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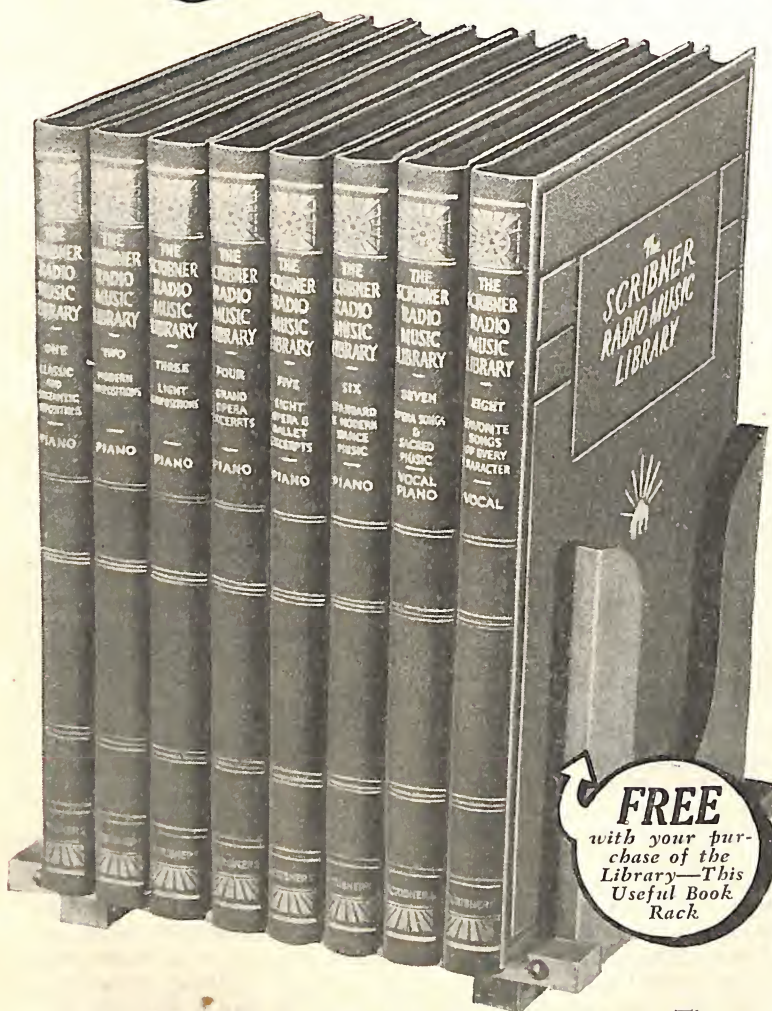
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EST. 1883

"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,



A MASTER AT WORK—IS THAT C# OR D#?
Eugene Ormandy, noted conductor of the Philadelphia Orchestra, examines a score

Aimee Semple McPherson, or Walter Winchell, although the public must lay the blame for this ballyhoo upon the press agent whom the conductor, of course, continually strives to suppress.

9. A discipline as severe as a Clausewitz but tempered with sentimental kindnesses which will make the players adore the conductor. Each cutting remark or each slap in the face must be condoned later by a present of a box of cigars or a pair of gold cuff links.
10. A personal appearance as alluring as Apollo or as grotesque as Lon Chaney.

These are a few of the more conspicuous factors which the gentlemen you admire on the podium seek to possess. Many

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 Amelita 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 Édouard de Reszké, 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 128)

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 and adventure 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 do this without hanging onto something. 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.

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, yet each has its own function. 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 us 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" is *flowing*, and it applies to any motion that is gracefully performed, or to any music that flows, whether it has beats or not. The skylark sings rhythmically, but his song has no "beats." It is "wing-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 one's balance. Few realize it, but man has in his ears two little organs like spirit-levels which help him to maintain his balance while standing or walking, or indeed in performing any act other than lying down. When these organs are disturbed or out of order, as in vertigo or sea-sickness, the power of balancing is lost or deranged, though not necessarily the *feeling* for rhythmic flow. According to Thayer, Beethoven could not keep step in dancing. This may have been related to his deafness, for in 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 in continuous systole and diastole. 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-one. A man can march to that, but it lacks accent. An alternate strong-weak, or weak-strong beat, ONE-two, ONE-two, or two-ONE, two-ONE, divides it into "measures," which the professors of poetry more realistically call "feet."

