president of the Society.

THE TENTH ANNUAL BACH FESTIVAL of Winter Park, Florida, was held on March 1 and 2. The programs of the two days included a number of the shorter cantatas of Bach, with the “B Minor Mass” the feature of the festival. The chorus is directed by Dr. Christopher O. Onassis, of Rollins College.

AARON COPLAND's Outdoor Overture was played by the Portuguese Symphony on January 12, according to an announcement from the Office of War Information. The score was sent to Portugal on microfilm.

THE ROYAL AIR FORCE BAND and Symphony Orchestra, which has been on a good will tour in this country, concluded its appearances with a concert in New York City in February.

CARL HEIN, director of the New York College of Music and for many years conductor of German singing societies, died February 27 in New York. He was eighty-one years old. Born in Rendsburg, Germany, he studied at the Hamburg Conservatory and for several years he played violoncello in the Hamburg Philharmonic Orchestra. In 1889 he came to New York and began a long career as director of various German choral groups. In this work he won Præmke as co-director, he assumed charge in 1906 of the New York College of Music, succeeding the late Alexander Lambert.

THE KATHERINE RUTH HEYMAN MEMORIAL, which is to establish a Library of the works of Alexander Scriabin 50th Street, is receiving notable approval and support from the friends and
Competition

The Edgar M. Leventritt Foundation, Inc., has announced the third annual competition for young musicians. This year's competition 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 30 Broad Street, New York City.

The Third Annual Young Composers Contest of the National Federation of Music Clubs has been announced. Open to all in the age group of sixteen to twenty-five, the classifications and prizes are the same as in previous years. The closing date for the submission of manuscripts is April 1; and full information may be obtained from Miss Marion Bauer, 115 W. 73rd Street, New York, 23, N. Y.

A First Prize of $50,000 is the award in a composition contest sponsored by Henry H. Reichhold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan-American republics are invited to submit manuscripts. A second and third prize of $2,500, and $2,000, respectively, are included in the awards. The winning compositions will be played by the Detroit Symphony in the Pan-American Arts Building in Washington.

The Sixteenth Biennial Young Artists Audition of the National Federation of Music Clubs, which carry awards of $1000 each in piano, violin, and voice classifications, will be held in New York City in the spring of 1945. District auditions will begin around March 1, 1945, with district auditions, for which the state winners are eligible, following. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Elizabeth Ferry, 24 Edgewood Avenue, New Haven 11, Conn.

An Award of $1,000 is to be given to "the writing of American operas in general, and of opera in particular," is announced by the Alice M. Ditson Fund of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Dr. Sydney R. S. Clarke, Metropolitan Opera Association, Inc., New York 17, New York.
Music of the Heart
by Martha M. Stewart

David sat with an awed and dreamy expression on his face as the last notes of the concert echoed in his ears. From his place far back in the auditorium he saw the great violinist lower his bow and tuck his violin under his arm as he bowed to the clapping audience. David did not seem to notice the applause, for he still heard those last few notes ringing in his ears with such sweetness and warmth. He was literally throbbing as though he were still hearing the actual tones. He did not applaud with his hands, he left that for the others, but his applause was in his heart. The people were beginning to leave their seats now, but David made no move to go with them. Instead, almost unconsciously, he struggled among them as he walked in the opposite direction toward the stage, intending to go back of the great platform and see the violinist. He had never been back there before, did not even know how to get there, but he thought if only he could see the great master perhaps he could learn how to get such sweetness and warmth from his own violin. For David played the violin.

He knew, that with much hard practice he could and would acquire a good technic, and until now he thought a good technic was all one needed to be a great violinist. Now he knew better. He knew that was only part of it. He wanted to find out what was that made the playing of this master so warm that it reached the hearts of the people the way it did. Suddenly he heard the master's voice speaking to a young man ahead of him. "Yes, my friend, one does not play with only the hands, but with the head and the heart. With the heart, yes, that's the important thing."

"But how does one play with the heart?" David heard the man ask.

"It comes," the master said, "through a search for the beautiful in our world and a desire to put this beauty into our music for the benefit of others. Wonderful sights may be all around us, yet we have to seek them out. The great composers saw and felt the beauty around them and wrote it into their music, but we must see and feel this beauty too, so we may play their compositions as they would wish to have them played. That is the only way for us to be fair to the composers."

The great violinist then looked toward David, standing near, and with a smile he walked toward the boy and before David realized it, his hand was in the master's fingers. "And you too want to find the beauties of music, my boy?" the master asked.

