3-1-1945

Volume 63, Number 03 (March 1945)

James Francis Cooke

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THE ETUDE
music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

EDITORIAL AND ADVISORY STAFF
DR. JAMES FRANCIS COOKE, Editor
Guy McCoy, Assistant Editor
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SACRED MUSIC

FOUNDED 1883 BY THEODORE PRESSER

Contents for March, 1945
VOLUME LXIII, No. 3 • PRICE 25 CENTS

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“I Want to Be the Leader of the Band”

THOUSANDS of men and women, if they set down their “true confessions,” would laughingly reveal that in their childhood days the ambition deep in their hearts was to be “the leader of the band.” Perhaps this is only a musical manifestation of the human instinct for leadership, or of the juvenile aspiration to become a policeman, a locomotive engineer, a magician, a fireman, or a kind of Superman. Few of us escape this primitive impulse toward exhibitionism, which even with the aborigines expresses itself in war paint.

Life goes on, and through the mystery of Destiny we all fall into our places, not always because of our just desserts, our talents, and our labors, or because of the lack of them. Eventually, somehow, we play our assigned roles in the great scheme of things. Musically speaking we may perhaps find ourselves sitting in the last chair in the violin section, working in vain to move up to the shadow of the conductor’s baton. Or we may, as did Eugene Ormandy in such a position in the orchestra of Broadway’s moving picture palace, “The Capitol,” attract the attention of such a conductor as Erno Rapee and find ourselves moved up almost overnight to the position of concert master and then assistant conductor, leading to the channels which, through years of hard work, have brought him to his present high position envied by most of the world’s conductors. All this means that if you have not already won your way to the podium, you at least know that if you have the gifts and are willing to work and to navigate the seas of Destiny intelligently, you may some day be “the leader of the band.”

It is, however, the “If” which makes the game interesting. A musical Kipling could write another “If,” appraising the obstacles in the way of the conductor. Here are some of the things you must expect to acquire:

1. A knowledge of the principles of culture, philosophy, world history, and the needs and desires of man.
2. An untiring physical constitution.
3. Masterly musicianship.
4. An efficient baton technic.
5. A familiarity with the scope of the instruments.
6. The political foresight of a Metternich, a Jefferson, a Churchill, and an Al Smith.
7. A sense of divining the public taste in finding out what it wants, as well as discerning what it should have in order to develop an intelligent, constructive interest in the progress of the art.
8. A gift for publicity, as flamboyant as Barnum, Goebbels, of them may be missing, and the conductors may still gain a reputation. In fact, one can conduct without knowing very much of music.

Some years ago we dined with Mr. S. L. Rothafel (Roxy) in his apartment atop the Roxy Theater in New York. Other guests were Amelia Galli-Curci, her Welsh-American husband and brilliant accompanist, Homer Samuels, and Estelle Liebling. Roxy announced that he was going to conduct the theater’s symphony orchestra in Grieg’s “Peer Gynt” suite. Through a secret aperture atop the moving picture cathedral we looked far down to the stage and saw this ex-Marine and cinema wizard wield the baton with the apparent musical grasp and authority of a veteran. The only discrepancy was that Roxy could not read a note. His entire musical knowledge came from what he had learned by ear and by observing conductors.

Another instance of an ambitious soul, with no notable musical qualifications, posing as a great conductor, was that of John S. Duss. With a large fortune derived from the fact that he was the last surviving leaf of a curious colony of celibates at Harmony (Old Economy), Pennsylvania he went to New-York, after some experience as a band conductor, leased the old Madison Square Garden, transformed it into a canvas and paint reproduction of Venice, with real canals, gondolas, and so forth, hired the Metropolitan Opera House Orchestra, Mme. Lillian Nordica and Edouard de Reszéki, and launched a series of summer concerts with himself as conductor. Even the New York critics praised some of his concerts, which programmed many of the greatest orchestral classics. How did he “get away with it?” Nahan Franko (uncle of Edwin Franko Goldman), able concertmaster of the Metropolitan Opera House Orchestra, told us that he instructed all of the players to pay attention only to his (Franko’s) violin bow.

(Continued on Page 129)
We ALL KNOW that a composition consists of a number of musical sentences called "phrases." Few realize, however, what a vast amount of human experience goes into the making of any single work.

When the original man, Pithecanthropus Erectus, (Yes, you are descended from one of these) first stood up, he had to keep his balance. It took time to learn to walk, which is to maintain balance while in motion. Every baby has to learn to do this, and we all remember the falls, cuts, bruises accompanying the process.

He then had to learn to walk, which is to maintain balance while in motion. Every baby has to learn to do this, and we all remember the falls, cuts, and bruises accompanying the process. The music is said to consist of melody, rhythm and harmony. Harmony, however, was a late-comer and peculiar to Europe, or nations of European origin.

Melody and rhythm are universal. They are inseparable from the rest of music; they are the only two entities that make up music. Curiously enough, people all over the world differ enormously in their ideas of melody, but the basic rhythms are common to us all. This is because the basic metrical rhythms are derived from physical acts common to all: marching, dancing, rowing a boat or rocking a cradle.

In music, we use the word "rhythm" quite loosely. It need not be metrical, or measured in "beats." The original Greek meaning of the word "rhythm" was flowing, and it applies to any motion that is gracefully performed, or to any sound that flows, whether it has beats or not. The slacking songs rhythmically, but his song has no "beats." It is "foot-music" not "foot-music," and its flowing quality is related to swoops and dives, not marching or dancing.

In bird or man, however, the first requirement of rhythm is poise, the act of maintaining balance. Few realize it, but in his ears two little organs like spirit-levels which help him to maintain his balance while standing or walking, or in performing any other act other than lying down. When these organs are disturbed or out of order, as in vertigo or seasickness, the power of balancing is lost or deranged, though not necessarily the feeling for rhythmic flow. According to Thayer, Beethoven could not keep in step in dancing. This may have been related to his deafness, for his music Beethoven's understanding of rhythm is remarkable.

Man is a two-footed animal. He has also, two arms, two eyes, two ears, and a heart that contracts and expands its volume. And so: a metrical rhythm of two beats governs his music.

Metrical Beats and Measures

The simplest metrical beat is the tom-tom beat: one-one-one. A man can to that, but it lacks accent. An alternate strong-weak, or weak-strong beat, ONE-two, ONE-two, TWO-ONE, TWO-ONE, divides it into "measures," which the professors of poetry make to rhyme to a "foot." The next simplest measure is one of three-beats. This is related to turning around while dancing. The drill-sergeant shows us how. Turning about requires three motions: (1) Draw back a heel; (2) Swing on the heel; (3) Heels together.

These beats may be compounded: two measures of two-beats may become one measure of four-beats. The more flexible three-beat measure may be compounded into six, nine and twelve beats.

We may even mix the beats, as Tchaikovsky does in the five-beat measures of the slow movement of his Symphony Pathétique. In this, we have two-beats and three-beats alternating. In addition, the beats may be subdivided so that you may have two, three or four notes as you please within the measure. You may also "note and carry one" as in the dotted eighth, quarter, or half-note.

But a measure is a unit, a metric unit, a unit. Whatever you may do inside it, the notes must "add up" to the number of beats indicated in the time-signature. Metrical rhythms are often the only rhythm we take a piece of music. Such as the "tum-tata, tum-tata" for example, two beats of the melody in F. In Rubinstein's two beat measures of the Melody in F, tum-tata in the tum-tata becomes a rhythmic figure, a quarter-note followed by two eighth-notes. Measures, like beats, go in pairs, never rarely, measures, like beats, go in pairs, never rarely.

The two phrases make a section. While the rhythmic figures remain constant, the melodic figures built on them vary, and are never twice the same. Another section follows to complete the period, and the same condition exists. Thus the rhythmic patterns give unity, and the varied melodic patterns give variety.

Figures 4 and 5 are short, a dotted half-note being used for "mind" and "syne." Such a point of rest at the end of a phrase is a cadence or close: a "half-close" if it leaves us expectant in middle-phrases, a "full-close" if it brings the melody to an end on the keynote. In harmony, a full close is the "Amen" progression.

This brings in another factor. Just as measures, measures, figures and motives, must balance, so must phrases. The effect is one of statement and response, or more learnedly, antecedent and consequent. This gives symmetry or proportion to the phrase-structures throughout the whole composition, for sections and periods of music balance likewise.

This symmetry of phrase emphasizes for fully the respective functions of rhythm and melody. The rhythmic figures, motives and phrases give firmness to the structure, the melodic figures, motives and phrases resting on them may vary with mood, feeling, or even just for variety. The opening phrase of The Star-Spangled Banner is formed of chord-notes; its answering phrase is formed of form-notes; the rhythm holds it together. There is tension when the melody rises; relaxation when it descends.

Occasionally, we have a three-motive phrase, usually balanced by phrases of two motives in the usual way, for the human mind does not adjust itself readily to motives or phrases in threes or fours. An unexpected example is the tune of America. It has six motives, three motives each of two measures for the first phrase:

1. My country 'tis of thee,
2. Sweet land of liberty
3. Of thee I sing.

Following this are two motives more of the same rhythmic pattern, but the final phrase, "From ev'ry mountain side, Let freedom ring," has two motives of different structure.

In music unrestricted by functional use, however, more freedom is possible. During the eighteenth century, when the minuet first crept into the concert or oratorio, composers began to play tricks with their rhythms. A notable example is the Minuet in Mozart's G-Minor Symphony. It is framed somewhat like America. The opening section has six motives, one of six measures and one of eight. The six-measure phrase consists of two motives each of three measures, though only two motives are used, (a) and (b):

Ex. 1

The consequent phrase then following has four motives. The first two of these, however, repeat the figures (a) and (b) one octave higher. Thus the first phrase of six measures overlaps the second phrase. The second phrase continues for two measures with Figure (b):

Ex. 2

One more phrase is still needed, to balance, as in the ending of America. Here, Mozart breaks off from the established rhythm completely, giving the phrase emphasis by using quarter-notes only:

Ex. 3

A tricky fellow was Mozart! His melodies are often masterpieces of delicately balanced and contrasted figures, motives and phrases, and use of the element of surprise, as in that last phrase!
The “Vochestra”—A New Musical Combination

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I T HAD LONG SEEMED to me that the right combination of the human voices with instruments had not been generally developed along artistic as well as rational lines. Of course there have been monumentally fine choral and orchestral performances in the world for centuries, but these, in many cases, have been occasional renditions of specially rehearsed oratorios, given by groups frequently composed largely of amateurs rehearsing once, or at the most, twice a week.

When a composer writes a score, he has in his imagination a sense of balance of tone color which he employs to construct his musical composition. That is, he uses an English horn for plaintive tones, or the oboe for an acid or astringent effect. The organ suggests reverence; the violoncello is used for mellow tones; the trumpet is employed principally for its stimulating character; the violins for their singing values, their sweetness, or their brilliance. The human voice, the greatest of instruments, also has distinctive colors, and these colors vary even in individuals.

Necessity for Tonal Balance

More than this, various compositions seem to call for a distinctive kind of tonal balance. Here the human equation enters. It is by no means the ideal of the fine choral leader to have a chorus composed of voices as identical as eggs. In fact, just the opposite is the ideal. It is this which gives “character” to the chorus, if the voices are uniformly of high quality. Therefore, the skillful conductor, through innumerable trials, finds that he may have to have certain voices take different parts. Some may even be asked to keep silent, or they may be placed in different positions in the chorus. The deep bass voices may have to stand where their voices will not be subdued in the tonal mass when they are called upon to sing in the less dominant parts of their vocal range. Indeed, this may require constant change in the parts of the singers, phrase by phrase.

The use of the voice with various vowels (apart from spoken words) is not new, but it was used only occasionally because such effects require the daily ‘round association of the orchestra and the chorus. They cannot vary well be employed spasmodically. Bob Shaw, the able trainer of our glee club, rehearses hours daily to get the right color, the right nuance, the right expression, and most of all, the right balance for our singers. In addition to this, the matter of enunciation is all-important. The system we have developed has attracted wide attention. It is based upon phonetic syllables (called “tone syllables”) which affect both vowels (Continued on Page 166)
Objectives of Scale Practice
Why Is It That the Student Who Has Had a Thorough Training in Scales Can Be Distinguished Immediately?

by Chester Barris

Newly Appointed Head of the Piano Department
Illinois Wesleyan University, Bloomington, Illinois

The tremendous increase in piano study in the past fifty years and the ever-widening repertory of piano literature challenge our intelligence to make our methods of teaching increasingly efficient. While there is no easy road to success in any art, still we are constantly eliminating the curves in the path to achievement and are discovering more direct routes. In the process of eliminating the curves we must, of course, be extremely careful not to discard necessary work in our eagerness to get rid of the unnecessary. Every artist who has gone through a rigorous course of training has definite ideas as to what work contributed directly to his progress and what work was more or less wasted effort. The artist who has taught over a considerable period of time discovers what are essentials and what are non-essentials for the most rapid progress. One of the important aspects of piano study which has undergone a gradual change is the practicing of scales. All artists and teachers have recognized their importance in piano study and so have been loathe to modify their methods of learning and practicing them—hence the slowness in the general adoption of more efficient methods which retain the essential values of scale study but eliminate non-essential elements.

Since Bach's day there have been radical changes both in the style of composition and in the type of individuals who study piano literature seriously. The fact that the art of improvisation was so common in Bach's day and later would seem to indicate that having "an ear for music" probably meant much more than it does today, that the individuals so described had the gift of positive pitch. For such persons the value of the practice of scales was chiefly technical and as they became accomplished artists they would emphasize with their students the technical value of such work.

The present-day trend for everyone to study music, and especially piano, as part of his general education makes it necessary to re-evaluate the study of scales as to objectives. If we are aware of the practical objectives for the average student we can of course teach scales more efficiently—with fewer curves in the path to the desired goal.

Scale Practice Overrated?

In analyzing the technical value of scale practice on the piano we find that scale technic is really a combination of three different techniques. There must be correct finger action, correct sideways thumb motion and correct motion of the fingers and hand back and forth over the thumb. Is it not obvious that it is easier and productive of better results to learn each of these techniques separately than to attempt to learn them all at once in scale practice and also simultaneously learning the notes and fingering? Technically, the playing of scales is like the performance of a piece in which all the difficulties have been overcome by separate practice of the harder places.

Beyond this point the value of scale practice has been described frequently as making the student feel "at home" in any key. In earlier compositions in the style of Mozart and Haydn this had a technical meaning to some extent in the sense that because the student had learned scale fingering he could play the frequent scale passages more easily. However, this value has been somewhat overrated for we find as often as not that many of the shorter scale passages require other fingerings because of the fingering of the phrases from which they come or of the phrases to which they lead. As we come to compositions of later periods with changes from the earlier style we find, of course, fewer and fewer scale passages. Taking piano literature as a whole at the present time we may say that the number of measures of scale passages constitutes a small fraction of one per cent of the total. Does not this show that the technical objective of scale practice is, to say the least, greatly overstated, provided of course that the student, by the more efficient method of practicing separate exercises, has thoroughly developed the three elements involved: finger action, sideways thumb motion and hand crossing?

Let us consider further the meaning of the phrase "at home in any key" with which we have previously described one of the values of scale practice. Does it not mean the ability to look at the keyboard and see only the notes of the scale in which we are playing at any given moment—that is to visualize the scale? Or, to carry it still further, to visualize any scale with the mind's eye in a mental picture of the keyboard?

It is this effect of scale practice which is actually of greater value than the technical, since the three elements of scale technical can be mastered more easily in separate exercises. This result can be obtained without including the two additional difficulties of learning technic and fingering simultaneously with the notes.

Why is it easier for students to learn the notes of compositions written in the scale of C than in other keys? Is it not because they can easily see the keys which they are to use by thinking of the keyboard as made up of white and black keys only and eliminating the black keys from their thought?

The well-trained pianist who plays confidently in any scale and modulates confidently from one to another does so because of the basic fact that he can instantly and accurately see the keyboard as made up of only the notes of the scale which he is using at the moment. Only when this can be done easily is it possible for the student to put to practical use his work in ear training and harmony, because the notes he is playing have no meaning to his ear except as they are related to a scale.

An Elementary Illustration

In emphasizing this point to students the writer has often used this very elementary illustration: With the student seated so he cannot see the keyboard the note D is played and the student is asked the letter name of the note. Of course he cannot name the note unless he has positive pitch. The teacher then plays the scale of E-flat, following it after a short pause, with the note D included. The student is asked what scale tone has been played and he can usually say promptly "the seventh." He is then told that the scale was E-flat and asked what the letter name of the seventh note is and he says "D." The fact that his ear will tell him what the notes are played when he knows the scale, is pointed out to him. If he has normal relative pitch his ear will always tell him what scale tones to play and if he is visualizing the scale on the keyboard he will know immediately what keys to strike.

He can then be shown that tones have no artistic meaning except in their relationship to a scale. In order to interpret a piece artistically he must visualize the scale in which he is playing, so that he will instantly recognize the relation of the notes he is playing to that scale. An extremely simple illustration of this fact may be used by first playing the scale of C and after a short pause playing the note B and pointing out its active quality as the seventh note wanting to progress to the eighth; then by playing the scale of B and after a pause striking the note C again its quality of rest in that scale can be shown. In other words, the student can grasp the fact that the tone B by itself has no artistic meaning, but as it is related to scales its meaning varies; for example, in C it has the quality of activity. While in B it has the quality of rest.

This reason for visualizing the scales on the keyboard is especially valid for students with positive pitch who hear notes as sounds of varying pitch unrelated to scales. Such students cannot interpret definitely unless they relate them to a scale and thereby hear the quality which their positions in a scale give them. This is not only true of single tones but also of chords. To use another simple illustration, if C, E, G, has a restful quality in the scale of C as its tonic chord, but when it is used as the dominant chord of the key of F, it has an activating quality.

Since music consists of sound waves, the ear should in all cases be the means of identification and interpretation, just as light waves from a painting make possible the identification of color and form by the eye. The identification by the (Continued on Page 173)
Do Musical Talents Have Higher Intelligence?

The Famous Quiz Kids Make a Remarkable Showing

by Doron K. Antrim

I S THERE ANY relationship between music talent and general intelligence? In other words, if a person has a high degree of music talent, is he likely to have superior general intelligence? For years it seemed to the writer that the two were somehow interrelated. It was reasoned that anyone who learns to play the piano or other instrument well, must be able to concentrate, to coordinate quickly eye, ear, brain and muscle, to possess a memory; in fact, to have a combination of faculties demanded of few other activities. To possess these faculties would seem to require a higher I.Q. However, this was just an assumption; we had no facts to back it up. Recently we came upon a body of evidence that goes a long way to prove the point; namely, that high music talent and high I.Q. are blood relations. This should be of special significance to readers of The Error.

The first finding comes from the High School of Music and Art in New York City. One of the unique institutions of its kind in this country, the most talented music and art students from all the high schools of greater New York are selected for attendance here. They specialize in music or art and continue their regular academic high school work. It has been found that the I.Q. for music students at this school is twelve per cent higher than the general level for students in other New York high schools.

Even more striking testimony is offered at Magdalen College, Oxford University, England. Ten per cent of the students study music here, yet this relatively small percentage of the student body wins seventy-five per cent of the prizes and scholarships while the remaining ninety per cent of non-music students take only twenty-five per cent of the honors. And this is not merely for a short time but for a period covering thirty years.

With the Pre-School Children

Further evidence is to be found among pre-school children. For some twelve years Alexander Blackman of New York has conducted a “tot’s” orchestra which has appeared on the air and in movie shorts. It is composed of youngsters from two to six. Many psychologists consider these years of utmost importance in setting a child’s course in life, molding his character, correcting mental deficiencies. After six, they claim, the child is not so pliable mentally, his mental processes begin to jell and are not so easily influenced. Notwithstanding that music geniuses in many cases begin study before six, average children are seldom given music instruction until later. Blackman’s results therefore, are important, not only in relation to our inquiry, but on other counts.

For instance, is pre-school music study advisable? I do not mean the widely practiced rhythm band and kindergarten music work, but study on a real instrument. In the twelve years Blackman has been teaching tots, over eight hundred have played in his orchestra. He has not taken just the music talented, although they are in the majority, but all comers. For obvious reasons, the children use small sized violins and violoncellos. Since youngsters of that age do not know how
Music and Culture

to read English, this subject is included along with their other instruction. It requires, special techniques and
infinite patience to teach these kids but Black-
man says the kids have already dis-

But here is the point of particular relevance to our
subject. Of the eight hundred children, the great
majority have been double promoted on entering pub-
l school, a matter triple promoted to all have shown
a noticeable alertness compared to others. In
short, music instruction has given these tots a head
start not only in music but also in mind, since their
school records have been consistently high.

Blackman's orchestra's records have already dis-
themselves in varied fields as well as music.

Ronald S. List makes around five hundred dollars a
week as a child actor on radio. Jimmy Conlon, now
in the movie world, was an all-round genius at three when
he entered the Army and his mother also composed. The Brown
family has a home orchestra, every member playing an
instrument.

Judy Bishop, seventeen, a Quiz Kid graduate, has
continued her study of music and singing in Italian,
Spanish, Portuguese, French and Russian. Her vocal
repertoire includes fifty arias. She is now singing in
USO cantatas.

Concurrently with her studies at Northwestern Uni-
versity, Cynthia Cline, eighteen, another Quiz Kid
"grad," is studying harmony, composition and history of
music at the Chicago Music College.