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 heels; (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 *Symphonic Pathétique*. In this, we have two-beats and three-beats alternating. In addition, the beats may be sub-divided so that you may have two, three or as many notes as you please within the measure. You may also "dot and carry one" as in the dotted eighth-, quarter- or half-note.

But a measure is a measure, a unit. Whatever you may do inside it, the notes must "add up" to the number of beats indicated in the time-signature. Quite often, the beats within a measure take on a distinctive pattern, such as the "tum-tata, tum-tata" in Rubinstein's two beat measures of the *Melody in F*. In that case, the tum-tata becomes a "rhythmic figure," a quarter-note followed by two eighth-notes.

Measures, like beats, go in pairs, or more rarely, in threes. If our measures were called feet, like the

Figures and Phrases

by

Arthur S. Garbett

poetic unit is, then two measures would make two feet. The rhythmic figure within two measures may be the same as in *Melody in F*, or different, as in the two-beat measures of Beethoven's *Allegretto* from the Seventh Symphony. The first measure has a quarter-note and two eighth-notes; the second measure has two quarter-notes. The whole makes a complete pattern: "tum tata tum tum." This is called a rhythmic motive. Two such motives, balancing each other like two measures, make a phrase. Using the two-beat measure as the smallest unit, we then have the formula: two beats make a measure; two measures a motive; two motives a phrase. We may go on with it: two phrases make a section, two sections make a period, which is equivalent to a four-lined verse of poetry, each line equivalent to a phrase. The same principle applies, of course, to measures of three or four beats, or six, nine or twelve.

Melody Makes Her Entrance

At this point—enter Melody! Melody is hard to define precisely. One old dictionary uses a lot of words for it, then sums up by saying that "a melody is a successful arrangement of notes." In our music, notes are successful mostly in three ways, or some combination of them: (1) When they follow in scale sequence; (2) when they employ the separate notes of a chord (as in the *Star-Spangled Banner*); when they form little curlicues usually appearing in clusters of eighth- or sixteenth- notes, such as BCDC, CDDE, and so on, though such patterns may be extended to quarter-notes, or longer.

An extended melody is made up of "melodic" figures, "melodic motives" framed on rhythmic figures and motives. In other words, the *rhythmic* figure or motive is the framework of *beats* on which *tones* of different pitch may rest. The tones may vary in pitch with each repetition of the rhythmic figure or motive.

The whole process may be illustrated by means of *Auld Lang Syne*. This has four beats to the measure, beginning on a weak fourth beat, so that the accent is four-ONE-two-three, with less accent on three than on ONE. The rhythmic figure derived from it is tum TUM-te tum. Twice repeated, this makes a rhythmic motive. And so:

PHRASE 1: Motive 1, Figure 1: Should Auld acqain-
Motive 2, Figure 2: tence be forgot
Figure 3: And never come
Figure 4: to mind?
PHRASE 2: Motive 3, Figure 5: We'll drink a cup
Motive 4, Figure 6: O' kindness yet
Figure 7: For the sake of Auld
Figure 8: lang syne.

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 to light another factor. Just as beats, 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 must balance likewise.

This symmetry of phrase emphasizes more 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 scale-tones; 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. An unexpected example is the tune of *America*. It has six measures, 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 sonata or symphony, 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 two phrases, one of six measures and one of eight. The six-measure phrase consists of two motives each of three measures, though only two figures are used, (a) and (b):

Ex. 1



The consequent phrase then following has four measures. 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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This is the second of two independent conferences with the original and sensationally successful conductor of Waring's Pennsylvanians, which has grown from a group of four players (two banjos, a mandolin, and a violin) to one of the largest musical enterprises of the times. The article is full of practical advice for teachers and leaders. In the first part Mr. Waring told why his group has always been a "singing band."