"Oh, yes, sir, I do. I want to be a great violinist, too," David replied. "If I put the beauty and happiness I find in the world into my music, might it be a little bit like yours?"

With a nod the master said, "Yes, it will be music of the heart. And I will come from your heart and enter into the hearts of your listeners. Search for the hidden beauty in the world. Sometimes it is hard to find, but you will find it."

As David walked out into the moonlight night he looked up and (Continued on next page)

A Music Puzzle Story Hour
by Gladys M. Stein

Prepare by collecting large pictures of the famous composers, and cut them into jigsaw puzzle pieces.

Each player is given one composer, and tries to see who can put his pieces together first. As soon as a picture is finished, work on the other puzzles stops, and players relax while the player who has finished reads a short story about the composer whose picture was the first one pieced together. As each succeeding puzzle is completed, the story of that composer is read. The stories may be very short items, taken from your History of Music, or some other source.

Junior Club Outline, No. 39
Tchaikovsky

a. Peter Ilyitch Tchaikovsky was born in Russia in 1840. When did he die?

b. He studied at the Petrograd Conservatory and later taught at the Moscow Conservatory. Who founded the Petrograd Conservatory?

c. Did he ever visit the United States?

d. He wrote six symphonies, twelve operas and some suites. His most famous compositions are the Fifth and Sixth Symphonies, the Overture 1812 and the "Nut Cracker Suite." How many of these have you heard in concert, on recordings, or on the radio?

e. What is a ballet? (pronounce bal-lay).

f. What is modulation?

Keyboard Harmony

g. Through means of sharps, flats of naturals which do not belong to the signature, the harmony of a passage may be "steered" or led from its own key, or home, to a neighboring or related key, or home. In the example herewith, the C-sharp does not belong to the key of G, and it leads the passage into the key of D.

Easter

Easter in the sunrise,
Easter in the air;
Easter in the music,
Easter everywhere.

Easter in the heavens,
Easter in a prayer;
Easter in the churches,
Easter everywhere.

Poetry Contest

This month there is no essay contest and no puzzle contest, but instead, there is a POETRY contest. Get out your pencils and papers and think up some rhymes. The poems can be as short or as long as you wish, but of course they must relate in some way to music—music study, instruments, composers, concerts, practicing or anything you like.

The usual rules and age limits will be followed, so read over the contest rules on next page, in case you forget them, or in case you have never entered a contest before.

Remember one thing—anybody can enter, whether a club member or not, whether a subscriber or not. And you do not have to be a poet to enter either!
Junior Etude Contest

The Junior Etude will award three attractive prizes each month for the nearest and best stories or essays 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 in this issue of The Etude. The thirty next best contributors will receive honorable mention.

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

Write on one side of paper only. Do not use typewriters or do not have anyone copy your work. Your paper 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 April. Results of contest will appear in July. See previous page for special poetry contest announcement.

Prize Winners in Original Composition

The following are the opening measures of the prize winning compositions. The compositions were selected on the basis of melodic content, development of form, and choice of harmonic progressions. It is not possible to judge the merits of the compositions from seeing merely a few measures, but this is all we have space to print.

Class A. Jasper W. Patton, Jr. (Age 16), Tennessee.

Prelude

Class B. Donald Ian Payne (Age 13), New York.

Choral

Class C. Patricia McFete (Age 9), Texas.

Princess Pat (two pianos)

Junior Etude Red Cross Afghans

Red Cross Afghan squares have been received from: Geraldine Galipeau; Jean Betcht; Marjorie Breitel; Barbara Goud; Mrs. Elmer Nelson Cotelli; Aurelia Brown; June Dickson; Juliette Manning; Ethel Friesen; May Wedemant; Aletha Bonheimer.

Many thanks, everybody. When making your squares, please remember that they must be of exactly the same size as those you can make them. If you send us any of these blocks, we will not be able to use them unless they are the same size as those you have received from others. And remember, no white, no blue, no plain piece.
THE COVER FOR THIS MONTH—In the course of a year there are sent in to The Ervus many, many pictures of babies and children posed before a piano or with some other musical instrument. Obviously it would be impossible to use all of these pictures, which in general are simply very good portraits, but in rare instances there are posed along a piano, in which there is that indefinable something that makes the picture one in which the musical interest factor is predominant.