I Want To Be the Leader of the Band"

(Continued from Page 123)

After all is said and done, great musicianship does
not, in itself, make a great conductor. Both Schumann
and Wagner are conscious instances of this. Only
occasionally do we find that the renowned
composers shine as conductors. In fact, many of the
most famous conductors of the baton have done sur-
prisingly little of permanent note in the field of
composing. The following eminent conductors are not
distinguished as composers: Halle, Listoff (despite
his "Robert le Diable"), Mottl, Hans Richter, Seidl, Sir
Henry Wood, Sir Thomas Beecham, Wilhelm Gercke.
Emil Pauer, Albert von Coates, Bodanzky, Tranqui,
Hertz, Reinier, Stock, Walter, Pfitzinger, Rosenthal,
Lomax, G Schumann, Montec, Ormond, Stokowski,
Koussevitzky, and Toscanini. Indeed, it would seem
that the creative ability is seldom associated with the
talents which make a distinguished orchestral in-
terpreter.

Discipline, combined with the insistent determina-
tion to get finer and finer results in presenting the
composer's ideals, is of course paramount in the mak-
ing of the great conductor. The conductor must com-
daily. He also may have their devotion, as did the
powerful but gentle, witty, and diplomatic John Philip
Sousa, who, when asked by your editor why it was
that when he sent out a call to assemble his band, all
players present were left posts in the greatest of sym-
phony orchestras to join him, replied humorously,
"I pay them better than the other fellow does." Talk
with the men themselves revealed that Sousa's real
secret was his fine, honorable, courteous attitude
toward his men.

On the other hand, many conductors are detes-
ted for their severe, arbitrary, sarcastic inaudible.
and actual insults with which they lash their players. At
rehearsals no one hesitates to blast at his fellows.
Completed performances, moreover, are largely the work
of the conductor, as is the case in a fine Symphony
orchestra. The conductor may be the key to a high
state of musical nervousness. After all, the great
work of the week is done. It is the final work, the
work in the concert that is done. It is the work that
makes a great conductor. The conductor who
"holds" under him the phrasing, the rhythm, the
dynamics, and all that, makes for a
complete interpretation.

(Continued on Page 166)
Why Not Get Up a Summer Music Play?

by Esther Cox Todd

Lecturer, Composer, Teacher

Mrs. Todd was formerly head of the Public School Music Department of the Idaho State Normal School and past Dean of the American Guild of Organists, Oregon Chapter. She is a composer of piano teaching materials.

—Editor’s Note.

ESTHER COX TODD

10 A.M. Chord building
Rhythmic Dictation
Eurythmics
11 A.M. Rhythm Orchestra for all
12 Lunch period for all
1 P.M. Planning of future recitals or special ensemble group practice
1:45 P.M. Recess for all
2 P.M. Record parties
A good record party is always the result of each bringing his favorite record
Make this a real "listening" lesson

A six or eight weeks play school with two sessions a week is better than more days of the week covering a shorter period of time. This enables the pupil to practice on his own assignment between times. Children who enroll for the group activity only, and are not studying privately are charged a higher fee than the others.

Mothers are glad to pay a good fee, since all day program such as this, gives them free time for their own activities. Usually children plan to take their private lessons on the day they come to the Play School if the teachers have time free to do so. This is only practical where there are several teachers in the school, and it relieves the pupil from extra transportation.

The Rhythm Orchestra is an invaluable part of our summer program. Even the youngest children can play in this. We have good drums, a xylophone, bells, tambourines, and cymbals. Also many of the children play other instruments, such as violin, violoncello and flute, but such instruments are not necessary or even advisable for use in the beginning. These are held as tantalizing and tempting awards to play, when they have learned to follow the score. In the beginning it is best to use blocks, sticks, bells, triangles and drums. Many interesting numbers may be arranged into duets in The Eurythmics. Several of the children subscribe for this magazine, so on marches, minuets, waltzes (any music on which is easy to keep together) we nearly always have four children at two pianos.

We often use the Hayden ‘Toy Symphony’ with the more advanced group. The theme from the ‘Surprise Symphony’ in its shortened form is popular with young children, and since many of them can play it as a piano solo, it gives each of these an opportunity of playing piano in a rhythm group. The Marines Hymn, Anchors Aweigh, Sousa marches and Strauss waltzes are especially favored.

The Value of Eurythmics

There was a fine article in The Eurythmics, January 1944 issue concerning “The Lure of the Rhythm Orchestra” by Eula A. Lindors. Refer to that for additional suggestions.

Eurythmics should be a part of every music lesson but this is not always practical or possible. Since Eurythmics are so much better given in a group, here is the place to have a lot of fun and at the same time, be learning. Even very young children can “act out” a melody pattern, and it makes music for them, a living thing. It is much easier to understand the meaning of dynamics and marks of expression such as accelerando, or ritard through pretending you are a train starting and stopping, than it is to just “play faster” or “slow down.”

It is an amusing thing to hear a six year old ‘engineer’ shriek, “I said poco a poco accelerando, and it doesn’t mean to go so fast you push me down!”

Rose Marie Grenzer has an interesting article in The Eurythmics, January 1944 on Eurythmics with suggestions for the older children.

Ear-training and chord building may be combined. Here again let the children “act out” what they hear. Three children standing an equal distance apart may represent the major triad, root position; the middle one moves nearer the root, and we now have the minor chord. Inversions and scales may all be built in a similar way.

It is the style now to have “Record Parties.” In the “play school” encourage the children to bring only their very best records for “listening lessons.” The record catalogues are very instructive and entertaining and they may use those as part of their background material for explanation of the record.

Scrap books are instructive and interesting. A scrap book may be any size or shape. In fact originality is to be desired. Some people have scrap books of autographed programs only, others of composer’s pictures, others of poetry pertaining to music, some feature orchestras and conductors. (Continued on Page 114)
New Records Coming
by Peter Hugh Reed

The ban on recording, imposed by the American Federation of Musicians in August, 1942, was lifted finally on November 11, 1944 when the two major recording companies—Columbia and Victor—signed on the dotted line with the Union. Since that date, recording activities in the studios of these two companies have been more extensive than at any previous time in the history of recording. It seems somewhat paradoxical that such an agreement which has long been in dispute, and which the Government did not endorse, should have happened on Armistice Day. The ending of this controversy between the Union and the recording companies is viewed differently by different people. For there can be no question that the justice of the peace finally achieved was debatable. There was a period in the past sixteen months when the record companies' protests to the Government looked as if though they might be successful. Perhaps if the companies had been in a position to hold out longer, some Government action might have brought about a settlement which would have been more satisfactory to the companies, like as one is portrayed official—Mr. Edward Wallerstein, President of Columbia, said, economic pressure was such that they had to sign or go out of business. Because we have never been able to make an impartial study of the case before the record companies and the Union, we have never taken sides. From people who have made a serious study of the case, we have heard it said that each side has its rights and that a just settlement of the case would have been an arbitration one.

The companies have not been able to bring forward, at the time of writing, many of their latest recordings. The period from November 11 up until March 1st, according to one recording official, is somewhat like the dark before the dawn; after that we can expect to find monthly issues of newly made sets.

Unquestionably, the most outstanding recording of the new year is Columbia's set of Shakespeare's Othello, starring Paul Robeson and with four operatic arias by him, and the supporting cast which played in the Broadway production of this play for so many long months. This recording is a truly notable achievement of its kind. The stage production was the work of the late William Shakespeare scholar who has had much respect for tradition Nietzsche once said that the more remote tradition's origin became, the more confused that origin is. Miss Webster unerringly that of the theater as being essentially a place of entertainment, and she plans her Shakespearean productions to be entertaining.

Even though the recording of this drama leaves one missing the costumes and gestures of the actors, it does not play a single side before he realizes that this is an excellently integrated performance which lives vividly. The three main protagonists are exceptionally well suited to their parts. Mr. Robeson achieves dignity in his role, and will enchant us with his Shakespearean qualities. His Othello is by no means compelling as others have been, nor is it lacking in forcefulness—it is, on the whole, a believable characterization which often moves us profoundly. The Iago of Joseph Ferrer is a notable achievement; his is a telling characterization, a subtly powerful one. Of the three principles, he is the best reader of lines; his timing is extraordinarily good and the care with which he has contrived his distribution of accents in the poetic phrases is especially laudatory. Uma Hagen, as Desdemona, has charm in her serenity; she manages to give some personality to a rôle which might seem monotonous. The other members of the cast, by nature of the drama are overshadowed by the masculine principals, are quite as praiseworthy in their work as the rest. Yet, all this remains a notable performance of the drama, and a notable recording.

Wagner: Gotterdammerung—Immolation Scene, sung by Helen Traubel with the NBC Symphony Orchestra, direction of Artur Toscanini. Victor set 978.

One of the most persuasive Wagnerian interpretations of the American soprano, Helen Traubel, is her version of the Immolation Scene which terminates the Ring. Voila, she is at her best here, and her singing is unusually satisfying. Traubel has the heroic qualities of a Brunnhilde; she suggests in person and in the recording the fullness of the Amazon which Wagner unquestionably intended this character to be. Others have brought more sentiment to the music, more vocal beauty on occasion, but no one has ever brought the rich voice and dramatic power than Traubel. That here is the best of the Immolation Scenes on records is due, however, to the orchestral direction of Toscanini. The eloquence of his performance is found in his maintenance of the whole as essential song and the splendid coordination of the long scene into a dramatic whole. The orchestral direction in all previous recordings was far from exact. The Immolation Scene occupies five sides of the recording; the sixth side is given over to an orchestral version of the Liebestod from Tristan and Isolde, played by the same orchestra. Toscanini's rendition of this music is the perfect fusing of song and drama.


This is a fine example of the classical sonata of the noted Italian violinist Vivaldi, despite some suggestion of sophistication stemming from our time in the arrangement of Respighi. Miss Morini plays with poetic and stylistic understanding; her tone is not so broad as Millstein's in his performance of this work, but her perceptions are equally as acute and persuasive. The second movement, which might tempt some violinists to scraping, is played with finesse. This music largely exploiting the performer's technical abilities. The opening movement is a virtuoso one, but the third movement is a beautiful and enduring Largo, which Miss Morini plays with fine feeling. In the animated finale, Miss Morini achieves some admirable subtleties of shading. Mr. Lanner is an able foil to the violinist; a puccinian performance on his own scene.


Debussy endeavored in his 'Suite Bergamasque' to recapture the elegance and style of the great French clavichordists. With an adroit use of shifting keys and individual harmonies, he poured wine into old bottles in a most successful manner. Mr. Schmitz, who is a renowned exponent of Debussy's music, has already given us the third movement of this suite—Clair de Lune. In the latter recording he revealed himself as one music, and the recorders should be made noting a remarkable achievement. Here, the pianist is no longer successful; there is by no means as much good By and large, the pianist tends to a studied style, yet, one believes Mr. Schmitz's precision would be more profitable for the piano student than Mr. Gieseking's more fluent playing which brings out the music's charm. The latter quality is an elusive one which the student should not attempt to emulate. Concierto): played by José Iturbi (piano). Victor disc 10-1127.

Iturbi was the first red seal artist to appear before the Victor microphones after the lifting of the ban, and this was the first Red Seal recording. It seems to be of more substantial fare. Mr. Iturbi has been known as an admirer of jazz, and here he shows his ability to exploit successfully the medium. To be sure, Morton Gould's two pieces are facile imitations of jazz, somewhat reminiscent, but of their genre they must be admitted as clever and effective. Of the two pieces, Boogie-Woogie Etude is the better; Blues is a rather tame imitation of its medium. Iturbi performs these pieces with technical brilliance and the recording does justice to his playing.

Handel: The Messiah—Hallelujah Chorus, and Behold the Lamb of God; sung by Sadler's Wells Chorus with Sadler's Wells Orchestra, direction of Warwick Braithwaite. Victor disc 11-8670.

Handel's Hallelujah Chorus is one of his greatest and most stirring choruses; it comes in the oratorio as the culminating section to the second part, and excites the spread of Christianity and the defeat of its enemies. The other chorus is the opening number of Largo, which Miss Morini plays with fine feeling. In the animated finale, Miss Morini achieves some admirable subtleties of shading. Mr. Lanner is an able foil to the violinist; a puccinian performance on his own scene.

Tchaikovsky: Legend—Christ Had a Garden, Op. 56, No. 5; and Moussorgsky: Gopak; sung by Nelson Eddy (baritone) with (Continued on Page 166)
RUSSIAN MUSIC TODAY


Gerald Abraham, a non-Communist English writer upon musical subjects, has selected eight Soviet composers, Dmitry Shostakovich, Sergey Prokofiev, Aram Khachaturyan, Lew Knipper, Vissarion Shebalin, Dmitry Kabalevsky, Ivan Dzerzhinsky and Yuri Shaporin, and after the presentation of biographical notes, discusses their works in relation to the art as a whole. The author has a fine critical and analytical mind, and his discussions of the works of these composers is timely and illuminating.

WHAT SHALL WE TEACH TODAY?


Lilla Belle Pitts, Associate Professor of Music Education at Teachers College, Columbia University, has combined the insight of a practical teacher with the vision of a creative and constructive idealist in her new book, "The Music Curriculum In A Changing World." She first made a point to survey the needs of this work-a-day world and then set out to build a system which would fit those needs. She followed with charts, so that the teacher might have a working plan to employ.

Miss Pitts, President of the Music Educators National Conference, has a fine executive and administrative mind and no one could have written upon the subject of curricula with more authority and penetration. She realizes the great opportunity presented to music in America in these words:

"We live in a country where the support of music in the people's schools is given on a scale unparalleled in the history of education. This is not all. We are privileged to live in a land where more music is made and heard by more people than anywhere else on earth. We have, too, a flow of, sometimes vigorous and much of the time, typical, popular entertainment music deserving, and beginning to be reckoned with, by so-called serious musicians."

AMERICA'S POLYGLOT MUSIC


The music of a people is always significant. But what shall we say is the music of America, which is as polyglot as the great assembly of its peoples, races, and even aboriginal traditions, which make up our homeland. In this huge, dynamic nation, your reviewer has always contended that there is nothing so representative of the power and spirit of the country as the remarkable galvanic march creations of John Philip Sousa, which have gained world fame.

From colonial days to this static hour of chaos, we have traversed surprising distances in music, but for the most part we have a kaleidoscopic result composed of more different types than any other country of the world. The music of Spain, for instance, while varied in melody and harmony, is just as distinctively nationally as the bull fight itself, or the lovely tiles of Seville. But what has America? Look at this conglomeration of contrasting talent and genius; Lowell Mason-Jerome Kern; L. M. Gottschalk-J. P. Sousa; Stephen Foster-Cab Calloway; Sep Winer-Edward MacDowell; Charles E. Harris-ETHELBERT NEVIN; "Pat" Gilmore-John Alden Carpenter; Horatio Parker-Thurlov Lienau-William Billings-Perde Grofé; Robert Stols-George Gershwin; George F. Root-Victor Herbert; H. P. Danks-W. C. Handy; George M. COHAN-Charles Wakefield Cadman; Dudley Buck-Cole Porter; H. Huntingdon Woodman-Richard Rodgers. This is our musical melange and perhaps in a composite country such as ours, it is what we should expect.

In "Men of Popular Music" David Ewen gives us in one volume King Oliver, Irving Berlin, Louis Armstrong, W. C. Handy, Meade Lux Lewis, Duke Ellington, Paul Whiteman, Perde Grofé, George Gershwin, Jerome Kern, Rodgers and Hart, Cole Porter, Benny Goodman, and Raymond Scott as prototypes of American popular music, but in this group there is an immense variability of talent and developed skill which ranges all the way from the " honky-tonks" of New Orleans to the great symphony halls in American cities.

It must not be imagined that the beautiful orchestral arrangements all America is hearing as glorified jazz are a natural evolution from the primitive social beginnings in a kind of American "The Lowest Depths."

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DAVID EWEN

As a matter of fact, "Men of Popular Music" reveals that many of the leading writers of modern popular music have had a fine musical training in classical backgrounds. For instance, Jerome Kern was a piano pupil of Alexander Lambert, Paolo Gallico, and the

harmonist, Austin Pierce; Richard Rogers was a pupil of Frank Damrosch, Henry Krehbiel, and George Wedge at the Institute of Musical Art. While Porter is a graduate of Yale, and studied law at Harvard, after which he became a pupil of Vincent d'Indy in Paris. George Gershwin was a pupil of Rubin Goldmark and spent much of his youth studying classical music. Paul Whiteman and Perde Grofé both spent years playing in symphony orchestras.

This does not belittle in any way the remarkable, spontaneous and instinctive achievements of men whose training has not been academically so fortunate. Indeed, your reviewer doubts, after reading the comments in "Men of Popular Music" upon W. C. Handy, composer of the Memphi Blues, the St. Louis Blues and other highly original and fresh creations, whether this gifted composer could have developed the ability to do the unusual work he has done. If he had had any other kind of training than that of climbing up the "back stairs" with very little academic training, but with very great human insight.

Mr. Ewen's book is informative and provocative.

MUSICAL EVENINGS


Thousands of people now possess libraries of worthwhile records. They little know that the reason such material exists is due to an educational policy resulting from the ideas and experience of Dr. Frances E. Clark, for many years head of the Educational Department of the Victor Talking Machine Company. Of course, at first the major record-making firms recorded master disks of the conspicuous successes of famous artists in the best known compositions, operas, symphonies, and so on. Dr. Clark, however, saw the need for a universal catalog of all musical works of an educational character and with unifying persistence worked to accomplish this aim. Meanwhile the popular jazz, jive, swing and boogie-woogie records had such a vast sale that it was hard to convince the commercially minded heads of the firms of the practical value of the more serious records. However, they began to see that while a popular record might have a sale for a few months, the educational records went on selling more and more, month after month. These are now the cherished possessions of many homes.

In order that one may understand and correlate a collection of records and add intelligently to the list, Mrs. Syd Skolicky, the active head of a School of Music in Albany, New York, has prepared an admirable book with over one (Continued on Page 167)
From a Lookout on the Pacific

Dr. Maler has been so engaged with his duties in the Pacific Coast Guard that he has not had time for questions. Here, however, are some sage and keen reflections. More direct questions will be answered next month.

On his duty days a Pacific Coast Guardman (Temporary Reserve) rises at 0530 o'clock, reports for duty at 0645, has "chow" and receives his day's assignment. Duties vary—K. P. detail in the galley, guard watch on pier or ship, office work with the mucky task of endless clerical jobs checking fishing boats and passengers; or best of all, patrol boat duty on the Coast Guard Cutter.

One such duty day recently began at 0500 with a precatious jump on and off a bobbing little chug-chug launch ferrying to the patrol boat through a bay riving the Bay of Naples in breath-taking beauty. The next patrol boat, a small converted yacht with a complement of six regular Coast Guardsmen, a quick change to dungenesses and sailor pot—in which I look for all the world like some comical, grandfatherly old salt in a cartoon.

First job, polishing brass and swabbing deck. Hard to concentrate, on account of the blustery sunrise over the mountains, the upsetting roll of the boat, and the lack of guardrails. . . You just hang on to whatever offers, or overboard you go!

Brass polishing finished, time is spent unravelling the intricacies of those apparently simple nautical knots—the "chole-bowline on a bight," and others. (Not so hot for the plane tech.) Then comes K. P. detail in the pint-sized galley. Have you ever tried to wash dishes and scroun up in a tight four-by-six cubicle with four carrees and drunks? Well, having survived this nautical spree, a blissful hour running and "bulling" on the deck revives spirit (especially when pre-arranged emergency call flashes on the radio. A mackerel boat in distress at sea! The crew mans its stations, the boat sails through the breakwater, and in no time at all ships up to the craft, already so far down in the bow that the pilot house is awash. Covering the surface of the water with silver are tons of mackerel floating from the boat. With superb coordination (but with no help from this dumb, bug-eyed rookie) our crew ties up to the craft, and slowly tows it to shore. The mackerel, alas, are irretrievably lost!

Back to anchor again. . . Thorough clean-up and more chow—this time the best meat I have with Spanish salad and have ever eaten. The rest of the shift is routine—more K. P., much lousing to top and below.

On Duty Thoughts

During the lazy afternoon hours aboard ship, many a lazy thought lingers about the back yard with sudden clarity. Reading the morning newspaper we chuckle over F. D. R.'s amazing "musical" reference at a press conference. That sage master, referring to his consummate ability to play on the harpstrings of the public, hummed: "What you do first is to strike a chord. . . Then you wait. . . Then you strike the same chord again. . . You use a limited number of notes, but you make them known and understood."

"There's your perfect recipe for political popularity. Whoever aspires to a successful public career must hold fast to F. D. R.'s credo. For the arts, however, one additional item must be added to the formula, which is after you repeat your "chords" (the pieces you play) and make your limited number of "notes" (a small repertoire) known and understood, you must make the public love the music—and you too. Most performers trust too much to the other ingredients. They use a restricted, effective, not-too-profound repertoire, repeat it through the years, work ceaselessly to control, polish, perfect their technique of projection, but fail to emerge as popular "idols." And why? Because they have omitted that indispensable love ingredient. In their lives and careers they have fallen down in sympathy and understanding. To become a popular artist you must cultivate love for your fellowmen; your spirit must expand, flow out, envelop humankind; your own burning flame must kindle a response in those who would participate in your performances. No spiritual sharing is possible without love, and nothing but the deep inner springs of love within the artist himself can induce this in others."

Then, as I sat swinging gently on the patrol boat deck, the thoughts popped out: How many artists can I name who possess this love-quality? Precious few. And where are the young artists who have not long been ready to step into the shoes of those few well-loved artists who are alas, fast slipping away? And who is to blame? The rank and file of teachers? The older artists themselves who have not long been teaching enough to take pains to lead the young artists to create... Then I think of Round Tellers!

"Foward March with Music!