IT 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

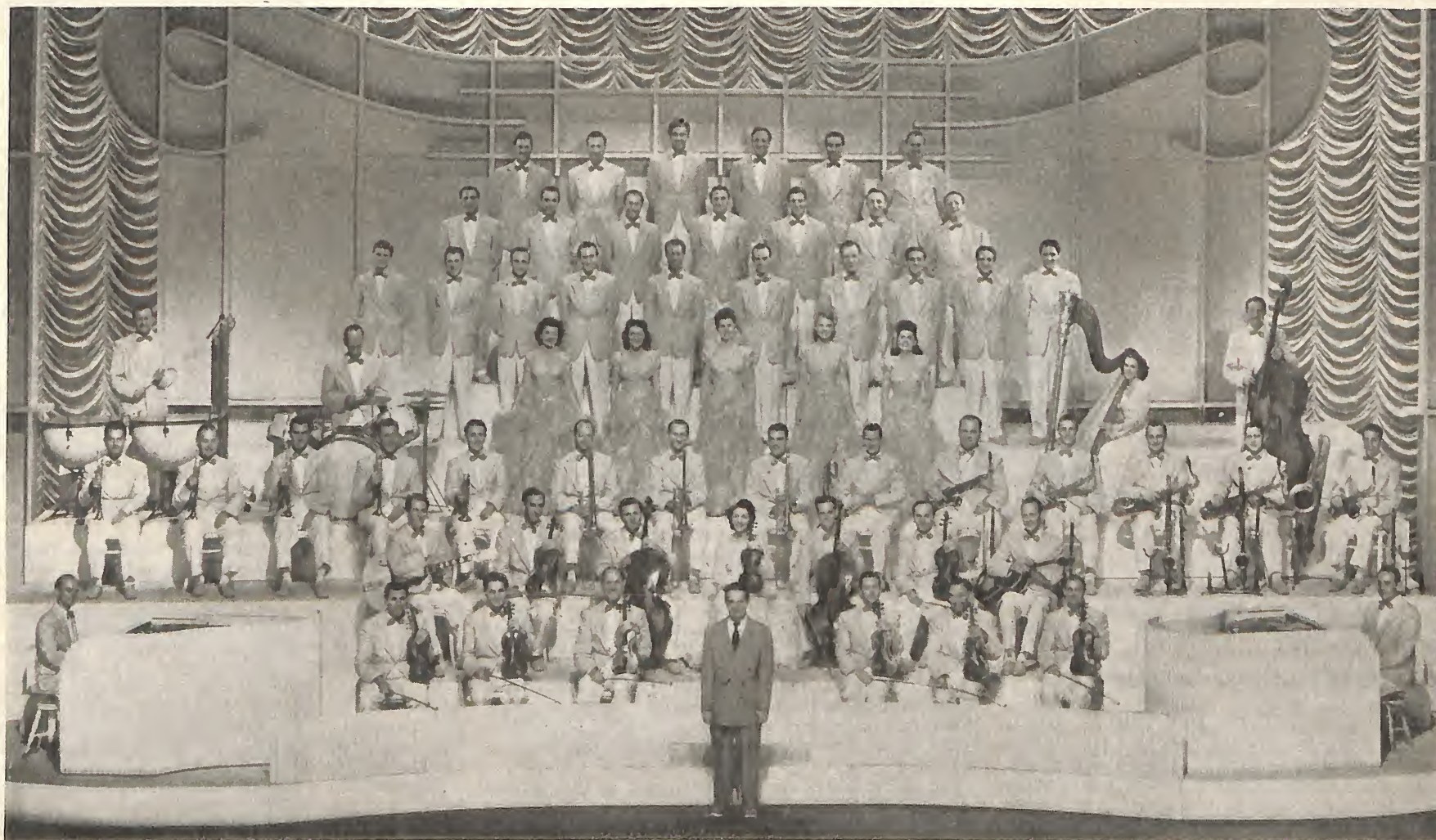
values, their sweetness, or their brilliance. The human voice, the greatest of instruments, also has distinctive colors, and these colors vary even in individuals.

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 varying vowels (apart from spoken words) is not new, but it was used only occasionally because such effects require the daily year 'round association of the orchestra and the chorus. They cannot very 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)



WARING'S PENNSYLVANIANS

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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 paths 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 reevaluate 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 technics. 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 technics separately than to attempt to learn them all at once in scale practice and also simultane-

ously 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



PRESSER HALL AT ILLINOIS WESLEYAN UNIVERSITY

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 overrated, 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 play-

ing 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 technic 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 of white 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 again. The student is now 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 notes are played if 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 B 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 intelligently unless they relate the notes 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, the triad C, E, G, has a restful quality in the scale of C as its tonic chord, but when it appears 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)



QUIZ KID
LONNIS LUNDE

Pianist (now eight) and composer of many original compositions.



QUIZ KID
MARIAN
BROWN

Pianist, harpist, flutist, composer (now eleven). The Brown family has a home orchestra, every member taking part.