The delightful picture on the cover of this issue of The Ervus is such a one. This little lady is the daughter of Mr. and Mrs. C. H. Newman of Nashville, Tenn., and her name is Linda Lee. She was six years and one-half months of age when this picture was taken, and from the time she was four-and-one-half months of age she has enjoyed getting at the piano keyboard. How thoroughly she enjoys playing and singing is evident in this picture.

This pleasure in music shown by little Linda Lee is very gratifying to her parents, and her interest in music is reflected in her to her mother, whose maiden name was Willa Mae Waid. Mrs. Newman is an accomplished musician, and in her student days studied orgel at the Ward-Belmont School (Nashville), The Nashville Conservatory of Music, Peabody Institute (Baltimore, Md.), and with the noted pianist and teacher, Ernest Hutcheson. The Newmans have been living in Nashville for some time, and Linda Lee's college education, for which some War Bonds are being laid away. For the purpose she is providing their interest in this picture, which they have generously permitted the title of "Glamour at the Piano."

CLASSIC AND FOLK MELODIES in the Pie—Full Length for Cello and Piano—Selected, Arranged, and Edited by Charles Kane—For students of the cello in their first year of study, nothing is more helpful than easy-to-play arrangements of such good melodious music as has been selected and arranged for this collection from some of the classic composers and from folk tunes of various nationalities.

This may not provide first-class material for professional players, but there is also in them much material for developing the fingering and bowing technique and proficiency in other details.

While this book is in preparation a single copy may be ordered by anyone at the low Advance of Publication cash price of 60 cents, postpaid.

SINGING CHILDREN OF THE CHURCH, Sacred Choruses for Union and Two-Part Junior Choirs, compiled and arranged by Elsa F. Guggenheimer. A portion of this book will comprise some twenty numbers. Original compositions include an anthem, and an opening seven for the service, Father, Through We Bow; and four general anthems: Saviour, Teach Me; All Things Beautiful and Fair; Jesus Lives Me; and Come, Ye Children, Sweetly Sing. To meet seasonal requirements the book has been written an anthem, Jesus, Tender Saviour; Hosanna! Raise the Joyful Hymn for Palm Sunday; The World itself Keeps Easter Day; and Christmas is Come! There is also an original response for service, God, So Loved the World and Day by Day, Dear Lord. Others will be newly harmonized settings of For You I am Praying; My Jesus, I Love Thee; Sweet Hour of Prayer; Softly and Tenderly; We're Marching to Zion; and The Twelfth Century hymn, Beautiful Saviour, based on the fine original harmonization by F. Maisel Christiansen.

While SINGING CHILDREN OF THE CHURCH is being made ready, orders for single introductory copies may be placed now at the special Advance of Publication cash price of 40 cents each, postpaid. 'Tis the WORLD'S GREAT WALTZES, Arranged for piano by Stanford King—In arranging this set of plates for study, Stanford King has chosen outstanding favorites for this new volume. These have been edited for the pianist of average ability, and the full flavor of these popular melodies has been retained in making the arrangements of about grade three difficulty.

Among the fifteen waltzes included are: The Beautiful Blue Danube; Tales From the Vienna Woods; and The Emperor by Johann Strauss; The Kiss by Arditi; Over the Waves by Rosace; Danube Waves by Ivanovici; Gold and Silver by Lehr; Estudiantina and The Skaters by Emil Waldteufel.

While this volume is in preparation, a single copy may be ordered now at the special Advance of Publication cash price of 40 cents, postpaid. The sale is limited to the United States and its possessions.

MOTHER NATURE WINS, An Operetta in Two Acts for Children, Libretto by Mae Gleaton Shokunbi, Music by Anabelle S. Watkins—This operetta is for unison and two-part voices, with its novel story and unique stage arrangement, will prove especially useful where juvenile performers from five to thirteen years of age are available. Five solo voices are required for the six leading parts, and twelve boys and girls are needed for the chorus of trees. A dancing group of any number can also be used for the special numbers.

The story concerns King Winter's ambitions to rule the earth and his unsuccessful duel with Mother Nature when she informs him that his regime will end with the arrival of the Composition of Spring. He not only is defeated, but also is made to become the Prince of Spring, dazed and unhappy. With the coming of Love, he grows with happiness and bountifully with a radiant spring. Prior to publication, a single copy of this operetta may be reserved at the special Advance of Publication cash price of 30 cents, postpaid.