The Teacher's Round Table

Conducted by

Guy Maler
Mus. Doc.
Noted Pianist
and Music Educator

On Editions

This page has several times made reference to the distorted and often depraved editions of familiar masterpieces which have been foisted on students during the last fifty years. Antagonisms have been stirred up by derogatory reference to some of the celebrated artists who have "edited" the compositions of the great classic and romantic composers. . . But why the rile? The bars were aimed solely at those popular performers—chiefly of the late nineteenth century—who tampered unmercifully with the works of Bach, Beethoven, Mozart, Chopin et al. The ones who say to the composer, "Not thy will, but mine," or to the student, "Chopin says it thus, but I say 'Play it thus.'" Could anything be more reprehensible?

How are we to rid ourselves of these excrescences? By refusing to buy, use or teach such editions; by deluging the publishers with protests; by demanding untampered versions of our great music.

It is much simpler to demand authoritative texts than to produce them. By this I mean practical editions which are still faithful to the original manuscripts. How can this be accomplished? Only through the employment of profound, experienced musicologists (that's the function of a musicologist, isn't it?) plus distinguished artists who have spent lives studying styles, habits and idiosyncrasies of a composer. It seems to me that such a combination alone will bring satisfactory results. To transfer a manuscript to the printed page is an exceedingly difficult and dangerous process. Compare any, even original, printed editions with the composer's manuscript and many deviations are at once evident. Some are mistranscriptions, others are obvious misunderstanding of the composer's intention. Later editions, of course, deviate more sharply. Glaring errors are perpetuated and finally a distorted version emerges.

Many other problems arise. Composers often make changes in the proofs; manuscripts are scrawled and blotted to the point of illegibility, or several different "originals" are produced. Take Chopin, for example. His manuscript is often scarcely legible, he frequently failed to correct his own obvious errors, his works were published simultaneously in Paris, Leipzig and London—for each of which he sent a manuscript in his own hand, not one agreeing exactly with the other!

Beethoven's manuscript are sometimes indecipherable, cluttered with a mass of changes, corrections and blots. It is easy now to see why and whom no publisher who has enjoyed great popular success with the work of a master, is tempted to alter and "interpret" according to his personal whim. Therefore, the only safe course is through the collaboration of artist and musicologist, the one acting as check on the tendencies and prejudices of the other.

The problem is indeed a colossal one . . . How grateful we are for Mozart's and Bach's beautiful, clean, meticulous manuscripts which almost never leave anything to chance! Yet how many thoroughly depraved versions of these composers are being used today?

Why does such a deplorable situation continue? Simply because unintelligent students and teachers require the prop and stimulus of being told by an intermediary how to "interpret" a composer. This situation tempts the integrity of almost all the publishers and editors, and vitiates their approach. Result: a mass of disgraceful editions cluttering up our music racks.

Wouldn't most of the obstacles fade if every one who wanted to print, study or teach music would first be required to sign a solemn pledge to "love, honor and obey" the composer? Only then would we achieve a happy union of composer and executant. Only then should we pay a small part of the towering debt we owe the great masters.

On Inconsistency

In a recent Erbus interview a well-known pianist says this: "I do not believe that the advanced student need spend time with routine finger exercises." Two paragraphs later, advocating routine drill practice with various finger combinations and accentuation, he observes that, "One may never have occasion to finger" a trill with the second and fifth fingers, but practicing such a position is very useful as a means of perfecting facility, and as a preparation for any possible fingerings." TSK! TSK! Who is recommending routine (and useless routine) exercises now?

All artists are inconsistent—many of them flagrantly so. They indulge in contradictions with impunity, for having since acquired command of their technical resources they believe to have snapped it when they disseminate unbound counsel by students as the final word of authority. Let them beware the airy perils tossed off by musicians on the spur of the moment. Let them not overboard their sensible, concentrated practical exercises and studies on any artist's slip.
Musical Genius and Youth
by Paul Netil
Well-Known Czech Musicologist

There is no accounting for genius. The amazing manner in which the precocity of certain Heaven-kissed creators has produced masterpieces is a phenomenon too extraordinary to describe. Ovid’s famous line, “Nothing goes quicker than the years” (“Nihil est amnis veloxius”) seems not to apply to composers such as Schubert, Mozart, Mendelssohn, and Chopin, who before they were twenty-five, ranked with the greatest masters of all time. In their days of concentrated effort they produced in quantity as well as quality more than many composers who lived twice as long.

—Ennio’s Note

Music and Study

verschlangenen Händen diese schöne Arbeit enden, is a melancholy, serene farewell song to his friends.

It seems as if Mozart in this last year wanted to create as much as possible. And this flood of production did not ebb even when his illness became more serious and dangerous. On the contrary, he was in a fever to complete works begun and to plan new projects. Many Mozart biographers have ascribed this feverish activity to his precarious financial position, a highly materialistic and superficial point of view.

No, Mozart followed the law of his conscience, which bade him finish his great work or at least to bring it close to conclusion with no concern for the dress and depths of earthly existence. We are surprised to find in his last letters to his friends passages bubbling over with humor; but that he knew he would soon die, we know from a letter, supposedly his last, which he wrote to the librettist Lorenzo da Ponte in London. Da Ponte had asked him to follow him to the English capital.

Mozart answered with a quotation from “The Magic Flute”: “My hour is striking. I am about to die... How lovely life was...” and then so characteristic for the dying genius, “One must be of serene mind toward that which Providence has decided to allot one.” Only a few days later he passed away at the age of thirty-five.

Mozart and Pergolesi

One of the great artists who matured early was Giovanni Battista Pergolesi (1710-1736), who died at the unbelievably early age of twenty-six. And still he was one of the greatest artists not only of the early eighteenth century, but of all times. His name will be linked eternally with the history of opera, above all with the opera buffa, since it was his “La Serva Padrona” which made the new genre suddenly world famous and later (1792), long after his death, was the cause of the famous comic opera quarrel in Paris, and for the rising influence of the Opera Comique. But if he had not written his opera, his symphonies, his trio sonatas—they should be in the repertoire of all chamber music groups—if he had only written his “Stabat Mater,” the divine youth would have been allotted immortality. It is his “Opus ultimum.” In the melancholy reconciling music of this old Easter poem which expresses the pain of the Virgin Mary over the death of her son, we find great similarity with musical statements that Mozart has written.

It almost seems as if that exhilarating tone in music, that floating grace of a Mozart and Pergolesi was a prerogative of all those who died early. It is striking that among the sons of Johann Sebastian Bach,
Music and Study

Johann Christian (1735-1782) was most short-lived. For it was this Bach, called the "Italian" or "English," Bach, who struck the lighter tones of Neapolitan opera, and who those light-pinned style was so fragmentary for young Mozart. Likewise I should like to point to Johann Stamitz, the great Czech master of the eighteenth century, the founder of the Mannheim School, who introduced the new style of "sämtliche Dinge" into music, that fiery new music to which even the Baroque art of Johann Sebastian Bach had to give way. This great genius (1717-1757) lived to be only forty-four years old, but in his short life he wrote as much music as any other perhaps in eighty years. Also, in his fiery symphonies and trio sonatas there is an undertone of early death. His famous "Mannheimer Seufzer" are only a symbol of his spiritual attitude toward death.

Franz Schubert, like Mozart, developed a tremendous production. Like Mozart, Pergolesi, Christian Bach and Stamitz, Schubert possessed that directness of conception and that scarcely credible lightness of musical ideas, that blooming genius of which is only the portion kept clear in D. Minor String Quartet "Der Tod und das Mädchen" in which, so to say, he represents his own fate: the inexpressible fate which triumphs over gloomy life and before which all beauty turns to ashes.

The Urge to Create

Scarcely two years before he passed away, at a time in which he felt his death-sickness in him, he returned to the song he had developed in his young days, that "Stein der Kunst" of knowledge and genius. And just as the dark powers of fate which threatened his young life gave way to eternal peace, so this quartet is the resounding exposition of death and transfiguration, of struggle and reconciliation. And also here it is the sweet melancholy which so grips us in this master work of the young composer; the inexpressible grace of the dying Adonis. As in the case of Mozart, Schubert's death year was his most fruitful, creatively.

It is as if the genius wanted for one last time to gather up all the strength together for a supernatural exertion. So fruitful was his urge for creation, so violent his spirit, that he forgot everything pertaining to everyday-life, and forgot his health. And in his death bed he did not stop working.

He felt thousands of unsung songs in him, thousands of quartet and symphony themes, and sonatas, and dances and impromptus, and operettas. In the case of Schubert, as in the case of all of those who matured early, included Dvořák, Mahler and Kleist, we regret their early passing. We think of all the great hopes and are not in a position to think of their possible fulfillment. The strength of our imagination is so weak fulfilled. The strength of our imagination is so weak.

The power of our imagination is so weak. The young one who was himself only seven years old—this was given to the most magnificent of his song cycles after his death—contains such songs as allow the inexpressible to re-echo the nearness of death and reconciliation with death, a song perhaps, which Schubert knew he was to be remembered by. "Sämtliche Dinge" is that work. And the same thing is felt in the accompaniments of "Liebesmessen," of "Auferstehung" and even in the Ständchen, which appear to the superficial listener as the expression of only charm and tenderness. The attentive listener hears the beating heart of the demon, who invisibly stood behind the rhythm of the song master who was sick to death. "Kenn' Sie eine lustige Musik?" Schubert once answered someone for whom some music or other was "zu traurig." In fact, even in a work like the "Totentänze," which is supposed to be a "naive" monument of light music by Schubert, there is this light veil of sadness. Schubert's last works were his great C major Symphony with its "himmliche Länge," the E-flat major Mass, many of his four-hand piano compositions, some of his later string quartets, and the last three Piano Sonatas. On his last sonata, the B-Major Sonata—it is probably his "Opus Urmühe"—the date is September 26, 1829. On the 19th of November he died. How características was the death of a man who went to the theoretician Simon Sechter to take instruction in strict counterpoint. He didn't need these lessons at all to obtain immortality.

Short-Lived Romanticists

It seems that it was the special lot of the romanticists to die prematurely. Carl Maria von Weber (1786-1826) was only forty years old when he succumbed to his illness in London far from his homeland. Chopin (1810-1849) was only thirty-nine years old. Both died of tuberculosis of the lungs, with all of the suffering connected with this cruel illness. In so many of the works of Weber and Chopin, also those of Schubert, Schumann (1810-1856), and Mendelssohn (1809-1847) who was one of the greatest composers of all time, are remembered of the tragedy of early death. All have one thing in common—that they were never able to reconcile in the beauty and strength of life. One of his main continuations was in their melodic pattern, and in their harmony, their inevitable fate. All have that touch of pessimism in the philosophy of which Arthur Schopenhauer, the romanticist among the philosophers, speaks. We think then of the great composer Weber whose penetrating melody pervaded the figures and scenes of his operas with an intensity, characterization and color never again attained, we should not forget Vincenzo Bellini (1801-1835) who had the age of thirty-three, and the most charming figures of Italian opera, full of melody and sweetness. We must also think of Bizet, the writer of the most lovely melodies of the French, who died at the age of thirty-three. A notable exception is that of Guillaume Lekin who died at the age of twenty-four.

If we wanted to continue our observations and occupy ourselves more thoroughly with the problem of youth and great composers, we would probably think of the fact that the "young" tended more to the melodic side, the "old" more to the harmonic and contrapuntal side. That is understandable, since the original form of music is melody. Perhaps there is one composer who is an exception to this rule, the great romanticist Max Reger, who died at the age of forty-three, since he had been entirely too negligent about his health.

In the past few years we had an opportunity to see a whole series of great talents die at a youthful age. I think first of all of Rudolf Stephan (1887-1915) who died at the age of twenty-seven during the first world war, one of the earliest pioneers of the new music, who supposedly would have become one of the leading composers of the world if death on the battlefield had not torn him away so prematurely. Here in America we have a classicist of American music, George Gershwin (1898-1937), who died at the age of thirty-nine. This was caused by much alcoholism; many geniuses died young had reached a normal life span.

Today battle is raging in all parts of Europe and Asia. Thousands of musicians are taking part and it is a war of ideal and truth. How many of them bear in themselves the creative genius of music? How many would enrich musical history? How many thousands of people would they get the happiness to, could they only develop their talents? These lines are directed to them.

* * *

"The chora is the greatest vehicle of musical expression, because it is an orchestra of human instruments,"

Dr. WM. J. FINN, C.S.P.

Why Not Get Up A Summer Music Play?

(Continued from Page 129)

an award is offered for the best book assembled during the term, be sure and have written rules about what counts—neatness, originality, size, and so forth. There are new styles included to vary the program for its own worth in this project, but interesting developments may come from your clay modeling of hands. Plaques of the hand of each child are made. The hand of "Salle, age six," may look quite different from the hand of "Sally, age seven." So why? This makes a fine opportunity to create interest in hand-developing technique. If the plaque is made a nice oval, dried in a slow oven, or the hot sun, and a ring is placed on the back, the family is delighted to hang it as decoration above the piano, for what is more interesting than a pianist's hand, unless it is a violinist's? As additional handicraft, recital programs may be hand lettered, or posters may be made. The use of caricature of all good features for clubs and parlor games. We keep this is usually made by Chopin, and practicing going on in one studio almost all day long. The older boys and girls learn to rehearse by themselves with occasional help from an instructor.

Types of Recitals

From a summer school play program such as this, in addition to winter lessons, you will find you have pupils more wonderful than you ever dreamed you could have. These pupils know good music and how to make good music. They know and appreciate good melodic line and balanced dynamics and rhythm, and have good rhythm. This is not by chance, but because in such a session their skills mellow and mold into an integral musical knowledge. Perhaps you would like to find out the various types of recitals planned and presented in these sessions. Besides the "Bach to Modern" type of program, we have tried "The Singing Seasons," a recital with illustrations of piano numbers and poetry of the season of the year.

Another fine program was called "Humor in Music." Beginning with a piano trio of Three Blind Mice, it included a part hand arrangement of Bill Grogan's "The White Donkey," by Ibert. Funny stories of musical context were told.

"Music and Art" was another. Copies of old masters are placed on an easel with appropriate piano numbers played as each new picture is displayed.

A Poster Program

Another nice effort in correlation was a series of two posters made by a young girl. She made a poster for each of her memorized piano pieces. She painted with more skill than she played, so her piano numbers were very simple. Each time as she displayed her poster, she recited a suitable verse, then seated herself at the piano and played. Among these was "To a Wild Rose" by MacDowell and "Excell and" by Chopin, and this last mentioned one of her pictures was a little bird taking his bath in a formal garden in the morning. The little girl in "Long pants" d'ulum entertainment her mother's friends at a tea and made a charming drawing-room presentation.

"Folk music" was a recital of simple folk melodies by children in all stages of piano playing from one line tunes to compositions by Schumann. A "Travelogue" may be given by two small boys in Navy Uniform with the aid of a globe and characteristic music. The story of the "Nutty Cracker Suite," read and illustrated by one of the girls. Also Jack and Jill and "The Beanstalk" by Cinderella by Adair have been worked into recital programs.

Lovely ensemble groups of piano quartets, trios, string quartets, may come from the musical acquaintances made in the summer school. These will carry onto playing experiences through the next school and on into the future. Ensemble playing is most inspiring and helpful experience.

"FORWARD MARCH WITH MUSIC"
WHEN YOUNG SINGERS come to me for assistance and advice in their work, I begin the audition by asking them a question. I ask them why they wish to sing. Sometimes the aspiring young artist who most definitely wishes to sing finds this a difficult question to answer! Actually, it forms the most helpful basis for work. If you wish to sing because you love music, because you have a good voice, because you believe singing to be the entrance to a glamorous career, the path before you may be a stony one, but if you wish to sing because singing affords you the channel of expression without which you could not exist, you have set your feet on the right track.

"Singing is an expression, not of the emotions, but of the life; it is part of life in that it involves the vivid re-living of emotions and moods which were sufficiently compelling to cause a poet and a composer to write songs. Those emotions, then, must form the basis of singing those songs—anything artistically valid songs. Hence, the singer who takes his work seriously must develop the conviction that his singing must re-create living emotion—which is a different matter from thinking that the song exists merely to display a voice!

What Then of Equipment?

"Assuming, then, that singing means the expression of living emotion, what shall the young singer do to equip himself for his task of vivid projection? Frankly, that is not an easy question to answer, since it involves the intangible elements of imagination, observation, sensibility. To reflect life, the singer must know life. Now, many young people seem to think that 'knowing life' means a furious plunging into activities and emotions. That is not the case. Life includes those things, true perhaps, but it includes so much more! It includes meditation, the ability to enjoy and appreciate little things, a feeling of oneness with nature, the imagination to be able to live in other people's joys and sorrows. And those aspects of living, precisely, must enter into singing! Obviously, a fine natural voice and a well-controlled use of its use must be present—but those qualities alone have never yet produced convincing artistic projection. "The singer must live each song he sings. For this reason, he is unwise if he attempts to sing any song in which he does not believe. A song may be 'the fashion,' it may be a great 'success'; it may be a magnificent vehicle for another singer—but if it does not move you, you will never be able to use it as your means of moving others. Thus, the very first step in approaching a new song is to read it through, play it over, and find out just how much it means to you. Can you love it as a poem, as a sweep of melody? If not, leave it alone! Perhaps you will come back to it some day when your own powers have matured; perhaps you will forget the poem with it. But if you do not believe in it, don't sing it! If the song is a lesson assignment, a wise teacher will not compel you to attempt to give expression to something you cannot sincerely express.

"But if the song is your own, the first step in learning it is to get as far away from the music as possible! Copy out the words on a bit of paper and keep that paper with you. Whenever you have a free moment—a bus, waiting for an appointment, anywhere—read over the poem, not merely memorizing the words but saturating yourself with the feeling, the mood, the deepest significance of those words. Drink in the poem as a sponge drinks water, and try to feel the impact of its essence. Then a day comes—perhaps soon, perhaps not—when you feel the poem as part of yourself. Bits of its words, of its pattern begin to come to you whenever you least expect them; the feeling of it mingles with the feelings and doings of your everyday life: something happens that makes you turn to this poem as the natural expression of some emotion of your own. And then the poem is yours. You know it—not as a series of memorized words, but as an integral part of your own living. Now put it aside. Go to the piano and work at the music, just as independently as you did at the words. At the beginning, forget art and interpretation, and work at that music in the most elementary fashion. Count out the rhythm—insist on the rhythm!—play the accompaniment, adapt both melodic line and harmonic pattern to your voice. Finally, then, build the three separate units of your study into one complete whole—poem, melody, accompaniment must be blended and welded together so that they stand as one. Now, at last, you are ready to sing your song!

"I believe with all my conviction that the poem is always the core of the song. For that reason, I judge the emotional value of my songs by their texts. If the poem of a song moves me, I will sing that song even if the music is only possible—but the most exquisite music will not tempt me to sing a song of which the poem is mediocre.

The Essence of All Poetry

"If I insist on the poetic value of a song, it is because experience has taught me that whenever a young singer's interpretative values are inadequate, his familiarity with the poem is also inadequate. The critic tells us that the great poet begins his creation with emotion and mood, and then clothes them in words in second place. Precisely that is what the interpretative singer must do. From the hearer's point of view, emotional impact is what he wants.

"In order to project these emotional values, the singer must have clear diction at his command. But he needs something more—something that might be termed facial diction! By that I mean mobility of the features and expression of the eyes. In daily living, we accompany our least activity with some facial reinforcement. Imagine how dull we would seem if we said and did everything with the same look on our faces! Since singing is living, a part of our expression must animate our faces as we sing. Certainly, this does not mean the making of grimaces or contortions! It means simply that if you sing of happiness, you should radiant happiness—all of you!

"It always interests me enormously to learn that, when the tickets for my concerts are put on sale, the first to be taken are the balcony seats, where the young students habitually go.

A Winning Individuality

"It is a wonderful feeling to reach youth! It is a wonderful thing to know that our young people want to hear interpretative singing. It means that, underneath their normal youthful desire to dress in fashion, talk in fashion, and be in fashion, they are groping for the intense imaginative expression that will one day mature them from adherents to a fashionable code, into individual personalities. In singing it is precisely this expression of individual personality that reaches the hearts of an audience, in that wonderful, magnetic give-and-take between performer and hearers that is the final element of completeness. Now winning individuality does not mean going in for freakishness! Rather, it means the deepest probing of the real self. It means finding out what you really feel—when you look at a sunset; when you come back to a clean, warm home after a day's work; when you hear good news. One of the best ways of stimulating the imagination is to observe and appreciate the little things of life, so often taken for granted in our rush after bigger values! When you know what home and homeickness mean, you are better equipped to interpret Schubert's 'Der Lindenbaum.

"Finally, once the elements of interpretative values are in sound order, the singer should try to get the perspective of his songs as a whole. This, of course, includes the accompaniments. Since it is not wise to sing while seated, a singer should not accompany himself (although he should know his own accompaniments, at the piano, for purposes of study and assimilation). This, in turn, means working with a pianist—and here my best advice is to get one who works well with you and remains with him! It is a mistake to change pianists at every concert. View the song as a whole, the singer needs something more than merely a pair of hands at a keyboard (Continued on Page 173)
More Musical Therapeutics
by Harriet Garton Carwright

This is really the second section of Mrs. Carwright's article "The Healing Art of Music," which appeared in The Etude for February. The Etude has endeavored to confine its discussions on this subject to the restrictions which medical ethics prescribe. While there is a widespread feeling that music may be very helpful in the treatment of certain illnesses, the application and the dosage are by no means reduced to a scientific basis.