QUIZ KID
RICHARD
WILLIAMS

Pianist (now fourteen). He made the highest score in Indiana on the Seashore Music Aptitude Test several years ago.



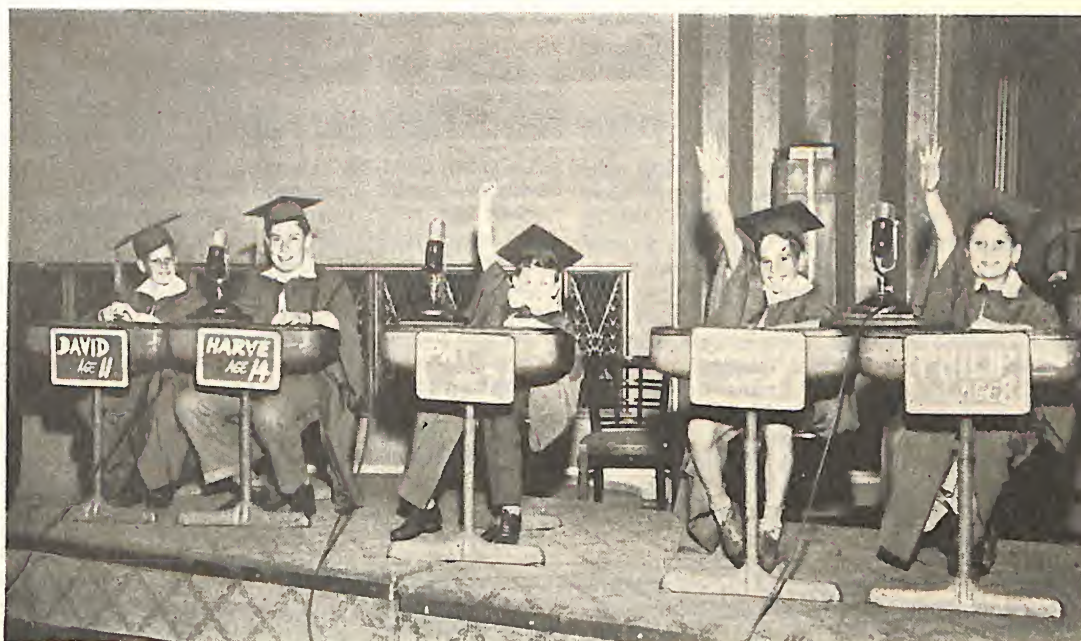
QUIZ KID
GRADUATE
CYNTHIA
CLINE

Brilliant music student (now eighteen) at the Chicago Musical College.



QUIZ KID
DAVID DAVIS

(Now eleven). He has appeared as a violin soloist with the Chicago Symphony.



THE QUIZ KIDS IN ACTION

Philip Marcus on the right, and Shelley Davis are pianists. David Davis is a concert violinist.

Do Musical Talents Have Higher Intelligence?

The Famous Quiz Kids Make a Remarkable Showing

by Doron K. Antrim

The Joe Kelly "Quiz Kids" have started an amazing interest in a procession of children whose "I. Q." tests have been an incessant source of surprise to the public. The fact that many of these children stand exceptionally high in music is significant.

IS 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 inter-related. It was reasoned that anyone who learns to play the piano or other instrument well, must first 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 ETUDE.

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 eleven 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 "tots" 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 tots but Blackman has demonstrated that it can be done.

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 public school, a number triple promoted, and 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.

Alumni of Blackman's orchestra have already distinguished themselves in varied fields as well as music. Ronald S. Liss makes around five hundred dollars a week as a child actor on radio. Jimmy Colton, now in the movies, was an all-round genius at three when a member of the orchestra. He has an I.Q. of one hundred and eighty, topping that of Einstein's. At three he could tap dance backward on the stairs, write poetry, sing operatic arias, roller skate, and play Bach on a sixteenth size fiddle.

According to Blackman, the main reason these youngsters attain good scholastic records on entering school is that they have learned the invaluable lesson of concentration. A father once brought to the studio a two year old aptly named "Jumping Judy." "She hasn't sat still for five minutes in her whole life," despaired the father and Judy verified the remark. Judy couldn't focus her forces on any one thing. If she never learned to do this, and some people don't, she would be handicapped for the remainder of her life. Blackman put her to playing drums and had her play right off with the orchestra. At the end of a two hour session, she was still sitting by the drums wanting more. "It's a miracle," said the father, throwing up his hands.