MY PIANO BOOK, Part Three—A Method by Ada Richter for Class or Individual Instruction—The demand for a follow-up book for Mrs. Richter's successful method, MY PIANO BOOK, Parts One and Two, will soon be satisfied with the publication of Part Three of the course. As piano teachers who have used this method are aware, Parts One and Two are written to cover the first full year of study. Part Three, therefore, is intended for the second full year, and continues the course of the earlier books. Much of the material is original, but there are arrangements also of melodies popular with young people and adaptations of standard studies from classic sources. The book will be attractively illustrated. A single copy of MY PIANO BOOK, Part Three, may be ordered now at the special Advance of Commission cash price of 35 cents, postpaid.

LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK—This book is compiled and arranged in the same authoritative manner which brought instant success and demand for Mr. Keating's Junior Choir Book. It follows the same design of his predecessor and contains arrangements of familiar melodies by Bach, Beethoven, Brahms, Franck, Gounod, Grieg, Haydn, Mendelssohn, Mozart, and Schubert. The devotional texts are carefully adapted to the beautiful melodies of these beloved composers.

Even though the book was originally intended for junior choirs, it can be used for choirs of treble voices and volunteer organizations deprived of tenor and bass voices due to present day conditions.

The Advance of Publication cash price for a single copy of this book is 25 cents, postpaid.

TWINTE FAMOUS SONGS ARRANGED FOR PIANO—This collection will be made up of standard vocal favorites in third and fourth grade composition. As a complete unit, it will enjoy popularity for the simple reason that each number between its covers is a concert and studio favorite, and everywhere is known for its melodious appeal. A good part of the arrangements are by the composers themselves, while others in them represent the work of such musicians as E. W. Carlson, William F. Fallon, and Henry Levine. Among the well-known hits will be: Mighty Lak' a Rose by Nevin; The Green Cathedral by Hahn; MacFadden's Cradle Song; Recessional by De Koven; Cesar Franck's Symphony in C; and Angelica by Mana-Zucca; Steinert's My Heart's in the Wild—He Wispy'd by Spross; and Oly Speaks' In Maytime.

Orders for single copies of TWELVE FAVORITE SONGS ARRANGED FOR PIANO may be placed now at the special Advance of Publication cash price of 60 cents, postpaid.

CHORAL PRELUDES FOR THE ORGAN by Johann Sebastian Bach, Compiled, Revised, and Edited by Edwin Arthur Kraft—This forthcoming addition to the famous Organ Series of Editions and will mark the appearance of a great work for the organ. Mr. Kraft's fine adaptations of them to modern instruments, with fingering, pedalling, and registrations, are acclaimed by church musicians and all devotees of the Master. The eighteen Chorale Preludes will include: Lieber Jesu, wir sind hier; Alle Menschen masser serben; Ich ruf' zu dir, Herr Jesu Christ; In dulci jubilo; In dir ist Freude; and Herzlich tut mich verlangen.

While this collection is being prepared, orders for single copies, the only one received at the special Advance of Publication cash price of 50 cents, postpaid.

PEER GYNT, by Edvard Grieg, A Story with Music for Piano, Arranged and Edited by Charles Kane. The newest addition to the Storrs With Music Series by Mrs. Richter is based on the well-known play of Edvard Grieg. This delightful work is familiar to everyone, and Mrs. Richter's adaptation of it is ideal for young third grade pianists.

This arrangement includes all the original Peer Gynt melodies: Morning Mood; Ingrid's Plaint; In the Hall of the Mountain King; Solveig's Song; Asa's Death; Arabian Dance; and Peer Gynt's Return Home. The play is presented in an attractive manner, and will be an inspiration to both students and teachers. Like the former Storrs With Music, this book will be a valuable addition to the field of interesting recital material.

A single copy of Peer Gynt may be ordered at the special Advance of Publication cash price of 30 cents, postpaid.

THE CHILD BEETHOVEN—Childhood Days of Famous Composers—by Lottie Ellsworth Coot and Ruth B. Bamton. For the announcement of this book, which is included in the series The Child Beethoven, the fifth book in the series of Childhood Days of Famous Composers, is in the process of publication it will come as no great surprise to those countless teach-
ers and pupils who have acclaimed The Child Mozart, The Child Bach, The Child Haydn, and already have ordered The Child Handel, which is about to appear on the market. The book is planned in the same manner as its companion volumes. There is a delightfully told story of Beethoven's boyhood, attractive pictures, a list of recordings of Beethoven's favorite works, and suggestions for the construction of a miniature stage.