A THRILLING STORY of the vitalizing power of music was told by a young seaman in the surgical ward of the Marine Hospital on Staten Island, N. Y. His boat was torpedoed in mid-ocean. He managed to rescue his pannier and mandolin. For days he and his buddies were afloat in a litorfa. He bolstered their morale by singing, playing, and making up music. They were finally rescued, but doctors marvelled at their excellent condition in spite of exposure and near starvation. They attributed to the music which had helped to pass those terrifying days.

Now let us go to the recreation hall in the Marine Hospital on Ellis Island. There is a large cheerful audiotorium with an attractive stage. The atmosphere of good cheer which pervades the room is due to a most capable and sympathetic social service staff. There the ambulatory patients congregate for an hour or so of entertainment. Many of them have been nervously exhausted and shocked by the terrific experiences they have had, yet all of the musicians agree that they have never played or sung for so inspiring and appreciative an audience. Sometimes there is community singing. More often a program of music is given, always by excellent artists. Sometimes there are ill aliens in the audience. On one occasion a pale, wan German boy sat in the front row, drinking in the music. When there was a pause he asked the violinist if he would please play a certain composition by Mozart. The violinist, a sympathetic and understanding person, said, "You play the violin, do you not? Won't you play it?" "Well, I can try." The sforzando of the young Germman played like the rifle of the men, some of whom had been the victims of enemy submarines, applauded heartily. Music, the universal language, which knows no bounds or race or creed, united us all for one independent moment. Perhaps in a brighter tomorrow music will be for the healing of the nations.

I remember the case of another youth in the same recreation hall. When we came in to begin the concert we found him greatly disturbed, talking at random, and gesticulating. As the music progressed he became quiet, and when by request the pianist played the Air on the G String, by Bach, he slowly relaxed. The expression of tension was gone from his face, just as though he had been given a sedative. These things are startling when one sees them occur over and over again.

When the medical men, psychiatrists, physicians, and musicians get together they may be in time to formulate a training course which will graduate accredited musical therapists. These in turn will join the noble army of pioneers until they can definitely point to enough successful treatments from which a real profession may evolve. Therefore we must be patient. Meanwhile, do not forget that musical visits to the suffering may bring great joy. One does not need to be a musical therapist to do that. Of course one must be guided by those who have had much experience over a period of time. Much beautiful music has been tested and found helpful. After all, it is the musician of understanding and skill, that counts. As Robert Browning wrote in "Abt Vogler":

"But God has a few whom he whispers in the ear; The rest may reason and welcome: 'Is it we musicians know?"

Music, as a healing art, must be administered by artists. The best is none too good. Musicians should not play down to the patients, but choose from the great music of the world what is simple, inspiring and suited to the emotional level of the patients. The personality and qualifications of the musicians are most important. They should bring a feeling of cheer and well-being to those whom they visit. Not all musicians are fitted for hospital work.

The National Music Council recently sent a questionnaire to three hundred and forty-one hospitals for treating nervous and mental diseases, with a view to ascertaining the results of the use of music. A complete report of this survey, with a digest by Willem van de Wall, may be obtained by sending fifteen cents to Edwin Hughes, 336 West 89th Street, New York, N. Y.

Dr. Samuel W. Hamilton, Mental Hospital Advisor, Mental Hygiene Division, United States Health Service, Washington, D. C., makes the following memorandum of the survey in the Bulletin, from which we give extracts:

"The questionnaires returned to the National Music Council have been studied with interest and care. A large number of the hospital administrators who have gone to the trouble of preparing and signing these reports are personally known to me. Among them are many thoughtful and critical men who are never swept off their feet by something that appears to be showy. That judgment is made more convincing by the restrained diction of the replies. Two hundred and nine out of three hundred and forty-one hospitals have sent replies. Eleven want more of a program than they have ever had but are planning to organize it when the employment situation is more favorable.

Some pathetic things come to light. Four hospitals have no radio. Fifteen have no auditorium. A few institutions never offer to their patients music by individual performers. A hospital of four thousand beds reports for its active program only a choir of twenty-seven and an orchestra of employees who play for the dances. This is about what one was used to forty years ago. A period is not up-to-date now, but on the other hand, the same institution has phonograph records and a radio, which were not available in 1904. On the other hand, one hundred and nine have single beds in the wards; forty-one have professional musicians as directors, and ninety-two say that they could use additional musical workers if they had them.

"We have made considerable progress in the last forty years, and more especially in the last twenty. It is true, of course, that extensive use has been made of music at Kal-afar for fifty years, but in many institutions—good ones at that—music was not well organized prior to 1920.

"This advance has not come about fortuitously and this is the time to demand the vision of the Committee on the Study of Music in Institutions which, with headquarters in the Russell Sage Foundation, is directed by Dr. van de Wall.

"A conservative statement in an institution that has no director is that the therapeutic effect there is doubtful, but that the music is important as a recreational outlet. The music was summed up by another who said that the more the patients participate in making the music, the more therapeutic it becomes."

From the foregoing it must be clear that medical institutions are slowly but surely waking up to the necessity for research in this field of musical therapeutics, and also that we are probably upon the dawn of a great new era in the treatment of disease. The fact that eminent physicians are continually contending that the functional diseases which are the result of disturbed brain states and emotional stress are far more numerous than is generally known, indicates that the calming effect of music will be employed more than ever in the future.

Certain instruments seem to have quite specific effects. The violoncello for instance, with its beautiful, mellow, low tones is best when played by a real artist. The harp, when played by an artist, is especially good—it is lovely in a ward as a solo instrument or as accompaniment to voice or strings. The violin is excellent, but it must be played by a real artist. Small instruments such as the auto harp are good for small wards. The bass is that of a good string quartet or trio (violin, violoncello and piano). Vocal ensembles are good. An inspiring rendition of Stainer's "Crucifixion" at Christmas by a double quartet of professional singers lingered in our memory still. It was on Good Friday and I have never seen a more reverent and attentive audience than that company of ill Marines and Coast Guardsmen.

For one taking good music to hospitals, the experience is most rewarding. Often, we feel that the musicians receive more inspiration than the patients! The benefits are reflex. The patients find new refinements in their singing. The idea of performance recedes into the background and music as a healing art emerges, more beautiful, more satisfying than any other musical experience. Surely "it blesseth him that gives and him that takes."
The Secret of Adding Orchestral Color
To Hammond Registration
by Richard Purvis

In modern orchestration one of the most effective means of adding richness and fullness to a melodic line or an accompaniment is that of doubling. For example, a melody played on the Oboe may be doubled on the English Horn an octave lower; one played on a Trumpet may be doubled by a Trombone; or one played on a Violin may be doubled by a Viola. You will note that the doubling is done by instruments of the same tonal characteristics as the instrument employed in soloing the actual melody. In other words, wood-wind doubles wood-wind; brass doubles brass; and string doubles string. Thanks to the varied possibilities of the Hammond, this same principle may be applied to your own playing in your own home with telling effect.

Let us use “Suggestions for Hammond Registration (Bulletin No. 2)” as our text book. If you will turn to pages two and three you will find the pitches controlled by the draw bars clearly defined. Those which sound the “key-note” in various octaves are I, III, IV, VI and IX. The interval of the fifth (in various octaves) is sounded by II, V, and VIII. In other words, if I drew I, III, IV, and IX and played C, I should hear C sounding at five different pitches at the same time. However, if I drew II, V, and VIII and played the same C, I would hear G (instead of C) sounding at three pitches. From this experiment we can easily see that I is the double of III and II is the double octave (or double) of IV. In similar manner, II is the double of V and V is the double of VIII. This may seem a bit complicated at first, but a few minutes perusal of the chart on page two of our guide and a repetition or two of the above-mentioned experiment at the console will do no harm.

A Practical Application
Now let us proceed to a practical application of doubling (or sub-coupling as it is sometimes called). Turning to page two and nine of Bulletin No. 2, we find a greatly varied list of Hammond Stops. A simple and colorful example is the Hohl Flute. At 8’ pitch (or piano pitch) its designation is 00310000. Now since I is the sub octave of III and II is the sub octave of IV, at 8’ pitch (or one octave below piano pitch) the composition of the same stop is 30100000. By the use of a simple bit of addition, we arrive at the conclusion that a Hohl Flute doubled WITH ITSELF would be registered 30410000. The following chart will illustrate this more vividly.

For our last illustration of doubling at the sub octave, let us consider a type of doubling that calls for a bit of common sense plus mathematics. The composition for the Twin 4’ Amore is 006751000, hence its sub octave is 657100000. Now if we add these two factors together our result is 6 5 13 8 5 1 0 0 0. “A hat!” you say, “your system isn’t fool proof. Since there are only eight dynamic grades on a draw bar thirteen is an impossibility.” And right you are, but let’s try a little experiment. On A set up 006751000 and play middle C and the C one octave lower. Listen to the sound carefully. Now on B set up 657100000 and play middle C only. Is there any perceptible difference in the sound produced by these two means? Under normal circumstances the answer would be negative. From this, we can reasonably conclude that any number greater than 8 may be effectively supplemented by 8. One word of caution. When using doubles—or sub octaves—avoid the lower range of the manuals. Any pitch lower than a third below middle C is apt to be “muddy” or “growly.”

Now let us consider the reverse process—namely, doubling at the super octave. Again let us refer to pages two and three of “Suggestions for Hammond Registration” (Bulletin No. 2). By a bit of perusing we discover that IV is the super octave (pitch sounding one octave higher) of I, and VII is the super octave of III, and IX is the super octave of V. From this (and the similar paragraph in Part I) one can readily see that whether a draw bar plays the role of a sub or super octave is relative to circumstances.

Let’s go back to our old friend the Hohl Flute. At 8’ pitch the draw bars are set 003100000. At 4’ pitch one octave higher than 8’ pitch, we will set our draw bars 003010000. Resorting to simple addition our draw bars would appear 003410000 if we doubled this stop at the super octave.

Another Example
For another example we’ll dig up the Quintadena. Its 8’ set-up is 003100000, while at 4’ pitch its registration is 00201030. Thus, if the super octave is employed with the union pitch we would set the draw bars at 004310000. Here let me add a word of caution. In most rooms the VIII bar at 3 will be too prominent, so reduce it to 2 or 1. In other words, “voice” the stop to suit the room in which you are playing.

No doubt many of you are wondering if it is not possible to employ the sub octave and the super octave simultaneously. It most certainly is possible and one may obtain a good many Debussy-like effects in this manner. At 8’ pitch (piano pitch) an Unda Mari is formed 002100000. Draw the Chorus Control and turn the tremolo on the third of the way. Try a few chords and note the ethereal timbre of this delicate stop. When “spread” the sheer beauty of this stop is greatly enhanced. Let us extend this color over three pitches by use of the sub and super octave.

Set your draw bars at the sums of the three above factors and play a few chords whose lowest note is not far below middle C. It sounds much like the effect derived from muted strings in a very full orchestra, doesn’t it?

That you will want to sit at the console and experiment to your heart’s content, I know. Try “spreading” your favorite combinations and see if your vocabulary of “effects” is not greatly increased. You will find endless pleasure in the increased color the use of sub and super octaves places at your disposal.

The demand for tonal color is a natural one. The great variety of instruments in the orchestral tonal mass, now heard via the talking machine, the radio, and the cinema, is doubtless responsible for this.

(Note: Bulletin No. 2 is given to each Hammond owner at the time of purchase. If you don’t possess this helpful pamphlet, it may be obtained by writing to the Hammond Instrument Co., 2915 Northwestern Avenue, Chicago, Illinois.)
Music and Study

The Problem of Building the High School Orchestra

by Dr. Clyde Vroman

This is the third in a series of three articles which were planned to present briefly a picture of the three areas or levels in a program for building a school orchestra. The previous articles dealt with the programs in the elementary and junior high schools, and now this article will deal with the program in the high school.

Here the writer is presenting what seems to him to be the major factors which must be taken into consideration in thinking through a basic plan for building a school orchestra, not as an end in itself but as one of the unique and valuable tools by which the secondary school achieves some of its most fundamental purposes. The writer is well aware that most teachers of school orchestras are searching for definite aids for their manifold technical and specific problems, but it seems to him to be imperative first to present the broad picture of the problem of the school orchestra and to leave to subsequent writings the essential task of developing each particular detail of the problem. This approach grows out of his conviction that one of the main reasons for the paucity of school orchestras is the failure of teachers to see the total and basic picture of the problem with which they are dealing.

The Function of the High School

Now there seem to be three major factors to consider in our problem: first, the function of the high school; second, the nature of high school youth; and third, the unique function and contribution of the orchestra to the purposes of secondary education. Accordingly, let us look at these three factors before we consider the more specific problems of building the school orchestra.

For a long time we have given lip service to the theory that the school is America's institution for maintaining democracy by providing education for all youth to the end that they may live and participate effectively as citizens in our society. But now the war has brought into clear focus the realistic needs of our youth.

A recent publication makes this statement: "The war has reminded us of many virtues and ideals that we had forgotten. One of them is the duty we owe to our youth in the provision of their education, not education merely in terms of books, credits, diplomas, and degrees, but education in terms of preparation for living and earning." In discussing the organization of the high school curriculum, the same publication lists three areas in which the purposes of education may be achieved in grades ten to fourteen: 1. Preparing for an occupation 2. Developing civic competence 3. Developing personal interests and aptitudes. These two quotations give us a clue to our unique contribution to the fundamental purposes of the high school and to the realistic needs of youth. Very few of our school musicians can expect to make music a vocation. However, the school orchestra can contribute...

2 Ibid., p. 21.

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

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A merica is blessed with small towns. There are hundreds of them—remote little villages of which you have never heard and probably never will. In nearly all of these hundreds of small towns you will find a high school band. In fact, no town or school feels quite complete anymore without one. So America is not only blessed with small towns, but it is also blessed with hundreds of boys and girls who play a musical instrument in these small town school bands.

It is to the parents and band directors of these boys and girls that this article is directed. I know from experience that these small school bands and their conductors encounter many problems, and I would like to make some suggestions concerning what I believe can be done to improve their status.

For the past ten years most of my waking hours have been devoted to the development and maintenance of a high school band in a town which has a population of less than 2500, and in a high school which has an approximate enrollment of two hundred and fifty. Many problems have had to be solved, and I believe these problems are common to school bands in most smaller communities. In looking back now, it is recalled that some of them were the financing of the band, making a place for the band in the school schedule, buying uniforms, building a band library, securing public support, balancing the instrumentation, setting up a workable course of study, convincing the board of education that my degree in music meant that I was better trained to teach music than arithmetic, and finally, fortifying myself for the realization that a bandmaster's job doesn't stop when the school day does. Three of these problems are extremely vital, and must be given the most serious consideration if a really successful band is to be developed in a small town high school:

1. The band conductor must be allowed sufficient school time to teach band.
2. The scheduling of rehearsals and instrumental classes must be carefully and properly arranged.
3. The teacher himself must expect to spend many hours outside of school in the work of planning and organization.

Let us take up the first of these problems, that of finding sufficient school time to teach band. There are many small schools in which the band director is required to teach two classes daily in high school English and all the vocal music; then if he has any time left over, he tries to organize and develop a band. He fares a little better in another set-up which requires him to teach only music—that is, vocal music in all twelve grades and band in his free periods. There are many variations of this familiar pattern, but they all add up to the fact that the band director is not usually allowed sufficient time to develop a good band.

One of America's great educational institutions is the school band to be found in the thousands of small communities throughout our land. The following article by Mr. Bovee provides stimulating and informative material for all who are interested in this important phase of education.

Mr. Bovee was elected to his present position in Oxford in 1925. Since that time the Oxford School Bands have become the most active and important organizations in that community. The Oxford instrumental program is nationally known and is used as a model by many small schools throughout the country.

In recognition of his achievements Mr. Bovee was recently elected President of the Michigan School Band and Orchestra Association.

KENNETH L. BOVEE
President of the Michigan School Band and Orchestra Association and Conductor of the Oxford High School Band.

Music and Study

Developing a Band
In a Small Community

by Kenneth L. Bovee

The reason for this condition is that taxpayers, parents and boards of education have not as yet fully realized that the director of a school band is a teacher of many subjects, not just one. The subjects he is expected to teach include clarinet, flute, oboe, bassoon, saxophone, alto clarinet, bass clarinet, cornet, trombone, baritone, French horn, bass, snare drum, timpani and other percussion instruments. In addition, he teaches band, which is the coordination of all these various instruments into a well-balanced musical organization.

The person who has never played band instruments has real difficulty in fully comprehending that two instruments, such as the flute and clarinet, have very little in common. The problems of tone production, embouchure, fingerings, and other fundamentals are so vastly different that to teach them together in the same beginning instrumental class is both difficult and unsatisfactory.

In many systems, however, the band director is forced to teach beginning clarinets, piccolos, cornets, drums, trombones and oboes...in the same class and at the same time. Picture, if you will, a teacher of science with a class of thirty students; ten of them are taking chemistry, ten are in physics, and ten more are biology students. Let us imagine that the board of education feels unable to hire a person to teach only science classes. The science teacher, therefore, must also have classes in shop and history. For this reason the teacher must meet all his chemistry, physics and biology students in the same class and at the same time, in order to find time on the school schedule to meet also with his shop and history classes.

A Difficult Beginning

How do you suppose the high school mathematics teacher would react if it were decided he should teach algebra, geometry and trigonometry all at one time and in one class? Please notice that I have been very lenient with the science and mathematics teachers. I have given them only three subjects to teach simultaneously.

Music educators have been forced to find ways of teaching band and all the various band instruments in the shortest length of time possible. Therefore, books and methods have been published which are widely used in the teaching of all the musical instruments together in the same beginning class. I pay highest tribute to the men who have written these books for the seemingly impossible job they have so successfully accomplished. But even with this fine material available, the band director is still at a decided disadvantage. Here is what happens.

The teacher steps before a beginning band of thirty to forty pieces. Before him are cornets, clarinets, flutes, oboes, French horns, trombones, drums, basses, and so forth. Not one child in the group knows the first thing about how to produce correctly a tone on his instrument, where to place his fingers, which keys or valves to push down, to say (Continued on Page 180)
What a Business Man Learned From Piano Practice

by Royl G. Knight

Mr. Royl G. Knight, a successful realtor of Chicago, is one of thousands of men of this day who have taken up music in adult life and found great joy and satisfaction in it. He asserts that an instructor is absolutely necessary and he is right, in most cases. When a free instructor can be obtained, it is always desirable. However, we have always known of many autodidacts, adult students, who have had no teacher less instruction books, magazines, records, and the radio. Some have played exceedingly well. Leopold Godowsky used to claim that he had never had a teacher, but it is known that he had many great musical friends and associates (particularly Saint-Saëns), and from them he learned to enormous advantage. He may have had any formal lessons, but he had illustrious assistance. In any event, the musical identity of the student is established by his own study. The best instructor can be no more than a guide and a teacher.

I AM a successful business man, forty-six years of age, whose secret ambition, like so many other persons, has been to learn how to play the piano. For many years, I hesitated going to an instructor but the overwhelming desire to learn finally out bribed all of my thoughts of how silly I would look, a strapping adult, sitting at the piano, practicing simple pieces and scales like a little girl with a toy. Down by heart.

In July, 1943, I took time from my daily work and came in as an instructor. I was so fortunate in just accidentally falling into the expert care and guidance of an Italian instructor who had learned music, the hard way, in his native land. Like so many other teachers of his kind, he believed that there was no cut-in real piano-playing, and when he told me that he had many adult students, who really made better progress than most youngsters, I felt more at home. My first lesson was over all too soon and I left his place with my music under my arm and with the desire to learn kindled far greater than it had ever been before.

During the past year, I have taken a lesson every week and have managed, by hook or crook, to get in at least one hour's practice every day. Besides learning something about the piano, I have also learned, or relearned, something about the wonders of the subconscious mind. I have also been a better business executive as the concentration at the piano, every day, takes my mind completely off my business and I know that I am far more efficient now than I have ever been before. This hobby has prevented me from keeping my mind constantly on business, which, in turn, has made me a better man to live with both at home and with my employees at the office.

A Few Truths

The following are a few of the truths which I have learned and which may help other students, both adult and youngsters, in their study of the piano.

First of all, the student must have a motive. That motive must be the sincere desire to acquire the ability to play the piano better and better, as time goes on. You cannot allow yourself to be satisfied with your progress, for like a hungry puppy who will do tricks as long as he has that hope of getting something to eat, will not be so keen on obeying or learning, if you feed him before you try to train him.

Regular daily practice is what counts. Two one hour periods are better than one hour period in the same day. Practicing reminds me of a fellow cutting a groove in a piece of sandstone. The more times he brings his tool over the same groove, the deeper it gets and by the same token, the more times you play one piece of music by a scale, the deeper it is engraved upon your subconscious mind. The only way that the stone is going to show signs of the sculptor's tool is by constant cutting and the deeper the cut, the longer the cut will withstand the natural elements of wind and rain, just as a scale well learned, will be retained in the subconscious mind by constant repetition. I also find, in my own practice, that only a portion of a thorough drill, on a scale, will be retained the next day, and even less the next week, unless I have made many more repetitions.

I guess I have a poor memory but I am surprised when my fingers just naturally go to the right place, after I have practiced the necessary amount of time.

An instructor is absolutely necessary, but those things which one discovers by himself, in his practice, stick more in his mind than if the instructor had told him about it several times. I mean, for instance, a simple thing like an arpeggio running down about three octaves. One may start figuring out the notes on the sheet of music and finally he discovers that it is a certain diminished chord repeated all the way down. What a satisfaction these chance discoveries are and what a fine feeling it is when you make these discoveries. It is one of the many thrills you get in your practice.