Music Talent Analyzed

Mental alertness and concentration then, are among the most valuable lessons these youngsters learn. There is also evidence that certain deficiencies are corrected such as those of pitch and rhythm. Blackman claims that tone deaf children and those with uncertain rhythmic sense can invariably be corrected while later on in life it becomes more difficult if not impossible.

But to continue with our main theme, the relation between music talent and intelligence, it might be well to state the ingredients of both. Music talent consists of a number of factors, among them mainly, sensitiveness to pitch, rhythm, intensity, harmonic combinations, memory for melody, and the like. Dr. Carl Seashore, University of Iowa, was the pioneer in measuring these factors. Alfred Binet is the father of the intelligence test. Binet studied the minds of innumerable school children, noted they differed greatly in the degree of brightness and devised tests for measuring it. These tests had little to do with knowledge or experience but probed down to native endowment. They test such factors as memory, mental alertness, reasoning power, judgment.

Let us consider some great musicians and ask if they have qualities of greatness in other fields. One thinks first of all of Paderewski, who became premier of Poland. Fritz Kreisler might have become a noted mathematician had he chosen to follow that science. He is one of the few men today who understands and can explain the Einstein theory of relativity. Josef Hofmann might have become an inventor, as he has patented several successful inventions. Josef Lhevinne might have become an astrologer. This list could be greatly extended.

I recall an interview with Yehudi Menuhin when he was ten years old. At that time he possessed the mentality and outlook of a man of thirty. When he was eight and a half years old he was examined by school authorities of San Francisco and pronounced ready for high school. And yet he had never attended school, his parents looking after his entire education. At that time he could read and speak three languages and was reading Hugo's "Les Miserables" in the original. Shakespeare was one of his favorite authors and he had read most of his plays. He was well versed in the Talmud and read it with insight. Mathematics

amused him greatly and he showed extraordinary skill in this subject. He was writing to the editor of the Nation on controversial subjects.

And in Other Fields

On the other hand, what do we find among noted men in other fields? Albert Einstein is a skilled violinist and could no doubt make a name as a musician had he so directed his efforts. The story is told that Professor Einstein was once induced to play at a benefit concert. One cub reporter sent to cover the event had never heard of Einstein and asked a contemporary for details. The latter rhapsodized on the accomplishments of the great Einstein. The cub reporter, thinking he referred to Einstein the musician, proceeded in his report to play up Einstein as the greatest violinist since Paganini. This newspaper review still pleases the scientist more than any of his mathematical achievements.

George Bernard Shaw plays the piano with skill. Henry Ford has a pronounced rhythmic sense. Both the presidential candidates of 1944 were musical. Dewey studied singing professionally and Roosevelt has a good tenor voice; that they both have good speaking voices over the radio is due in large measure to the fact they both have good singing voices, since singing is mostly sustained speech. Vice-President Harry S. Truman is an accomplished pianist. Among others who are gifted musically are Frank Lloyd Wright, architect; Jan Struthers, author of "Mrs. Minniver"; Fiorello La Guardia, mayor of New York. I have found a number of doctors and surgeons in this category and one recalls Dr. Billroth who used to play string quartets with Brahms.

A Difference of Opinion

Here we bring up that provocative question; does music study sharpen the mental faculties for other things? On this question the evidence is not so conclusive and there is some difference of opinion. Professor Edward L. Thorndike of Columbia University claims that music study will not give one capabilities or skills in other fields. For instance, if you play the piano, you will get finger skill for that instrument but not for the typewriter. On the other hand, Dr. Charles Eliot, former president of Harvard, has said: "Music rightly taught is the best mind trainer on the list."

Centuries ago Plato considered music study an essential of education. We have seen that the tots in Blackman's orchestra were double promoted on entering public school. Assuredly this was due to the sharpening of their mental faculties by the music training given to them. Assuming that music study does sharpen the mind, one can well ask why. Playing an orchestral instrument involves three senses; sight, touch and hearing. It calls on the intellect for considerations of time and rhythm; it demands a coordination of the three senses with an instantaneous muscular response, a correlation of faculties required of no other activity except perhaps that of receiving wireless messages and writing them on the typewriter. Assume mathematics to be on such a basis. If a student could work out a problem marking down the figures on a sheet of paper in regular rhythms, accenting the first of each group in continuous pulse without stopping until he arrived at the answer, he would have a mental task similar though not so complicated as reading a piece of music at sight.