The following numbers appear as easy piano solos: Minuet in G, A Country Dance, Theme from the Andante con Moto of the "Fifth Symphony," The Metronome Theme from the "Eighth Symphony," and a Chorale from the "Ninth Symphony," The Allegretto from the "Seven Overtures" has been ar-

This educational and inspirational book may be ordered now at the special Advance of Publication cash price of 20 cents, postpaid.

ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS by Clarence Kohlmann—Knowing that there are as ordinarily found in hymn books and gospel song collections provide the musical notation for four-part vocal rendition and that such notation often is awkward for keyboard rendition, Mr. Kohlmann decided to give pianists and organists the benefit of his arrangements. Already several albums of his piano transcriptions have received enthusiastic reception since their pub-

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APPLYING PRINCIPLES OF PAINTING TO MUSIC

(Continued from Page 233)

A painter tries to make the objects and colors used in the two halves of a picture form a pleasing balance. This balance may be done subtly, but nevertheless the painter plans that one side of his canvas will hold its own against the other side. In The Last Supper Leonardo Da Vinci has placed six disciples at one end of the table and six at the other. He has put the center of the room in the center of the canvas in such a way that the windows, the number of divisions in the architectural design of the ceiling, and the draperies are all modified in such a way that the two halves of the picture are equal.

A composer also writes lines leading to the principal theme. These lines are built into the harmonic structure by the composer, but the interpreter must learn to recognize them and bring them out, even subdue them as crescendo, diminuendo, accelerando or ritardando.

In the Adagio [Largo from the String Quartet in G Minor) by Joseph Haydn, we have examples of melodic lines that direct the attention of the hearer to the main theme. Measure 14 contains a run which ascends for almost two octaves until it becomes the modified restatement of the first phrase of the piece. This strong tonal line, increasing in volume as it proceeds, first to forte makes the entrance of the theme an octave higher and more dramatic. Measure 71 has a modified version of the same run. In both cases the composer introduced the run with a purpose. It should, therefore, be played with far more significance than a run which is merely an unessential bit of ornamentation. In Measures 35-37 Haydn builds both melodic and harmonic lines which lead to another statement of the first theme in Measure 38. When tonal lines such as these are well drawn, the main theme stands out more clearly and forcefully.

High lights help to bring out the subject. The eye always turns to the lightest spot on the picture. In The Last Supper, the large open window frames and highlights the head of Christ. Likewise, the climax of musical composition can be lightened by the use of accents, crescendo or brilliant touch.

Let us see how Rubinstein does it in the Adagio, as interpreted by Henry S. Sawyer. In Measures 23-29 we have a fine measure crescente, the interval of a second in the dominant seventh chord repeated for two measures in the upper register of the piano, an angular melodic line on the left hand. All these devices of the composer throw a bright light upon the return of the first theme which follows immediately.

An artist must be careful that his picture as a whole has variety in unity. Contrasts in coloring and in the type of objects included are necessary, and yet all must contribute to the portrayal of a single impression. In The Last Supper, Leonardo Da Vinci gains variety by the many different positions of the disciples. But the long line of the table binds them all together and gives unity of effect.

A composer also plans for variety in unity. He states the same theme in different voices, or with different accompaniment. The performer must also endeavor to gain interpretative variety in unity. He will play the same theme with different touch or tonal coloring. But always the unity of mood must be preserved. The player should ask himself questions like these: Am I painting any phrase too gaudily to harmonize with the others? Am I making any measures so subdued that they destroy the singleness of impression.

Great Conductors on the Airways

(Continued from Page 190)

American city of St. Louis; the program of April 12 to the Brazilian cities of Bia and San Paulo. We are told, however, that this has been a notable center of musical activity. The program of April 19 of the famous East Coast Pianists and of many great American Festivals in the limelight in March and of the program of April 26 turns toward to our own city of Rochester, home of the Music Department, and of many great American Festivals in the limelight on Philadelphia—The Modern Music Philadelphia brings us; it is one well worth hearing about.

It is of interest to know that the CES School of the Air marked its Fifteenth Anniversary in February. Today, it serves 177,000 classrooms, four-hundred Service Hospitals, countless G.I.'s. And, it is a world-wide audience which probably could not be reckoned by any of the most ambitious radio projects in the field of public service, and it has been widely praised by the leading educators of the world. We are fortunate in these three years to have these programs like this to advance the appreciation of youth to musical, scientific and other valued subjects. During April, which is the last month of these programs, there are five broadcasts...
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