I found out something else about errors made when practicing. I no longer worry about an error that might be made in practice, when I am practicing a scale. I may play the scale about ten times and five out of the ten I have struck one wrong note repeatedly but I say to myself, as I practice, "That is the wrong note," and I strike it a little harder than the rest. Then I start repeating the scale again and again until finally I have repeated it correctly nine times out of ten and I know that the subconscious mind registers the times I did it correctly and ignores the few mistakes that I made. Finally, my fingers just go where they are supposed to go, and my thoughts can even wander.

This piano practicing has also forced me to have more regular hours for sleep, work and recreation because I know that I do not do so well when I have stayed up late or haven't been careful about the time of my meals. In other words, it has made me more efficient in many ways.

I find also, that after I have put in several weeks of good hard, consistent practice, that I will notice my playing is very dull; I keep making mistakes; my mind wanders and I cannot seem to remember and I have the desire to stop practicing, but with the tenacity of a bull dog, I continue and work myself through this dull period and in a few days I seem to go ahead with a bang. It is no doubt just human nature or something and perhaps it is one of the workings of the subconscious mind again; it is like a runner getting his second wind.

Systematic Practice

I am assisted by a little blank book which I keep in front of me on the piano. I have my lesson plan for the next week split up into three divisions. Repertoire, Technique and Sight Reading. I spend about thirty-five minutes on Repertoire: twenty minutes on Technique and five minutes on Sight Reading. This makes one hour and I make it a point to do that at least and usually repeat the entire practice period or if there is a portion that I am having trouble with, I give that a little more time.

Here is another thing. My hands must be clean and my fingernails short and neat. There is a great deal of pleasure then in sitting at a clean piano keyboard. I believe that everyone must have a hobby of some sort and I am certainly thankful that I have made music my hobby. I recommend it to any person, and especially those who have had this secret ambition calling for action. Go to it now and strike to it from now on and I assure you a one hundred percent return on your investment, in better health, more happiness and a sure cure for the jitters modern business tends to give, to say nothing of the present day war jitters.

More and more business men through the world are finding that there is something about music study that is wholly unique. It compels more concentration than almost any other avocation. With the mind and the heart focused upon learning a piece of music, it is literally impossible to think of anything else. The troubles and annoyances that come up in the business day are walled out. This provides a kind of rest which some psychologists believe is superior even to sleep. The business man's mind, restored to a normal state, is therefore able to engage in routine problems on the following day with new interest, new energy and new aggressiveness.

"Musical culture in its larger sense is the most liberal and humanistic of all studies, perhaps not even excepting literature. Thus from this it follows that there is no subject, not one, in the high school and college curriculum that should be taken by so large a proportion of students."—G. Stanley Hall

ROYL G. KNIGHT

"FORWARD MARCH WITH MUSIC"
Concerning The Staccato
How to Study and Master It

by Harold Berkly

Motion number 1 should be practiced in these ways until at least twenty-eight notes can be played, at a fairly rapid tempo before arriving at the middle of the bow.

Because of the unrelieved pressure that is maintained on the bow, the resulting tone quality may be poor. The player should be able to bow this to warn him; he should realize that the exercise is merely a preparation for something better.

One important point should be noted here: The right arm should never be allowed to stiffen. The only time that tension is valid is when an extremely rapid staccato run is performed. Many violinists can produce a staccato only by stiffening the arm. The effect may be excellent, but it usually has the disadvantage of being possible only at a rapid tempo; so that one frequently hears staccato runs played at a tempo considerably faster than the rest of the movement in which they occur. The first movement of Wieniawski's Concerto in D minor frequently suffers in this respect, the staccato runs usually being played almost twice as fast as the immediate context. Technically, the effect may be exceedingly showy, but musically it is in very questionable taste.

A controlled and clearly-articulated staccato will often develop naturally from the study of the first fundamental motion; if this is the case, the second motion need not be practiced. But if there is still no sign of a natural staccato, motion number 2 should be studied.

In this new approach to the problem, the Up bow should again begin about three inches from the point; but the bow, instead of stopping after each note, should move slowly and without pause to the middle of the bow while a succession of short, sharply-detached accents are produced by the Rotary Motion of the forearm. The accents are transmitted from the arm to the bow through the grip of the first finger, which should never be relaxed. This motion, it will readily be seen, is nothing more than a series of martelé Up bows strung together in one bow—-with one slight but important difference: In the martelé, the pressure is relaxed completely after each note; in the staccato, some pressure must remain constantly on the string.

The same exercises that were used in the study of the first motion should again be used for motion number 2, and in the same order as regards tempo and the number of notes played on each bow. Also, it is essential that practice of motion number 1 be continued, otherwise control of it may be lost while the new motion is being acquired.

After a few months of consistent practice along these lines, most players will find that an acceptable staccato is developing—and they should then go ahead and practice every staccato study they can find.

However, there is no cause for discouragement if a sense of automatic control is not yet evident. The staccato can be an elusive quarry, and it often requires a varied and patient approach. If satisfaction is not yet acquired, this idea has simply been abandoned and the system proves the success of Up bows of motion number 1. As with the martelé, the pressure is made while the bow is motionless, and relaxed the instant it moves forward. It will be realized that, at first, this third type of exercise must be practiced very slowly indeed, for the accent and the succeeding relaxation must be coordinated perfectly with the forward movement of the arm.

In the study of staccato movements, the player's aim must be to take less and less bow for any given passage; at the same time, paradoxically enough, he must always be conscious of the forward movement of the bow. The most frequent cause of failure in a staccato run is that the player, concerned with the clear articulation of the notes, has lost this sense of forward motion. Further, when some of the automatic control is felt, more and more of the student's attention should be given to his left hand technique. Concentration on the motions of the right hand, though essential in the early stages, can later become more of a hindrance than a help.

Complete confidence is necessary for a brilliant performance of a staccato run; therefore no violinist should try to acquire the staccato by practicing passages from the solos he intends to play. This is a certain way to develop mental hazards which are likely to intrude themselves at the most inopportune moments. The staccato should be practiced in exercises, scales, and études until it is thoroughly mastered. Then and only then, should it be attempted in solos. If this course is followed, much tribulation will be avoided.

The staccato on the Down bow is often regarded as more difficult than the Up bow, although it is usually inferior. This is because the Down bow staccato, although most players find that it can be acquired by practicing the second fundamental motion only.

The so-called "Viotti bowing" is a great help in the study of both the Up and the Down bow staccato.

It should be practiced with a very small amount of bow at a number of different places between the middle and the point, and at the fastest tempo compatible with a sharp and biting accentuation of each note. The bow must be spread evenly, and the control of one may be lost while the other is being acquired. Furthermore, practice of one form often reacts favorably on the development of the other.

In the general picture of the staccato, the "flying staccato" should not be overlooked. For it is also an aid in acquiring the firm Up bow staccato, besides being a valuable bowing in its own right. It is played in the middle third of the bow, and is produced exclusively by the Rotary Motion of the forearm; that is, by the second fundamental motion. But in the flying staccato there is no continued pressure on the string—the pressure is relaxed completely (Continued on Page 172)
Music and Study

How to Become a Music Critic

Q. Would you please tell me what education and training I should have to become a music critic? I am eighteen years old and have had three years of piano and violin lessons, and the same of the violin. I have made rapid progress, however, and my teachers tell me I have a brilliant mind, a sensitive ear, and that I possess a brilliant future ahead of me with definite possibilities as a writer. My family think I should get a B. A. degree first, but I feel that I should concentrate on music so as to make up for lost time. Will you please advise me?

—M. E.

A. To become a music critic you will need the following: (1) Excellent all-round musicianship and especially a comprehensive acquaintance with music literature—the masterpieces of the past as well as present-day composition; (2) a well-rounded education and especially a cultural knowledge of the other arts; (3) the ability to write clear, correct, and beautiful English. To acquire these three things will take a lifetime, but you can make a start in a period of about five years, and I advise you to plan such a program as the following:

1. Study music intensively for an entire year, piano, violin, music theory, and music history. During this year sing in some fine choir or chorus and begin to interest yourself definitely in vocal music and in the use of the voice. (A music critic must know both vocal and instrumental music.)

2. At the end of a year go to some liberal arts college where there is a fine music department and where you will be given a certain amount of credit for work in music. Spend four years in college, taking the required courses that will give you a bachelor’s degree, but emphasizing music and English as your major subjects. Study either piano or violin during each of the four years as an extra. You will probably not be able to practice more than an hour a day, but this will be far better than nothing. Your credit courses in music will include: music of the past, history of music and musicology. Play in an orchestra and sing in a chorus if possible. You were personally, ask him to read what you have written occasionally and give you suggestions. If you have as much musical and literary ability as your teachers think, and if you will devote yourself heart and soul to becoming a musician, a cultured person, and a writer, you should be able to begin some serious work in music by the time you have the courage to start out on so long a road.

What Does "Alto" Mean?

Q. Please settle a dispute concerning the use of the word "alto." I have always used it in reference to a type of voice, as in the sentence: "She has an alto voice." This means that she is capable of singing an alto part and has the alto (contralto) color in her voice.

But I have a friend who claims that I misuse this word. She says that musicians who use the word in that way are wrong because the alto voices are lower than a low one. May we have your opinion?

—A. R. I.

A. You are entirely correct in your use of the term. The word "alto," of course, literally means "high," and it was originally applied to the highest man’s voice. But for many years now it has been used in referring to the part between the soprano and the tenor, and to the voices that sing that part—usually women’s voices. Originally the word "contralto" was used in this sense, meaning, of course, a counter-alto—a part next to the alto or highest part. But after the time the word contralto had been used synonymously and interchangeably in referring to the next-to-the-highest voice part and to the voices that sing this part.

Conducting With the Left Hand

Q. I am a senior in high school and majoring in music. I play several band instruments and I am also assistant conductor of the school band. I have hands and, when I began to conduct two years ago, I held the baton on my right hand, indicating entrances and changes in volume with my right hand. The teacher who had then did not object to this and I became quite proficient in this left hand. I also sing in the choir school and when I was asked to direct the choir, the teacher forced me to hold the baton in my left hand. Our new band leader does not want me to hold the baton in the left hand. I can best time with the right hand but I am unusually for me to place my left hand to the right of the right hand and like the left hand left so as to put any expression into my conduct. What should I do—continue to conduct with my right hand, change back to the left, or give it up?

—R. R.

A. I have taught conducting for many years, and in this book, Essentials in Conducting, is a special text on the subject. My advice is that you should probably be allowed to hold the baton in your left hand, have taught thousands of people to conduct and have had many students who were left-handed. In such a case I give you the person time to try both hands, and if he finds that he can hold the baton in the right hand just as well as in the left, I advise him to do it this way. But if after a week or two you still feel awkward and self-conscious, I advise him to hold the baton permanently in the left hand. In such a case I usually suggest that the student use both hands more than the ordinary conductor would, and if he does this most people who see him conduct are not aware of the fact that he is holding the baton in the left hand.

There is considerable tendency now a day to discard the baton entirely, and although I do not approve of this, yet if you are conducting with your right hand, I would seriously consider it. Why ask your teachers to let you try conducting with your left hand for a few minutes? Assuming that you don’t give up the baton, there is no reason why you shouldn’t conduct as well with your left hand as with your right. Good conductors are always in demand for choir work, community orchestras and the others. So keep it in your head, and if you want to be a conductor, try it out.

A Piano Teacher Needs Advice

Q. I should like to get your advice on the following questions: I give a "credit card" to each pupil who has completed a full year of piano study. I consider a full year to mean six lessons a week for six hours of practice for thirty-six weeks. If a pupil wishes to play in a junior or senior recital he must have completed this credit card first. Now, when a pupil comes to me from another teacher after three years of study, shall I give that pupil full credit and allow him to play with pupils who have had the same amount of time? Am I wise to be fair, or do I wish to protect myself? Should I let a high school student play in a recital with younger students who have studied longer, or should I let her play with pupils of my own age who are more advanced?

—A. L. L.

A. My opinion is that the amount of credit you allow a pupil who has studied under another teacher is important, to be based on his stage of advancement. If he plays approximately as well as pupils of yours who have studied the same length of time, then he ought to be given full credit. But if his work is inferior to that of your students, then it would be perfectly legitimate for you to cut the credit from three years to two or less.

As to an older student who is still comparatively young, my own feeling is that he will probably be more comfortable if he plays with others of his own age, even though most of these are more advanced than he is. Why ask the pupil himself what he prefers?

Must One Memorize Everything?

I have been having piano lessons for eight months, having previously worked by myself for two years. I am twenty-five years old and practice two hours a day. I am still working with my first-grade material, although I can play easy second grade material at sight fairly well. My teacher requires me to memorize everything I play, and since it takes me about two months to memorize even an easy piece, this means that I get very tired of it and when I am allowed to drop it, I never play it again. I am nervous about finding difficulty playing things that gave me no trouble while practicing. Will you tell me whether it is impossible to memorize a piece, or whether memorizing could be cut down or eliminated?

—A. W.

A. I am always loth to disagree with a teacher, especially when I have heard only one side of the argument. However, in your case it seems to me that you are at least partly responsible for your slow progress. It is of course well to memorize an occasional piece even at your stage of advancement, but my opinion is that memorizing often takes more time than you would be better spent in taking more rapid progress, playing with facility and expression. I believe that if you were to progress more rapidly, you would probably have to get used to the idea of coming to feel the freedom of those who have no time to look at notes all the time. You will often play things that by the time you have practiced them perfectly, you will have also thought especially about memorizing. Why not talk the whole thing over with your teacher, frankly and not be the plan you have suggested? After all, you probably not feel so nervous either.
An Artist Speaks of Music
An Interview with S. J. Woolf

S. J. Woolf occupies a unique position among contemporary American artists. Winner of countless medals and awards, his canvases hang in many of the country’s leading galleries; and while initiated art connoisseurs inspect them, the plain, average citizen inspects Woolf’s bold line drawings and sketches from life in leading newspapers and magazines. Here, then, is an artist who has reached the difficult goal of popularizing his medium without vulgarizing it. He supplies values of form, harmony, composition, and craftsmanship to millions who recognize his drawings as “swell” without knowing what it is that has satisfied them. The fact that it is the highest standard of art that satisfies these millions stands as Mr. Woolf’s greatest achievement.

Mr. Woolf is an artist in still another sense. Vitally interested in all creative and interpretative work, he stresses the interrelation of the arts. He believes that the lines that flow out of a crayon and the tones that flow from a violin are simply variations of the same instinctive human urge to express emotion. He “feels” sound as much as color. In certain moods, he turns from his drawing to refresh himself with music, and finds pleasure in investigating, developing musical trends. He went to hear Shostakovich’s Seventh Symphony to find out what it was all about, and came away with a new realization of Russia.

Mr. Woolf insists that he “knows nothing about music,” even though he has been on terms of intimacy with all his life. This dynamic New Yorker, with an energy that belies his sixty years, is the third generation of his family to distinguish itself in the arts. His grandfather was one of the founders of the Philharmonic Orchestra, and musical director of the old Bowery Theater. His uncle, Benjamin Woolf, was for years the best-known music critic in Boston, and a composer and performer of note. Even the names in the Woolf family show a generation of the Muse—“S. J.” stands for Samuel Johnson; his brother, the distinguished playwright, is Edgar Allan Woolf. Mr. Woolf lists his earliest musical impressions as listening to his mother singing to him with melodies of Schubert and Weber; hearing Patrick S. Gilmore’s band at Manhattan Beach and watching for the cannon to go off as climax of the performance; standing up before the family’s Aeolian mechanical organ; and taking violin lessons. The first three “took”—the lessons did not. Mr. Woolf has confided himself with listening to music, finding out what he likes, and asking himself why he likes it.

I get most enjoyment from the singing quality of strings. When I hear the piano, I am always conscious of its percussive quality. I suppose orchestras and chamber groups are my “favorites.” I used to love the opera, but gradually I found that its combination of musical values and pictorial values disturbed the complete enjoyment of either—especially since the pictorial values were not always so well realized. It is not easy for me to lose myself in “La Traviata,” for instance, when the heroine, wasting away with consumption, is played by a buxom lady of athletic chest expansion. I don’t mind Isolda’s dying, because Wagner’s stories are legends in which anything can happen and nothing takes the credulity—and yet I prefer hearing the Liebestod played by strings. I am not saying this in criticism of opera, mind you; the fault is probably my own. But the fact is that I am eye-trained, and anything that interferes with my own visual conceptions of scene and character disturbs me. In the same way, I don’t enjoy seeing my favorite book illustrated by chickens, to my mind. It has helped rather than harmed by the illustrations of Cruikshank, Seymour, and “Phiz.”

Music Means Pictures

Approaching music as I do, then, I get two special pleasures from it. One is the purely sensual pleasure of beautiful tone. Certain instruments, certain harmonic combinations give me a thrill that has nothing to do with form or melody—just the certain masses of color please me, regardless of line or shape. Of course, when these pleasing sounds are extended into continuous melody the pleasure lasts just so much longer. But even more delightful to me is the associative pleasure. I’m not at all sure that I don’t enjoy music most for the pictures it calls up to my mind. For instance, I went to a concert recently where Weber’s Oberon overture was played. With the first strains, the concert hall, the orchestra, the audience faded from sight, and I was a little boy again, standing beside our Aeolian at home, listening to that same music, seeing the objects around me as clearly as I saw them then, feeling the same eagerness. And that was a beautiful feeling! Naturally, I enjoyed that concert.

Not all associations have to do with memories of the past, however. The eye-minded person, I think, gets picture-reactions from music he has never heard before, and those add to his enjoyment of the sounds themselves. That happened to me very vividly when I listened to the Shostakovich “Seventh.” I don’t pretend to know anything of its form, but somewhere in it there occurs a theme in marked march tempo, and when that was played, I seemed to see column on column of Russian soldiers swinging along, singing, expressing the stuff they are made of. I’ve never been to Russia nor seen Russian soldiers, but the thing looked “real” to me—and I enjoyed the concert!

The “new” music, as such, doesn’t mean a thing to me. Some of it is pleasing, some of it is not—and, to me, none of it gives the complete satisfaction I get from Beethoven, Schubert (whose melodies made me perfectly familiar with the spirit of Vienna long before I went there), Weber, or our own Stephen Foster. I think many of the newer forms in music (in art too, for that matter) are not understandable. If people can’t understand, they can’t feel released—and, to me, the chief business of art is to release human feeling. Certainly, forms change and art progresses—but incomprehensibility in itself isn’t progress. Wagner, like Cézanne in art, broke old rules, showed certain weaknesses, and found a new form in spite of them. His greatness lies in his original interpretation of common human values, not in his weaknesses. But what happened? Imitators came after him and, lacking his vision and capacity, they hit on his points of difference and weakness, and copied those. Much that has been done in the name of “modern progress” is but an imitative process of covering up lack of substance and perhaps of sincerity.

The best way to enjoy art is to be perfectly honest in one’s own reactions to it. To adhere too closely to the fad or fashion of the day (regardless of whether it’s a fad toward modernism or a back-to-the-primitive movement) weakens one’s ability to make personal judgments. If you keep in mind that the sole goal of art is to stimulate pleasurable aesthetic emotions, you can see that such an imitative process can make life pretty difficult—for how can you have emotions if you stifle your natural tastes and concentrate your brain on following the fashion? (Continued on Page 173)
How Strong Is Your Foundation?

A Conference with
José Iturbi
Internationally Renowned Pianist and Conductor

SECURED EXPRESSLY FOR THE ETUDE BY JENNIFER ROYCE

The basis upon which piano playing rests is technical. To be sure, technical display for its own sake is unimportant; but on the other hand, finger facility is the only channel through which an inner musical conception can flow into living music. Now, the trick of technique—if it can be called a trick—is mechanical adjustment. The keys of the piano are entirely of the lever principle, I have already pointed out; the fingers of the hand are quite uneven. Technique, then, consists of adapting the uneven fingers to the even keyboard. An important beginning in this matter of adjustment is hand posture. On the keyboard, the hand and wrist must be perfectly free and relaxed, but both must be fortified by a strong arm. Let us ask ourselves exactly what it is that we wish the fingers to do. In my opinion, the answer is that we wish the fingers to produce as big and round a tone as possible. To achieve this, we use the principle of the lever—that is, to say, the longer the lever, the greater the power behind it. For this reason, I use a high finger stroke. Holding the wrist low (and always relaxed!), I keep the fingers high and approach the keys from as great a distance as is compatible with free, natural hand posture. Once the habit of a big, round tone has been acquired, it is always possible to grade the tone down. The thing is to get the big tone first, and the high, long finger attack is one of the best answers to this problem. Quite as in boxing, the bigger the distance the bigger the punch!

A Sound Foundation

"But finger action is only one of the problems involved in the building of a sound pianistic foundation. Here, the word to be stressed is foundation. You cannot write a story without knowing what the plot is going to be; you cannot sculpt granite without having tools and knowing how to use them; and you cannot play piano without a groundwork of finger strength and independence. Students often make the mistake of beginning at the end of the job. They talk of music and music study without having prepared the purely technical and mechanical foundation without which no music can be forthcoming. I believe in exercises! If you ask me how a student can develop and perfect technical, I can give you an answer in one word: Czerny. My own technical foundation is built upon Czerny, and I still practice Czerny; every day, for at least two hours a day; and slowly!

"Scales are also valuable, but for quite another purpose. Scales are good to place the fingers on the keyboard—but by the time the fingers are ready to fly over the keys, the performer is working at music, and music is the structure that is built after the foundation is in good order. Let us concentrate on this all-important foundation for the moment, and see what the fingers need in order to be ready for music. The thing they need is strengthening, from the standpoint of a gymnastic exercise that has nothing to do with music. The music comes later, it is ready for it. Where the future of a real pianistic talent is concerned, I advocate the strictest possible adherence to finger exercises during the early years of study. How often we hear that it is 'good' for the little student to learn easy pieces and pretty tunes, in order to please his ear and make a fine showing! And this system is permissible enough if the little pianist is simply taking lessons in order to please himself and his family, or for purposes of general education. But if one is dealing with a potential artist, one can do him no greater dis-service than to give him 'tunes' when he ought to be strengthening his fingers. For this finger-development, there is no greater help than exercise. To ask who really studies his way through the successive books of Czerny will find his fingers becoming stronger; he will also level off the disparity between naturally strong and naturally weak fingers.

"Now, it is easy enough to say 'practice Czerny.' The application of the practice is where the work begins! If you asked Jack Dempsey how he developed his muscles, he could tell you nothing more than that he did it by the use of the punching-bag and the skipping-ropes. But merely buying a punching-bag and a skipping-ropes does not produce a Dempsey! The trick in their application. It is the same with the development of the finger muscles—which, in the last analysis, is all that technique means. How, then, is the student to apply his practice? My own answer is to work slowly and accurately. A mere repetition of printed drills means nothing. You begin to derive benefit from them when you find out what each exercise is meant to do for you, and watch whether it is doing it. Is it difficult the first time you try it? Then try it again, why. Analyze the exercise. See what part of it causes the difficulty; why the difficulty is present at all. Select those individual notes that cause the difficulty and work at them. Then go back to the exercise as a whole, always keeping in mind, not the mere playing of the drill, but its purpose.

Czerny for Technique

"When you have gone through a few books of Czerny in this way, you will have in your fingers the proof of the value of exercises! I have little faith in using difficult passages from a piece as exercises. The difficult passages must be worked out, to be sure, but as passages from a musical utterance. Their value lies in perfecting that piece. But the very fact that they occur in one piece limits their scope as general finger developers. I know that it requires patience, persistence, and will-power to work at exercises! But those qualities are also essential to the building of an artist. Do you think that it gives me pleasure, on my tours, to arrive in a strange town at two in the morning and to sit down at once to your keyboard, practicing Czerny until four? I can assure you, it is no pleasure at all! And yet I do just that, every day, on every tour. I do not practice for the concert; I am to give that evening—I practice my Czerny for the sake of my technique. Then I can play, not that concert, not any one concert, but—concerts! The technical foundation of which I speak is never a matter of getting the fingers ready to play a run, a difficult passage, a tricky piece; it is a matter of technical resources, of capital—something that must be there, after which it can be drawn upon for any expenditure of finger-facility. And that kind of technical foundation can, to my mind, be built only by the regular, continuous practice of exercises.

"Do not misunderstand me to mean that our young pianist practices 'fingers' only! He must also practice music, since music is what he will ultimately play. Thus, after a preliminary period of finger work, he should begin to study great works, like Bach's Inventions, that is the sonatas of Scarlatti, the easier sonatas of Mozart, and the first sonatas of Beethoven. Further, after a few months' thorough study of solo-works, he should apply his knowledge to the development of sight-reading, turning (purely for reading purposes) to Bach's Chorales, pieces by Couperin, and so on.

"Turning now to the interpretative, or musical, aspects of piano playing, I find one great lack in our methods of teaching. Not always, of course, but in many cases, the student begins his work at his instrument and then stops there for a while. Perfection is given in harmony; perhaps, place, he is taught solfeggio. As nearly as possible, continuous piano study. Now, the first step is precisely what must wait until the eye. The student has had some knowledge of Czerny—often, indeed, of very little accuracy, incorrectly by chance (Continued on Page 169).
This is a smart little piece with a rhythm which some students may find tricky at the start but fresh and interesting after it has been played often enough. Make it "pert," as the composer suggests. Grade 3-4.

Pert and Vivacious (d = 96)

Ralph E. Marryott
Grade 4

Tempo di Valse (q = 60)

Ped simile

Fine

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IN A RUSSIAN VILLAGE

This distinctive piece breathes the spirit of the steppes. It is like a peasant's song and should give forth that mournful note so characteristic of many Russian songs. Grade 3.

Andante M.M. \( \text{d} = 72 \)

VLADIMIR SCHEROFF, Op. 10, No. 3

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MARCH 1945
EXCERPT FROM THE ANDANTE
of the "SURPRISE" SYMPHONY

Haydn wrote his "Surprise" Symphony in 1791 when he was fifty-nine years old. He had then retired from the service of the Esterhárys and had made his famous trip to London. This was an eventful year for him since his famous pupil, Mozart, died, shocking Haydn greatly. Nevertheless it did not destroy his cheerful nature. The story of how the Andante of the "Surprise" Symphony was played to an unsuspecting audience very piano, then suddenly breaking forth in the famous fortissimo "surprise" chord, which today we look upon as a conventional dominant chord, is one of the most interesting episodes in musical history.

FRANZ JOSEPH HAYDN
Arranged by Henry Levine

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Edited by Bertha Feiring Tapper

Here is Grieg in one of his lyric moments in which a strong Scandinavian influence is not marked. It is a splendid study in melody and accompaniment. Mme. Grieg used to play this in London so that everything below the top line of melody was evenly subdued. Much of its beauty is in the pedaling.

Grade 4.

Poco Andante e sostenuto
LA CASCADE
VALSE CAPRICE

Grade 3-4.

Allegro

JULIUS K. JOHNSON

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

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THE ETUDE
LITTLE MARINE

Tempo di Marcia  M.m.  $= 104$

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I KNOW THAT MY REDEEMER LIVETH

After the Hallelujah Chorus no number in Handel’s “Messiah” is more beloved than I Know that My Redeemer Liveth, which is heard in thousands of churches at Easter. There is a cathedral-like dignity and grandeur to this lovely theme, which to many has been a harbinger of the resurrection.

G. F. HANDEL
Transcribed by Norwood W. Hinkle
BIRDS OF PARADISE
SECONDOP
L. STREABBOG, Op. 78, No. 5

\( \text{p} \)

\( \text{f} \)

\( \text{f} \)

\( \text{Fine} \)

\( \text{D.C.} \)
INTO THE WOODS MY MASTER WENT

Sidney Lanier

Andante

GEORGE B. NEVIN

VOICE

ORGAN

or

PIANO

Clean for-spent, for-spent.

In-to the woods my Mas-ter went,

a tempo
dolce

shame.

But the olives they were not blind to Him,
The lit-tle gray leaves were not

Con moto

kind to Him, The thorn-tree had a

mind to Him, When in-to the woods He came.

con espressione

Out of the woods my Mas-ter went, And He was well con-
tent;
Più lento e solenne

Out of the woods my Master came, Content with death and shame. When death and shame would woo Him last, From under the tree they drew Him last, 'Twas on a tree they drew Him last, When out of the woods He came, When out of the woods He came.

SHORT POSTLUDE FOR EASTER

Poco allegro M.M. = 120

E. S. HOSMER

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Dr. Bob Jones, Jr., Bob Jones College
Cleveland, Tennessee

"Forward March with Music"
The Teacher's Round Table

(Continued from Page 132)

Technic means control. It is most quickly acquired by the use of scientifically devised exercises whose object is to promote this instantaneous control. Since the function of technic is to enable the performer to create beauty, it must always be musical, never for an instant degenerate to the level of routine or repetition. No one is a first-rate teacher who does not systematically teach the fingers to think—and to think swiftly, sensitively and musically.

On the Superior Teacher

That brings up another point: What makes a superior teacher, anyhow? Well, out here on this sun-drenched, swaying deck, it's not hard to find the answer. First, you must possess all the stock-in-trade equipment of a good teacher, and in addition be able to answer "yes" to these questions: Is every lesson I give a stimulating shot-in-the-arm to the student? Does he leave the studio "walking on air"? Is my teaching always positive, authoritative, vital, and above all, optimistic? Do I discern, emphasize and praise the student's good points or talents even when they are present in limited quantity or much diluted quality? Do I make the student "feel his own"? Do I radiate confidence in his ability to learn, progress and accomplish all that is required of him? Do I make him feel confident that he can and does play well?

That's quite a test, isn't it? If you can pass it one hundred per cent you are a superior-teacher!

G. T. Martin once said, "The truly great man is the man who makes every man feel great"... Which might well be paraphrased into "The truly gifted teacher is the teacher who makes every student feel gifted."

Wanted: A "Prescription"

I am fifty-six, graduate of a well-known conservatory (forty years ago) with a year's study abroad. I've taught a good deal since then, and am experimenting with a few. Four years ago I was compelled to turn to music for a livelihood, and I might add, nothing could have been better for me. I play at least one carefully prepared program each year, and am rather proud of it; but I am anxious to improve. My training was'st a long the lines of the old Leschetizky "method"—all right as far as it goes. My scale work isn't bad, but octaves and arpeggios need attention; also fifth fingers are weak. Do you think I could correct these weaknesses?—Mrs. H. B. L., Texas.

I won't even pretend to answer Mrs. H. B. L.'s question, for she knows better than I just what she needs. I am sharing her letter with Round Tablers just to show that any aspiring, energetic musical person can outline a course of accomplishment such as H. B. L. set for herself. Compelled to return to music for a living, she finds it a lifeline. Her zest and ambition are inspiring. Being a self-conscious piano student she realizes that piano technic has made great strides since those dear, carefree old days of Leschetizky... And she is keenly aware that her diminutive, arpeggios and fifth fingers are weak... Well, what does she do? Instead of getting busy and practicing some of the many systematic exercises given on the Round Table and Technic pages these many years, she writes for an "absent treatment" prescription. Anybody as intelligent as she doesn't need a musical director. Mrs. H. B. L. knows as well as I that thirty minutes a day for six months (but regularity!) spent on concentrated fourth and fifth finger exercises (ten minutes) and notes (another ten) makes the difference in the world not only in her actual playing but in the pianistic control for which she is searching... If she does this faithfully I'll bet her next annual program will be fifty per cent better than the last!...

A Note to Mothers

I wish some member of the Bruno staff would write an article in plain language for the benefit of some of the mothers who fail to see why Mary or Johnny should have extra books. I would like to have such an article as plain view for them to see while they sit waiting for their children to take a lesson. -M. E. Oregon.

You have put your sentiments so concisely in that nut-shell (or is it a bomb-shell?) of a letter that no lengthy article could improve on their brevity and punch. But, heavens! Don't all parents realize that children of every age and grade need quantities of supplementary material to give them an all-round musical education? Books for thorough study, books for technique, for reading, for ensemble, and for enjoyment... I certainly agree with you that mothers should not "put in" on teacher's plans. If a teacher cannot be trusted to know what is best for Johnny, then the parent must find another instructor at once. And under no circumstances should amounts ever make criticisms or suggestions in the presence of the pupil.

But I sharply disagree with M.E. when she resents mothers who "play teacher" at home. In my opinion, an intelligent mother who supervises home practice regularly, carrying out clear, explicit directions written down in a note book by the teacher, is a precious pearl beyond price, especially for young children. It is every teacher's duty to interest the enthusiastic, whole-hearted support of the mother. In fact, mothers ought to take piano lessons themselves in order to better how to guide and stimulate their children during the long periods between lessons. Such cooperation depends, of course, on the persuasive powers of the teacher. I wonder if M.E. has checked up on herself to see not only that she is a confidence-inspirer, but also that she writes down unmistakable practice directions for both pupil and parent.

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MARCH, 1943

"FORWARD MARCH WITH MUSIC"


The Italian mastermind, Creazione (an exceedingly good musician, by the way), sailed through the ranks of his players with ridiculous exaggerated poses, ex- 

plosions, and entreaties that were all a part of the show. There was as much dif-

ference between Pat Gillo and Creazione as there have been between a 

Irish ter-

rier and a Rocky Mountain goat. Still, they both got musical results which pleased 

their hearers.

One has only to witness the podium 


tech of such conductors as Alfred 

Hertz, Mengelberg, Mitropoulos, Kousse-

vitsky, or Toscanini to learn what a wide 
punch on the baton display.

After all, “the music is the thing” and it is what the conductor does to our ears and to our eyes that really matters. 

Furthermore, we have a childhood vision of 

the willowy, handsome Hungarian 

Arthur Nikisch, with the Boston Sym-

phony, and also have memories of 

other conductors so unattractive that they 
turn up in our dreams as grotesque 
nightmares.

The Miller in “Roussalka” was one of 

Chaliapin’s most famous rôles. He sang the part in Russia many times, and also 
in London and Paris but not to our 
knowledge in this country. The 
dramatic soprano who sang it is 

willowy, and the audience was 

reached by the soprano’s 
natural voice.

For the orchestral instruments, 

there is no question of the elec-
trophones. The electric violin 

is employed in some cases, but it 

is not a satisfactory substitute for 

the instrument. The orchestra 

must have some elements of the 

human voice, but the orchestra 

must also have some elec-
tric elements. The orchestra 

must be a combination of both.

I Want To Be the Leader 

of the Band

(Continued from Page 125)

and consonants. For instance, the 

compound vowels, that is, diphthongs 

and triphthongs, are divided into 

their component vowel sounds.

The average person 

when he pronounces “say” may not realize 

that he is employing two sounds 

instead of one. This fact is very 

true. In many cases, these sounds are 

exaggerated. Some consonants have no pitch. 

They are the “frames” of the vowel 

which make it understandable, but they must be 

delivered with special distinctness. 

The nasal consonants m, n, and ng do have 

pitch. By stressing these details, what 

was once a difficult task has now become 

intelligible to the audience.

We are careful that the most 
powerful voice be at its best when 

the music is the thing, and that 

it will be understood. This 

is what makes it interesting. 

In this wonderful age, phonograph records 

preserve permanent ideal performances, 

and it is for this reason that the record 

is made before the perfect record is 

approved.

Father sits back in his chair near 

the set and listens, and does not have 

to strain his ears to make out the words, 

or bother about tone balance. In fact, 

there is a unity of balance and tone 

in the orchestra which is most immediate to Father. At 

the same time the singers can give the proper 

consideration to the thought, the 

sentiment of the song, as they are taught at 

rehearsals that the great American pub-

lic looks for heart first, and then for a 

little note to the text for Har! The 

Herald Angels Sing, as the chorus reads them 

from the tone-syllables in the score:

HARK! THE HERALD ANGELS SING

Adapted by Roy Ringwalt and Robert Shaw

Copyright 1914 by Words and Music, Inc.

Joyful all ye nations, joyous all ye苍

Join the tri-umphant throng.

Copyright 1914 by Words and Music, Inc.

Ninety per cent of our chorus is made 

up of women. We have of our 

six women singers. They are placed 

next to the microphone and the high vibra-

tion rate of their voices stands out above 

all others, giving the effect of a 

much larger female choir.

It may not have occurred to the reader 

yet, but we have peculiar advantages 

which ordinary chorus standing cannot 

have. The chorus that meets once a 

week for rehearsals, with the objective 

of “The Daughter of Jairus” at 

the Metropolitan Opera House, 

is very different from the chorus 

that sits at the Metropolitan 

Choir. It meets on 

A perfect 

arrangement can be 

made at any time. 

This is really a big responsibility, 

especially when many of the “numbers” are put on 

short notice. Our rehearsals must be 

prepared to work all night, if necessary, 

to get an arrangement at the right time.

One of our main objectives is to pre-

serve the young listening public. For 

this reason, we have no stereotyped dress 

rules. All of our men must be 

arranged in time for rehearsals 

and of a substance which is easy to read. 

The place of the compositions must be checked 

in advance. The place of the composition 

is made at any time.

It is impossible to tell what the 

music in any field will be, but the Ameri-

can people have become greatly 

attached to this music, and the 

demand for it is still increasing. 

The demand for it is still increasing.
IMPORTANT!
Owing to extreme wartime paper restrictions, addresses to this department must not exceed one hundred words in length.

Does Eating Nuts Hurt the Voice?
Q. I have heard that eating nuts will injure the voice. Please tell me if this is true.—M. T.
A. Certainly not, if you eat the nuts in moderation and chew them well. It would be better not to eat the nuts just before singing, because sometimes small, sharp particles stick in the throat and mouth. However, if you sing much in public you will soon find out that the best rule for the singer is to eat only simple, easily digested food and to observe the same moderation in smoking and drinking.

He Has Been Drafted Into the Army
Q. I have been drafted into the Army for one year and I may have to stay two or even three years. Will I be able to take vocal training? My teacher tells me that I have the rarest of all voices, a baritone. A voice of this sort is never used in the E section above the staff, bass clef, and will be quite useless to any voice about music, so I must study the other hand. Please give me some advice.—Private A. J.
A. You have been called upon to do a man's job in the service of your country and you should be proud of it. You are the youngest age and, after eighteen months of service, you will be a better man both physically and mentally than you were when you were drafted. Nor will you then be too old to continue your vocal training. You realize that you are a musician. Why not try to get into the band? Eighteen months of practice there would improve your voice immensely and, if you learned to play a brass instrument, would help to develop it as well. Also there might be many opportunities for you to sing, which would keep you good in vocal trim.

Is She Too Old to Sing for the Radio at Thirty-three?
Q. I have studied at three-month intervals for the last eight years but cannot manage long, continuous periods of study. Consequently a voice teacher told me that my voice has coloratura possibilities. Please suggest some vocal exercises that will improve the sort of person who learns as easily from the printed page as from the oral. I sing the B above the staff quite clearly, but the C-sharp and D are thin. How can I be certain that I have the coloratura quality? Are there any tests that one can make?
2. I have been studying Villanell by Dell Ashton, Lo, and Gentle Lack of Bild and Bell singing from "Lakme." Please suggest some other coloratura songs.
A. I am thirty-three and as my ambition is for radio, I do not think I am too old to continue study with the same goal in view. I am also a pianist. Please comment.—F. R. D.

The Etude Music Lover's Bookshelf
(Continued from Page 131)
hundred charts, diagrams, analyses and themes for the better understanding of these records. The programs are arranged in the form of twenty-seven evenings, with interesting annotations. The treatment on the whole shows the author's careful musical training and is not confused to the vague comments of quasi-amateurs, such as those of many writers who have written books with a similar objective.

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Complete Set of 32 Cards, Keyboard Finder and Book of Instructions—Only 50c
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Band Questions and Answers
by William D. Revelli

On Clarinet Tonguing
Q. I am a student of the clarinet and have played in our school band for the past four years. My band director says my tone and playing ability are above the average, but my tonguing is not good. The trouble seems to be that my tongue slaps the reed when I articulate. I have tried every means I know of, but my tonguing is still too heavy and spoils my playing in staccato passages. Can you suggest some exercises that would help me improve my tonguing?—R. S., Illinois.

A. I suggest you first do some daily practice on legato tonguing, playing the scale of C major slowly and pronouncing the syllable D on each tone. Do not permit the tone to stop between the articulations. Sustain each tone into the next one without interruption of the breath stream. When you have secured control of the legato articulation, then proceed to the staccato.

The major problems to note carefully when articulating are as follows: 1. Be certain you have a firm embouchure. 2. Place the tip of the tongue very lightly (do not press it) upon the tip of the reed. 3. Blow into the clarinet. You will discover that on legato, as the tongue is in contact with the reed, no tonal atmosphere will be forthcoming, regardless of the amount of breath you blow against the reed. 4. While blowing the breath against the reed, release the tongue from the reed by drawing it down and back in a quick, decisive manner. You will notice that the attack is light and smooth and that the tone has responded immediately. 5. Sustain the tone for the value of the note, then place the tip of the tongue back upon the reed in the same position as it was for the initial tone. 6. So long as the tongue is against the reed before each tone is sounded, you will find that it is impossible to “slap the reed.” It is only when you attack the reed when starting the tone that the slap occurs. Stress light tonguing and a pointed, firm tongue.

A. How would you describe your success in this field? If you have all of the necessary qualifications of the outstanding performer, I doubt that you would find it impossible to compete with men. Perhaps you would find some conductors still unknown by tradition, but each year finds more and more women in the ranks of our professional orchestras. If you find what it takes, I recommend that you devote yourself to your ambition and let the future take care of itself.

How Strong Is Your Foundation?

(Continued from page 144)

never carries with it the firm security of being able to check your accuracy against the what and what of grammatical rules. Shall I say ‘like’ or ‘as’? I say ‘who’ or ‘whom’? Sometimes your ear tells you; sometimes it doesn’t. And when it doesn’t, you are swaying on the edge of the precipice of illiteracy. Exactly the same is true of the musical ear which is solfège. How can you approach the musical meaning of a work interpretatively if you don’t know lines, patterns, phrases? Perhaps you can get by for a while by trusting to your instinct. But in serious musical work, the distance between ‘get by’ and ‘good-bye’ is negligible. The point is, getting by isn’t enough. And that is my point—of mind, that is, is the root-cause of much of the interpretative problem. It can be greatly relieved by an early and thorough study of the subject of solfège.

Keeping an Open Mind

"Of course, the student must familiarize himself with the various styles of music. And today, those styles include modern music! Perhaps you go, like it, perhaps you don’t—but in building a perceptive and meaningful art, personal liking is not too important. One must know all there is to be known; and to know, one must hear, and one must keep an open mind. Personally, I find jazz and boogie-woogie interesting musical developments. Certainly, I do not prefer them to Beethoven! But keeping an open mind to musical developments doesn’t mean that one prefers such developments. Boogie-woogie is simply a rhythmic dance pattern. As such, it deserves scrutiny (which is not the same as preference) just as much as the dance forms that Bach wrote under the name of fugues, sarabandes, and minuets; just as much as the dance forms that Chopin wrote under the name of mazurkas and waltzes. And here we find an interesting thing. Take the Chopin waltzes. To-day, they have been 'promoted' from dance numbers to concert works. Yet when Chopin wrote them, there were those who turned up their noses at him for bothering with dance accomplishments at all! How do we know that the dance forms of to-day? I don’t say the same thing will happen in-mind, too. I merely say let’s look at those dance patterns as part of music. And, when there is music made with stylistic integrity, their rhythms, their harmonies, their fragments of themes, Morry Gould has written a jazz work for me which, in the homeliness of its style, is truly good music.

"Honest open-mindedness is a part of the pianist’s foundation. I can’t wait until he has his tools in good condition. Don’t start to play music until your hands are ready to obey you on the keyboard. And the best way to prepare them for that is to strengthen them by the sound, alert development of muscular activity.

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"FORWARD MARCH WITH MUSIC"
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, address, and satisfaction, only initials, or pseudonym given, will be published. Naturally, it is unfair to all friends and average readers, as we cannot hold the top position as one or two questions per issue. We shall always endeavor to answer a question to the best of our ability, and to maintain the highest standard of accuracy and fairness.

IMPORTANT

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

Q. Please suggest an organ solo for an opening service in a new church. I have contemplated playing the first movement of Guilmant’s “Sonata in C minor, Opus 56.” However, I will need some other number to play until the organ is available. It is to have harps and chimes, and the congregation will expect to hear them some place in the service if not in the Prelude. Please explain the entire different arrangement of Bach’s Choral Preludes. I have been shown two different publications which only have one thing in common. The book which I want you suggest as being better, or which one is used more frequently? Please submit a group installed after the house, with the present organ for the selection of the same church. With all the names of some good choir directing books?—R. D.

A. We suggest that you tell the members of your choir that they can render much valuable music which will give you some instruction in sight singing in connection with rehearsals, and it might be well to have some name of the choir as you agree upon. Why not set your age limit to include all of the members, including the organists? For books on choir training we suggest the following on which to base your selection. Will you find that you might find them all of interest: “The Art of a Cappella Choir,” S. A. Watt; “The Art of a Cappella Church,” Christiansen and Pitts; “Choir and Chorus Conducting,” Wodell; “Conducting and Choir Direction,” Finn and “The Choral Conductor,” Finn.

Q. I play the pipe organ and am very interested in the use of an instrument at home where I can practice whenever I like. I have an organ which is a small one and would like to have one with two manuals and pedals and install a reed organ inside. Would it be possible to make an instrument and condition them into one? Or, can you suggest another instrument for the reed organ? What should be the approximate price? Will you send me the names of firms which supply me with a console, and can you recommend some good reed organ manufacturers?—R. D.

A. We suggest that you consult an instrument maker and obtain a quotation from him. He should be able to give you a satisfactory estimate as well as advise you as to the best way to proceed. We are sending you by mail a list of firms to whom we suggest you communicate your questions as to the supply of reeds and ask for prices, and perhaps to indicate any special requirements for the instrument. We will also suggest some good reed organ manufacturers. Would also be like a list of various organ manufacturers. I assume the organs are operated by means of opening and closing shutters as on the pipe organ.—W. M.

A. The idea seems possible, but we wonder what is practical with two-manual used reed organs available, equipped with reeds and pedals. I would personally like to recommend a pedal piano available. It would be possible to combine reeds taken from two organs, progressively so that the reeds are comparable in quality. We are sending you by mail names of firms to whom we suggest you communicate your questions as to the supply of reeds and ask for prices, and perhaps to indicate any special requirements for the instrument. We will also suggest some good reed organ manufacturers. Would also be like a list of various organ manufacturers. I assume the organs are operated by means of opening and closing shutters as on the pipe organ.—W. M.

Q. Since starting work on my one-manual organ I have added another instrument and electrified the organ by means of a vacuum tube. The instrument has never been satisfactory. My great problem now is to secure a set of reeds and pedals which would be satisfactory. My "handed" proving unsatisfactory. Where can I secure a set, and how and where can they be attached? Can you give me some facts as to the required reeds for the installation and the salaries.

A. We suggest sending you the name of a person who has a pedal-board for sale. It is of the radiating, but not concave type. We suggest that you consult an organ manufacturer as to the installation. You might also consult the builders regarding your needs in having the pedal-board installed; they may have time on hand. Since you seem to have attained your object in all points except the pedal-board, it is if the project seems feasible. Requirements and salaries for the Church Organist vary according to the demands of the church.

Q. I am leader of a Junior Choir, serving my fourth year. I find it very difficult in my church to keep boys and girls in the choir. They are between twelve and fifteen years of age. They think they are too big for the younger ones. I have my age limit from nine to sixteen years, but they usually drop out when in their twelfth year of age. Would you suggest that I raise my age limit a little? If you call the organization a Young People's Choir or Youth's Choir in order to keep the older members in? I would also like to know of other activities to keep the members of the choir busy. If we are a part of the church, why doesn't the church do not believe in commercializing, we cannot have anything to raise money. I have parties for them occasionally, but that does not seem quite enough to hold them together. Your thoughts on the names of some good choir directing books?—R. D.

A. We suggest that you tell the members of your choir that they can render much valuable music which will give you some instruction in sight singing in connection with rehearsals, and it might be well to have some name of the choir as you agree upon. Why not set your age limit to include all of the members, including the organists? For books on choir training we suggest the following on which to base your selection. Will you find that you might find them all of interest: “The Art of a Cappella Choir,” S. A. Watt; “The Art of a Cappella Church,” Christiansen and Pitts; “Choir and Chorus Conducting,” Wodell; “Conducting and Choir Direction,” Finn and “The Choral Conductor,” Finn.

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MARCH, 1945

"FORWARD MARCH WITH MUSIC"
Concerning the Staccato

(Continued from Page 141)

after each note. The bow may even leave the string between the notes, though this is by no means essential.

The form of the staccato is not difficult to acquire, though some consistent practice may be necessary before it can be played with the lightness and charm that are its chief characteristics.

Although no form of the staccato has any particular value as a means of musical expression, the ambitious student should make every effort to master it, for without it he must forego playing many solos of the bravura type. Moreover, a careful study of this bowing tends always to develop a more sensitive touch on the bow and a more delicately balanced bow-arm. Therefore, the fundamental exercises should be given to a pupil at an early stage of his advancement, and re-considered in more extended patterns. If this approach is taken, he will gradually acquire a good staccato almost subconsciously. The older violinist, who may have struggled with it for years without success, can learn it just as expertly. What is needed is thoroughly to go through the same course of study. This he must do in order to eradicate any bad habits that may have been hindering him. And, above all, he must be patient. It may require a few weeks, two or three months, or even a year of study; but, given patience and the right kind of practice, an effective staccato will be his reward.

The Problem of Building the High School Orchestra

(Continued from Page 138)

for other social groups. It is generally agreed that one of the main reasons why so many school orchestras have withered is the lack of regular and part-regularly in school and community affairs.

A fourth major purpose of the school orchestra is to give youth proficiencies and appreciation which will enrich their adult living. Many youth have opportunities to play in adult music organizations after graduation from high school. Therefore, the good teacher will strive to help his students a sound musical and technical training to the end that they may continue to play as long as they desire. Of course the majority of the students in the orchestra are not likely to play after graduation, but nevertheless their appreciation of music throughout life will depend greatly on the soundness and thoroughness of their basic training in the orchestra.

These four major purposes of the orchestra make it one of the unique offerings of the school, an experience within which the school can achieve many of its fundamental aims while permitting the student to participate happily and willingly in a chosen activity. While there are, of course, other purposes and functions of the high school orchestra, the teacher should be thoroughly familiar with these four purposes and should use them as cornerstones in an on-going plan for the development of his orchestra.

The Program of Instruction for the High School Orchestra

So far we have dealt with the problem of understanding (1) the high school, (2) the students, and (3) the major functions of the orchestra in the curriculum of the high school. When the teacher has a thorough understanding of these three factors, he may proceed with confidence and assurance to the primary work of the year, the program of instruction for the orchestra. Here the problem can be stated simply as one created by the conditions to bring to the most effective and desirable learning and educational growth on the part of the student.

There are some of the essential points of view from which the writer has found useful and practical in building a program of instruction for his high school orchestra. These points of view have been written for the benefit of the teacher who is seeking to select the day-to-day procedures and experiences, to make effective decisions on each problem that arises, and to measure achievement and growth in terms of the total plan.

1. The teacher must be thoroughly acquainted with the human material in his orchestra.

2. The general and specific objectives for the work of the year should be clear.

3. There should be motivation adequate to develop interest and stimulate progress. Two things are particularly effective for this purpose, (a) good music, and (b) attractive activities for the group.

4. Adequate equipment must be available. The teacher must see to it that (a) the school supplies the appropriate facilities, and (b) that the student procures the appropriate kind and quality of instrument.

5. Technical progress should be planned for each student by means of (a) private study or technical drill during rehearsal, and (b) solo and ensemble performances.

6. Technical progress should be planned for the orchestra, emphasis on fundamentals of musicianship and ensemble performance; attention to individual problems by sectional rehearsals.

7. Rehearsal techniques must be effective. The musical development of the orchestra will depend considerably on (1) the teacher's acquaintance with instrumental techniques in strings, woodwinds, brass, and percussion, (2) understanding of the learning process, and (3) ability to drill effective.

8. The music must be selected very carefully in terms of the students' musical background, interests and educational maturity.

9. The orchestra must be effectively organized and administered. The success of the orchestra will depend on such factors as (a) adequate schedules, (b) effective student officers, (c) policies, (d) established procedures, (e) established principles, (f) established credit for music study, both in and out of school, and (g) controlled instrumentation.

10. Drill materials must be supplemented with a variety of special activities. The daily work will not be complete without something new and important to the students. When its purpose is to provide experiences which the students desire. Therefore, it is imperative to prepare drill materials which will provide for the students' interest in the program of the year, the program of instruction for the orchestra. Here the problem can be stated simply as one created by the conditions to bring to the most effective and desirable learning and educational growth on the part of the student.

11. Evaluation is essential. The teacher who is working with a clear understanding of his problem and
with a definite plan for the year should have no trouble in arriving at value judgments of (1) the extent to which he has achieved his goals, and (2) the revisions he should make in his plan. Each school year is a cycle which starts with a basic philosophy, proceeds through general and specific objectives, is implemented by the instructional program, and ends with evaluation.

12. The teacher must grow professionally. Each year the teacher should select some phase of his work that needs improvement and make it a project for his personal growth. It can be as specific as learning special bowling techniques, or it can be as broad as the study of the psychology of adolescent behavior.

Summary

The writer has tried to indicate the nature and scope of the total problem of building a school orchestra. It is pointed out that a plan to build an orchestra must be based on a thorough understanding of the high school, the nature of high school youth, and the unique contributions of the orchestra to the purposes of secondary education. And finally there were listed twelve points of view which have proved helpful to the writer in building an orchestra in his school.

The basic point of view that runs throughout this series of three articles is that each teacher must construct a definite plan for building his orchestra and that he must continually improve himself as a teacher. Then he is likely to be successful in building a school orchestra.

Why Do You Sing?

(Continued from Page 135)

to "follow." He needs a fellow artist, who can sing mentally along with him, reflecting a poetic and musical appreciation in harmony with his own. No one can really teach interpretation, since the process involves that emotional recreation which is defeated by imitation or compulsion. But one can indicate to the young singer where the essentials of interpretation lie—and that is in the sincere projection of life.”

MARCH, 1945

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An Artist Speaks of Music

(Continued from Page 143)

Some of my most vivid musical recollections grow out of experiences with distinguished musicians. The growth of one who stands out most, perhaps, is Paderewski. There's something about drawing a person that removes barriers from his personality—you look into him as well as at him. Paderewski revealed himself to me astonishingly, for I had believed him to be austere and aloof. I found him a charming, kindly human being with a diversity of interests not generally found in one who "specializes." He believed that the trouble with all modern art is the conscious effort to break away from old forms, instead of allowing new forms to assert themselves gradually and naturally. Beethoven never tried to be original, he remarked—he was original. The effort to find something new bears fruit when he can see the true essence of it. From his work I realized that true creative growth is a transposition of the tried and true. And that was vividly expressed in each well-chosen phrase. Shortly after, my drawing was sketched, and I left him, all his feeling for his native land still vibrating in the air. As I stepped out into the hotel corridor, I heard a Chopin Polonaise being played as I'd never heard it before. Paderewski was talking of Poland in the language that was most natural to him, and the tones that came through the closed door expressed his emotion even more vividly than his words had done.

Speaking of music as a language reminds me of a revealing thing that Aristide Briand said to me when I drew him after the concert in Warsaw. He told me that, during the worst of the crisis and when cares of state sat most heavily upon him, he would refresh himself by going home and playing Wagner's music on the piano by touch. And he remarked that music to him was the universal language—more potent to bring men together in brotherhood than any spoken tongue.

I've had experiences with makers of lighter music, too. I had lunch with Franz Lehár on the day that I drew him—at a table over which tame canary birds flew and pecked at the food—and suddenly he asked me whether I would care to hear his dog sing! He was very proud of that dog, a lovable fellow of no apparent known breed. Of course, I expressed a keen desire to hear the dog perform, thinking that this would be a fine way of testing out the influence of environment. Lehár took the dog up in his arms, and began softly to sing the Merry Widow Waltz, and sure enough, after a measure or two, the dog joined in —not, however, with any marked degree of vocal proficiency! Alas for the champions of environment, all that dog did was to bark, not even in three-quarter time. "You see?" said Lehár triumphantly. He was delighted, and perfectly convinced that his dog was singing the Merry Widow Waltz. For my part, I wondered whether that gifted canine might not be using his own way of asking Lehár to stop singing . . .

Sousa and Inspiration

John Philip Sousa believed implicitly in inspiration—not in the careless business of taking no pains and waiting for something to happen, but in the guidance of some higher Power which directs the creative flow. He told me that his best themes came to him in company with a sense of clarity, and this they were meant to be. He once took a trip abroad and was suddenly called back to America by some emergency. The moment he boarded the ship, he said, he seemed to hear a band playing, and the sensation was so real that he first thought there was a band on the ship giving a concert. But there was no band, and the music he continued to hear was nothing he knew—and he knew pretty much everything.

All during that crossing, he seemed to hear this same band music, and gradually the melodies and song-line so clearly impressed upon him that he could see its notation. By the time he reached home, he "had" a complete, well-formed new march—it was The Stars and Stripes Forever.

I'm not prepared to say, of course, whether "Inspiration" really means this kind of dictating of creative ideas; but I do believe that the root of all creative power is in the subconscious mind. And it seems to me that music, expressed in the clearest, most beautiful, most communicative form possible. That is art. And if it isn't clear, beautiful, distinct and sincere, it doesn't "lack." People may disagree on what is beautiful, but common human emotion reaches all of us. It is this human emotion I seek in music. And if my feet aren't too firmly planted on the ground, due to something going on in my head, music carries me off them!

Objectives of Scale Practice

(Continued from Page 126)

ear of musical sounds being only in relation to scales, it cannot be put to practical use by the player unless he visualizes the scales on the keyboard.

We can now see the reasons for saying that the most valuable practical result of scale study for the pianist is the ability to visualize the scales promptly on the keyboard. This ability can be attained very easily in the study of the absolute beginner—during the first few weeks—by teaching him to touch the eight notes of each scale simultaneously using four fingers of each hand. He can then learn to touch tetrachords alone, then to combine two of them to form a scale. He touches all eight notes at once; he sees the scale as a unit, like a word, rather than as separate letters, and he can also learn to touch each octave of the scale successively up and down the keyboard, showing that he sees the keyboard made up of the notes of the scale he is thinking of. He can follow this immediately with the first steps in keyboard harmony, showing that he can visualize the scales without waiting until he can play all the scales technically. While he is learning to touch the scales and is taking the first steps in keyboard harmony and transposition, he can be learning separately the various aspects of scale technique in simple exercises—finger action, sideways thumb action, and hand crossing over the thumb. When he can do these correctly he can then learn to play the scales in the orthodox fashion, having only the fingers to learn. Notes, technical and fingering will all have been learned better and more easily, because of having been learned separately, instead of with the initial confusion which the attempt to learn all three simultaneously involves when playing a scale. Problems of discipline in scale practice are eliminated because of the ease with which each branch can be learned by itself.

Since first impressions are always the most vivid, it is an important fact that with this prompt introduction to keyboard harmony the student does not begin with a wrong point of view about music, that it is a fortuitous combination of letter-names—a point of view which must be changed later. He immediately is given the correct point of view—that music is the scale relationship of tones.
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The World of Music

“Music News from Everywhere”

HECTOR VILLA-LOBOS, South America's most famous composer, who is an official of the Department of Education of the Brazilian Government, recently conducted several concerts of his own works in the United States. His first appearance was with the Jansen Symphony of Los Angeles. Later he conducted the New York City Symphony and on February 23, he was guest conductor of the Boston Symphony Orchestra.

HERBERT L. CLARKE, world-famous cornet virtuoso, who from 1904 to 1917 was soloist and assistant conductor of Sousa's Band, died on January 30, at Long Beach, California, where he had located in 1923. For a number of years he was the leader of the New York Municipal Band.

A DINNER in honor of Dr. James Frances Cooke, Editor of the Ernie, was given by the Philadelphia Music Teachers Association on January 17. Dr. Cooke was President of the Association from 1910 to 1927. The speaker of the occasion was Allen Pelletier of the American, and representatives of the Philadelphia Symphony and the University of Pennsylvania were among the guests.

THE CUBAN-AMERICAN MUSIC GROUP is the name of a new organization formed under the guidance of a committee headed by Aaron Copland for the purpose of fostering in this country the performance and knowledge of Cuban music. Charles Seltzer, Music Director of the Pan American Union, and representatives of the Cuban Embassy in Washington and the Cubans writing in New York, are among the leaders of the organization.

MRS. EVELYN FLETCHER-COPP, retired music teacher and originator of the Fletcher Music Method, died on December 31, in New York City. From 1898 until 1938 she directed the Fletcher Music Method School and is said to have taught more than a thousand music instructors. Mrs. Fletcher-Copp was born in Woodstock, Ontario, and studied music in Europe. She specialized in methods of teaching children and lectured throughout the United States on the use of her system. In 1891 she conducted normal courses at the New England Conservatory of Music.

MUSIC WEEK, May 6-13, which this year marks the second annual observance, will again stress the theme, "Use Music to Foster Unity for the War and the Peace to Follow," Suggestions for the observance of Music Week are contained in an announcement from the National and Inter-American Music Week Committee, 315 Fourth Avenue, New York City.

HERBERT FROMM, organist and choir master at Temple Israel, Boston, is the winner of the first Ernest Bloch award, with his composition, Song of Miriam, for a girls' chorus. The award includes the sum of one hundred and fifty dollars and a guarantee of publication. The winner, a pupil of Paul Hindemith, came to the United States from Germany six years ago.

A CONCERTO FOR ORCHESTRA, by Béla Bartók, was given in New York, performance on January 10, by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. It was written for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky.

A SPECIAL WEEK-LONG celebration honoring the one and hundred and fifteenth anniversary of the birth of George Peabody, was held during February by the Peabody Conservatory of Music, Baltimore. Arranged by Reginald Stewart, Director of the Conservatory, the program included musical and social events throughout the entire week of February 12.

CLARENCE KOHLMANN, widely known and for many years organist and for many years organist of the Ocean Grove (New Jersey) Auditorium, where his daily recitals during the summer season attracted thousands, died on December 13, in Philadelphia. In addition to his duties at Ocean Grove, he was active in Philadelphia as a church organist and pianist. Mr. Kohlmann was born in Philadelphia and studied with Philip Goepf and Maurits Lees. His compositions include many successful cantatas, several operettas, children's music, songs, and piano and organ works. One of the "Storm," a highly descriptive piece of fatefulness, is which was a daily feature of his recital programs at Ocean Grove.

FERENCHEGEDUES, distinguished Hungarian violinist, died on December 12 in London. He was born in Hungary in 1885.
and studied with Goby and Hubay at the Frunkirchen Conservatoire of Music. His debut was made in London in 1901 and he later toured Europe and America.

JUDSON HOUSE, concert and operatic tenor, died suddenly on January 5 at Dumont, New Jersey. Born in Brooklyn, he studied at the Selfit Conservatory in that city, and later with Adelaide Gescheldt. He held important positions with prominent New York City churches and appeared with the major symphony orchestras of the country. Mr. House sang with the Philadelphia Grand Opera Company in the first American production of “The Ring of Polykrates,” by Korngold.

KENNETH SHERMAN CLARK, composer, writer, widely known through his musical activities with the Princeton University Triangle Club, died on January 24, at Princeton. During the first World War he was one of the first to be appointed an Army Song Leader, serving with the 79th Division at Camp Meade and in France. He was the composer and conductor of several of the productions of the Princeton Triangle Club. In 1923 Mr. Clark became a member of the National Bureau for the Advancement of Music. He was the first secretary of the Associated Glee Clubs of America. His book, “Music in Industry,” is a very comprehensive survey of this special field of the art.

THE THREE WINNERS in the 1945 Young Artists Auditions of the National Federation of Music Clubs, which are scheduled for May 22, 23, and 24 in New York City, will have the privilege of appearing as soloists with the NBC Symphony Orchestra in its summer series of broadcast concerts, under the baton of Dr. Frank Black.

LORE MAZEL, sensational fourteen-year-old conductor, had a most successful appearance early in January with The Philadelphia Orchestra, when he directed that famous organization in the first Children’s Concert of the season. According to the reports, “thunderous applause followed the orchestra’s performance of Prokofieff’s Classical Symphony.”

THE WORLD PREMIERE of Nicolai Berezowsky’s Concerto for Harp and Orchestra was given on January 26 by The Philadelphia Orchestra, with its principal harpist, Edna Phillips, as soloist. The work, which was commissioned by Miss Phillips and dedicated to her, was most enthusiastically received.

A NEW “ORGANIZATION within an organization,” a Foundation for the Advancement of Music, was recently established by vote of the Board of Directors of the National Federation of Music Clubs.

The purpose of the Foundation is to provide always available funds outside the regular administrative budget of the Federation which can be used to further special musical causes. Among these are the continuance of the musical activities with armed forces initiated during the war and the assistance of returning veterans to resume interrupted musical careers.

The Foundation is being financed largely by War Bonds purchased in the name of the National Federation of Music Clubs, and was started with a first bond given by Mrs. John McClure Chase of New York City, Chairman of Special and Life Memberships for the Federation.

Competitions

THE THIRD ANNUAL Young Composers Contests of the National Federation of Music Clubs has been announced. Open to all in the age group of fifteen 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, N. Y.

A FIRST PRIZE of $25,000 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 $5,000 and $2,500, 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 Auditions of the National Federation of Music Clubs, which carry awards of $100 each in piano, violin, and voice classifications, will be held in New York City in the spring of 1945. State auditions will begin around March 1, 1945, with district auditions, for which 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 Ruth M. Ferry, 24 Edgewood Avenue, New Haven, 11, Conn.

AN AWARD OF $1,000 is announced by the Alice M. Ditson Fund of Columbia University and the Metropolitan Opera Association. The award must be divided into five equal parts and must be over seventy-five minutes in length. Among the conditions of the awards are the right of a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

EDWARD ELLSWORTH HIPHERSH, MUS. DOC., A.B.A.M., Twenty Years Associate Editor The Enthusiast Instruc tion by Carrell, Harmony, Counterpoint, Musical Form, Musical and Literary Manuscripts Criticized and Prepared for Publication

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ELIZABETH A. GEST

Quiz No. 4

1. What is a gavotte?
2. What is a spinet?
3. What minor scale has five sharps for its signature?
4. What is this?
5. Who wrote the opera, "The Magic Flute"?
6. Should you say pee-anist or pianist?

Sharon Decides to Play (Playlet)
by Ernestine and Florence Horath

CHARACTERS

MARTIN, GALE and SHARON (three music pupils)

Their mother

Other pupils dressed as Biblical characters: Jubal; David; Queen of Sheba; Samson; Miriam; Shepherd.

Costumes may be indicated, such as:
gold paper head-band and jewelry for Queen; short, white tunic for Jubal; long, thin veil of light color for Miriam; bright tunic with belt for David; striped tunic for shepherd.

SCENE: Interior with piano; chairs;

Aeroplanes and Submarines
by Frances Gorman Risser

My right hand is an aeroplane
That climbs away up high
On silver wings of melody,
Into the treble sky;

My left hand is a submarine
That sinks so very deep
Into the ocean of the bass,
Where chords and octaves sleep.

Then, sometimes, my two hands are
tanks
That rumble to and fro,
Or transports taking fighting men
Wherever they must go.

When I am practicing my scales,
My fingers march along
Like soldiers, brave, victorious,
Their voices raised in song!

pi-an-ist?

7. What instruments compose the wood-wind section of a symphony orchestra?
8. If one measure contains a dotted quarter-note, two sixteenth-notes and two eighth-notes, what is the time signature?
9. Is Igor Stravinsky a composer, conductor, violinist or pianist? (Answers on next page)

after I have had more lessons. Then
I'll surprise you by playing as well
as anybody. Maybe better!

GAL: I love to play. Do you want to
hear the piece I'm going to play at
the recital? (Goes to piano)

MART: We have heard it loads of
times, but go ahead. I think it is a
beautiful piece.

(Gale plays a selected composition
mentioning the title and composer.)

MART: Very well done. Now I'll play
mine. (Plays a selected composition.)

GAL: Now Sis, it is your turn.

SHAR: I'll play mine here but not
in the recital. (Plays part of a
selected composition, preferably
with a Biblical title, such as Coronation
March from "The Prophet." Before
she finishes the other characters
enter and assume the grouping of
figures in a Greek pediment: Jubal
straight, in center; others half
kneeling or bending toward him,
three on each side.)

SHAR (turning suddenly): Why,
look, what is that over there? Who are
these?

MART: I see Jubal! I'm sure that's
Jubal.

JUBAL (stepping forward): Yes, you're
right. (Motions to others who
straighten.) And here is Samson;
and David, the sweet singer of
the Bible; and here is the Queen
of Sheba; and Miriam; and a shep-
herd.

MIRIAM: We are really some of Miss
Gordon's pupils come to ask Sharon
to play at the recital.

JUBAL: Let's pretend I really am
Jubal. You know, Jubal was called
the father of all musicians. Why,
he is mentioned in the very first
chapters of the Bible. That's how
important he was! Of course I can't
play as he did, but I'll do my best.

(Plays a selected composition,
mentioning its title.)

DAVID: And pretend I'm David. David,
you know was an accomplished
musician. He took his harp and
played on it with his hand, and
that made Saul feel better. It says
so in the Bible. He composed many
of the songs, or Psalms, in the
Bible, too. Did you ever wonder
what the words before the Psalms
mean? Those queer words?

SHAR: I never knew what they
were for.

DAVID: They are musical instructions.
"Set to Almoth" and "For Jeduthun"
and with Nehiloth" indicate that the
accompaniment was to be
played on those ancient instru-
ments. "Selah" in the Psalms,
means the singers are to stop and
the instruments to be played alone.

Probably if David had had a piano
in his days he would have played on
it, too, so I will play on the
piano. (Plays a selected composition,
mentioning its title, preferably
a sacred number, or a setting of
a Psalm or hymn-tune.)

QUEEN or SHEBA: I like that melody.
Once, the Queen of Sheba jour-
neyed a long distance to the king-
dom of Solomon, and she saw
many musicians, heard hundreds
of harps and trumpets and pas-
tories being played. She heard
a chorus of mighty choirs. I know
a composition called the Queen
of Sheba by Goldmark. Would you
like to hear it?

(Queen plays that, or some other
selected composition.)

SAMSON: Although Samson himself
was not a musician, he inspired
several great composers. Handel
wrote an oratorio about Samson,
and Saint-Saens wrote an opera
called "Samson and Delilah."n

MIRIAM: Miriam and the other maid-
ens sang when the people were
delivered out of Egypt. They sang
in an ancient eastern scale. Not
many compositions are written in
such a scale nowadays. (Plays a
selection, or not, as desired.)

SHEPHERD: Shepherds, such as those
who followed Mary, played upon
the zampoora. It was a double pipe
made of reeds. The pipe is often
mentioned in the Bible, and the
shepherds loved their instrument.
(Plays selection of Pastoral char-
acter.)

SHAR: I love to hear all of you
play. You have inspired me, and I
must, I will, play well, so soothe,
to please and to give joy. I will
study hard, and I WILL play at
the recital.

ALL: Three cheers for Sharon.

MOTHER: I'm so glad, Sharon. Now
let's all sing a Psalm. Let's sing the
one our Junior Choir did last Sun-
day.

SHEPHERD: Join us, we have
Doxology (or any suitable chorus).
I'll play it and we will all sing.

(Group sings.)

Curtain

"FORWARD MARCH WITH MUSIC"
Junior Etude Contest

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

Class A, fifteen to eighteen years of age;
Class B, twelve to fifteen; Class C, under twelve years.
Names of prize winners will appear on this page in a future issue of The Etude. The thirty next best contributors will receive honorable mention.

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

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of March. Results of contest will appear in June. Subject for this month's essay, "Me and My Music."

Jig-Saw Arithmetic Game
by Gladys M. Stein

Cut heavy paper into four-inch squares, allowing squares of each player. On each square draw a note or a rest, and place four cut squares in an envelope. Give an envelope containing four cut squares to each player. The player who puts his squares together first and correctly adds up the time value of the notes and rests, is the winner.

Letter Box

Send answers to letters in care of the Junior Etude

Dear Junior Etude: I am almost seventeen years of age and a great lover of the classics. I am also thin, so you see The Etude is of great interest to me. I think it is the most useful and entertaining, as well as an interesting magazine and I am going to join the Junior Etude. From your friend, BERNICE BLAIR (Age 16), New York

Dear Junior Etude: In our High School Band I play the bell lyra, and now I am beginning on the flute. I also play the piano and would not give it up for anything.

From your friend, MARGARET LEWIS (Age 15), North Carolina

(N. B. Write again, Margaret, and tell something about the bell lyra. Not many Juniors know about that instrument.)

Answers to Quiz

1. An old French dance, beginning on the third beat in four-four time.
2. An instrument similar to a very small piano, which was in use during the sixteenth, seventeenth and eighteenth centuries; one of the ancestors of the modern piano. 3. G sharp minor. 4. A mordent, which means to play very quickly the printed note; the tone below it in the scale and the printed note again. 5. Mozart. 6. Plan-list, accenting the second syllable. 7. Flutes, piccolo, oboes, English horn, clarinet, bassoons. 8. Three-four. 9. Composer and conductor.

Sacred Music
(Prize Winner in Class A)

In both formal worship and individual emotions, sacred music is of inestimable value. How frequently, in periods of low emotion, we habitually recall favorite portions of sacred music and allow them to lift us from our existing world to a temporary oblivion! As the worshipers enter God's House and hear the welcoming strains of the organ, he is challenged to self-examination and to silent communion with God. To join with others in the singing of hymns, the simplicity of which is not paralleled by any other musical form, commands a definite feeling of unity. Anthems help us appreciate the beauty of Biblical passages and sentiments about which they are composed. It must be acknowledged that, without sacred music, the service would lack some of the splendor and coherence which usually prevails. Thus, yearning for spiritual refreshment, we endeavor to satisfy our needs with a most inspiring earthly supplement, sacred music.

Rosalie Bovey (Age 15), Maryland

Other Prize Winners for December Sacred Music Essays:
Class B: John Sherman, Jr. (Age 13), Pennsylvania.
Class C: Mary Sullivan (Age 11), New Hampshire.

Honorable Mention for December Essays:

Marilyn High: Grace Brown; Barbara Hanley; June Chipps; John Draper; Pearl Reinehardt; Janet Dalziel; Jeanne Deshaies; Marjory Fournett; Rita Keating; Frances Moncrief; Robert Minter; Ruth LaBonte; Ellen Memmel; Stanley Davidson; Allis Lester; Florence Nabb; Florence Menard; Bettina Ostrey; Dolores Randeu; Eloise Carvel; Lila Russell; Dorothy Forester; Albert Mendheim; Luella Avery; Ann Pfits; Doris Hutton; Althea Roberts; Merle Sanderson; Billie White.
ARCHAL PRELUDES for the ORGAN by Johann Sebastian Bach, Compiled, Revised, and Edited by Edwin Arthur Kraft—Just as anyone feeling proud of his library would be sure to have the works of Shakespeare included, so the organist building up a library of the organ compositions needs must have the works of Bach. Perhaps from student days the majority of competent organists possess the Eiser Shue'r Fuxtures and Fucces, a favorite edition of Bach which long has been the Presser Collection edition, edited by Edwin Arthur Kraft. There is now in preparation a Presser Collection edition of the superb Choral Preludes by Bach, and this edition will be produced under the fine editorship of Edwin Arthur Kraft.

The opportunity is presented to subscribe for a single copy in advance of publication for the Advance of Publication cash price of 30 cents, postpaid, delivery to be made as soon as published.

MOTHER NATURE WINS, An Operaette in Two Acts for Children, Libretto by Thea Gleaton Shokushi, Music by Annabel S. Wallace—An operaette for union and two-part chorus, requiring five solo voices, with the chorus becoming a spring tonic to its theme. King Winter, flattered by the North Wind and the Trees, becomes convinced that he will rule the earth forever. Winter, by his bewitchment, tells the gods that he must surrender his kingship to the Prince of Spring, who now must come to earth. He questions her authority. In an enacting duel Mother Nature defeats the Winter prince, and it is revealed to the Prince of Spring, who is moody and bewildered until Love comes to him. Then his happiness brings a glorious spring to the earth.

The operetta gives opportunity for the use of both boys and girls for the Chorus of Trees, five leading players are required for the six parts. A group of dancers completes the cast. The dialogue is entirely appropriate to the characters, the lyrics are entertaining, and the tuneful, singable music contains a variety of keys and meters.

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SIX MELODIOUS OCTAVE STUDIES by Orville A. Lindquist—These attractive studies are from the pen of a distinguished pedagogue, whose long association with the Oberlin Conservatory of Music has become history. They will be published in the famous Music Masters Series of study material and will stand among the popular successes of that group.

Mr. Lindquist has designed his new studies with a view to musical interest and technical accomplishment. Also he has created them around familiar types of octave work as found in the general piano literature. For instance, repeated octaves in sixteenth notes are exemplified in Xylophone Player, a study which offers training for both hands. In Mirth, chromatic octave work for both hands is involved. The Spinner deals with tremolo octaves; The Chase introduces interlocking octaves; Solitude is marked with melodic octave passages for the right hand; and Forte octave playing for hands together is the feature of the final study, Victory.

A single reference copy of Six Melodious Octave Studies may be ordered now at the special Advance of Publication cash price of 25 cents, postpaid.

LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK—Well established among best selling collections for Junior Choir is Lawrence Keating's Junior Choir Book. In fact, its success has been such as to warrant the publication of a second book by the same composer and arranger. This new collection includes more than thirty special two-part arrangements for young voices, adaptable for use by girls alone or by treble voice choirs including boys with unchanged voices. The classic composers represented are Bach, Beethoven, Handel, Brahms, Franck, Gounod, Grieg, Haydn, Mendelssohn, Mozart, Weber, Tchaikovsky, and Schubert, with a variety of original works by Mr. Keating.

Those wishing to subscribe for a copy for delivery when published may do so now at the special Advance of Publication cash price of 25 cents, postpaid.

CLASSIC AND FOLK MELODIES in the First Position for Cello and Piano—Selected, Arranged and Edited by Charles Krane—With more and more pupils taking up the study of this instrumental, teachers find it necessary to employ recreational and instructive materials attractively presented. The author of this book has chosen for its contents lovely melodies from Bach, Brahms and Mozart, and some charming folk tunes from Bohemian, Dutch, French and Russian sources—a dozen pieces in all. In addition to their entertainment value, these pieces will develop fingering and bowing technique, afford training for harmony and ensemble playing, and will aid the student in obtaining a working knowledge of tempo marks, dynamic indications and other abbreviations and signs in music notation.

A first-off-the-press copy of this book may be obtained by ordering now at the special Advance of Publication cash price, 60 cents, postpaid.

ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS by Clarence Kohmann—An album providing the organist with twenty hymn transcriptions, which may be used as instrumental solo and background music as well as accompaniments for congregational singing. In nearly all cases the keys in which the hymns are usually sung have been retained in the transcriptions. As in making these arrangements, Mr. Kohmann was ever mindful of the mood of the hymn and the technical ability of the average player. The album will be a welcome addition to the music library of the organist of limited experience. Hammond Organ and regular organ registrations are included.

Orders may be placed now for single copies of these useful transcriptions at the special Advance of Publication cash price of 50 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—During the current month the publishers expect to deliver to advance subscribers two books that have attracted much favorable attention during the period in which they have been included in the Publisher's Notes. Music educators having in charge the instruction of young children have come to look forward to new additions to the CHILDHOOD DAYS OF FAMOUS COMPOSERS series by Lottie Ellsworth Coit and Ruth Bampton, and teachers and advancing piano students interested in ensemble playing eagerly have been awaiting the publication of the Tchaikovsky work described in the preceding paragraph. In accordance with our policy the special Advance of Publication price on these works is now withdrawn, and copies may be had at your local music store, or for examination from the publishers.

The Child Handel (Coit-Bampton) is the fourth in a series of books that has attracted much favorable comment by leading educators. The previously published books on the childhood days of Bach, Haydn and Mozart are frequently used by progressive teachers who realize the value of acquainting young folks with incidents in the lives of these masters as the pupils are introduced to their works. The piano arrangements, of course, are for pupils in the early grades. The story of THE CHILD HANDEL, as were its predecessors, is arranged for presentation as a recital playlet, if desired. Price 35 cents.

Nutcracker Suite by P. I. Tchaikovsky, Arranged for Piano Duet by William M. Felton is presented at an opportune time for those teachers planning Spring and Graduation Concerts. The sparkling melodies of this frequently-played orchestral composition lend themselves most effectively to piano-four hand arrangement and musicians immediately will recognize that this work was indeed a labor of love by the late William M. Felton, who exhibited such keen appreciation of the problems of the adult student in his immensely successful Grown-Up Beginner's Book for Piano ($1.00). Much of the orchestral coloring of these famous melodies has been retained in this four-hand arrangement, which in grade of difficulty runs from Grade 6 to Grade 8. Price, $2.00.
Developing a Band in Small Community

(Continued from Page 139)

nothing of the complex notation of the music which stuns him in the face, and
which is like nothing but a collection of funny looking marks. As I have pointed
out, the details of the music of the various instruments are widely diver-
gent; so the teacher has no alternativesave helping each individual student, one
at a time. It can be far more rewarding. The rest of the group sits and does nothing, except
to wait for that glorious moment when everyone will know how to play the first
note.

I have the slightest doubt that the science of music and mathematics teachers could
write a method book, as the music teacher has done, whereby an attempt
is made to teach the mathematical aspects of music or mathematics simultaneously;
but the mere suggestion of such an idea would meet with the most pro-
nounced ridicule. Why is it that teaching
all the musical instruments at one
time doesn’t seem just as ridiculous as a
teacher being a farm hand? Perhaps the
answer is that academic subjects have been
incorporated into the curriculum because
the problems connected with their teaching
are more widely known. Instrumental
music in the schools is a comparatively
new field, and the place it has been
achieved has been earned. On the other
hand, the problems of teaching
music are more widely known.

The second point I wish to make con-
cerns the relationships of band classes.
If the band is to achieve any reasonable
degree of success, the scheduling of band
rehearsals and instrumental classes must
carefully and properly arranged. This
scheduling must be arranged in the first
period in the morning and the second period in
the afternoon, the most satisfactory
hours for full band rehearsals. This
arrangement enables students to report
before rehearsal and allows them time to
make all the elaborate, but very necessary,
pre-rehearsal preparations. The net result
is a better quality of the band.

In my particular situation the ad-
vanced band meets for one hour daily
during the first period of the school day.
I especially wish to point out that this
responsibility has been arranged in the school
day. Schedule so that classes in history, ar-
ithmetic, geography, and so forth, which
are taught during band rehearsal are
given as much time as possible during the day.
Thus there is no possibility of a
conflict in the student’s schedule, and the
chance that he might be forced to drop
band because of a conflict is thereby
eliminated. This schedule arrangement
has been made possible and the many
details have been worked out through the
fine cooperation of the school admin-
istration. The planning of such a
schedule is naturally a complex and
involved procedure, but the point is if
can be done, provided there is the will
to do it.

Beginning instrument classes are the
next consideration and should be organ-
ized as early as the fourth grade and not
later than the fifth grade. If any degree of
success is to be expected, these classes
should be divided into a clarinet class,
a cornet class, a flute class, and so on.
The class should not exceed six or seven
students, and a group of four is ideal.

The teacher will probably be unable
to meet these classes in grade school
more than once a week, but at least two meet-
gings per week is to be desired.

The final point in scheduling, and the
one most frequently omitted, is the ar-
range for technical classes. These classes
are for students who play in either the
advanced band or in the second band; their
purpose is to promote technical
and musical advancement through the
study of theory, solos, and ensemble. Each student should have one
class lesson weekly. In addition to his
daily participation in a full band re-
hearsal, and these classes can be ar-
ranged during students’ free periods or
study periods. The size of the class will
vary from two to four. One class may
consist of four French horns from the
advanced band, another may be five
clarinets from the second band, and still
another may be two advanced baritone
students. Lack of teacher time may make it
impossible at times to work every
student, but he can work onto a weekly class. Therefore
first chair players from the advanced
band may be used as assistants to the
director, and serve in the capacity of
student teachers.

Technic Classes to the Rescue

I cannot urge too strongly the organi-
sation of technic classes as a means of
insuring the development of a good band.
In order to play well, a student must
know the technicalities of his instru-
cement and the fundamentals of music.
We do not give algebra and physics to a
student until he has mastered the multiplications tables, frac-
tions and other fundamentals of math-
ematics; but somehow, we expect a
musician to be able to play ex-
pertly and beautifully without giving him
a background of musical technic and
fundamentals. The technic class in care-
fully segregated groups is one answer
to this problem.

The third and final factor in develop-
ing a small town school band concerns the
band director himself. He must ex-
plain and organize outside of school hours,
and he must see that he gets the full realiza-
tion that the bandmaster’s job does not
end with the school day.

The newer, jobbing type of band
director who is a professional for-
mer band director to a school
program that is truly unique in
its nature and scope. This band
director will be able to bring
the gang to the school and
public in various school activities, including
music in the form of club
programs, arranging special music for
various school activities, securing mu-
ining concert programs for students, plan-
ing and organizing special music programs, repairing and main-
taining musical equipment, and dozens of other jobs which must be done
during the school hours. The
class teacher has an aspect of
the band which must be
recognized and accepted by
the director. The band, its
students and its bandmaster
must be integrated and coordinated
with the life of the school and
the community. The small
town school band has a close
relationship with its student
body and the community in
and must

involvement in the community.

In conclusion, if the community will
hire a full-time band director, the
school administration will cooperate in setting
up a workable and satisfactory schedule, and
finally, if the director is willing to
roll up his sleeves and work, then
the community should join him
in developing a band of which it can
be justly proud.
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