We have seen that music talent and intelligence are definitely related. This suggests other questions on which further inquiry might be advisable. For instance, if pre-school music study is such an all round benefit to the child, why isn't more of it done? If enough evidence can be assembled to prove that music study develops the mind, it will at once become a "must" of education.

The Evidence of the Quiz Kids

Consider also radio's famed Quiz Kids. David Davis, eleven, who studied violin from the age of four, is the most musically talented in this group. Possessing perfect pitch, he interprets any sound—the ring of a door bell, the click of a typewriter, in musical terms. He has appeared as soloist with the Chicago Symphony Orchestra, playing Paganini's Concerto in D major.

Scarcely less remarkable than David is his little brother, Shelley, eight, who already is an accomplished

pianist. Shelley has perfect pitch and his knowledge of opera and classical music has made experts lift their eyebrows.

Lonnis Lunde, eight, has perfect pitch and plays the piano with skill. At five, he began composing and now has an impressive little repertoire of his own piano pieces.

Marian Brown, eleven, studied the piano for more than eight years and can also play the harp and flute. She sets her own verse to music. Her brother—now in the Army—and her mother also compose. The Brown family has a home orchestra, every member playing an instrument.

Philip Marcus, eight, is a talented pianist; Richard Porter, eleven, and Richard Williams, fourteen, have perfect pitch; Ruthie Duskin, ten, is an expert on opera.

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

Concurrently with her studies at Northwestern University, Cynthia Cline, eighteen, another Quiz Kid "grad," is studying harmony, composition and history of music at the Chicago Musical 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, insure a great conductor. Both Schumann and Wagner are conspicuous instances of this. Only occasionally do we find that the renowned composers shine as conductors. In fact, many of the most famous wielders of the baton have done surprisingly little of permanent note in the field of composing. The following eminent conductors are not distinguished as composers: Halle, Litolf (despite his "Robespierre"), Mottl, Hans Richter, Seidl, Sir Henry Wood, Sir Thomas Beecham, Wilhelm Gericke. Emil Pauer, Albert Coates, Bodanzky, Iturbi, Hertz, Reiner, Stock, Walter, Furtwängler, Colonne, Lamoureux, Golschmann, Monteux, Ormandy, Stokowski, Koussevitzky, and Toscanini. Indeed, it would seem that the creative ability is seldom associated with the talents which make a distinguished orchestral interpreter.

Discipline, combined with the insistent determination to get finer and finer results in presenting the composer's ideals, is of course paramount in the make-up of the great conductor. The conductor must command the musical respect of the men he rehearses 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, players promptly left posts in the greatest of symphony orchestras to join him, replied humorously, "I pay them better than the other fellow does." Talks 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 detested for their severe, arbitrary, sarcastic innuendos and actual insults with which they lash their players. At rehearsals we have heard these blows upon talented performers, who have no means of defending themselves other than that of resigning. The conductors defend this senseless attitude either through the time-worn alibi of temperament or by the curious assertion that finer results are obtained by keeping the orchestra players keyed up to a high state of nervous sensibility.

After all, the great work of the conductor is done at the rehearsals and not by any means during the time he is upon the podium at the concert. Yet, at that, he has the enormous responsibility of "holding" under his hand the phrasing, the rhythm, the dynamics, and all else 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.

OUR FIRST NAME for this creative venture was "Summer Playing School," but the children themselves have re-named it "Play School," for, they say, "We have so much fun, it's more like 'play' than 'just playing.'" That in itself is an indictment against us as music instructors, isn't it? For, when children no longer think that "playing music" is the high adventure we know it to be, we should change our methods. One way to recapture the gleam is through the Summer Playing School.

The requisites are two or more studios with good pianos, plenty of room for Eurythmics and games, a blackboard and good rhythm instruments for rhythm orchestra. Additional aids are a big yard, croquet, archery equipment, wheel toys, sand boxes, or any activity toys for recess periods. If you have old lumber for staging, and a trunkful of costumes, these may be of help, but are not necessary for motivation.

Everyone wears play clothes. As much work and play as is possible is done out of doors under the trees. A small tent in the side yard is a wonderful extra studio for modeling, drawing or plays, or a place in which to eat the picnic lunch on rainy days. Everyone brings his own lunch in a paper bag and for an extra nickel, he has fruit juice or milk furnished him for lunch.

The children come on bicycles, roller skates, busses and taxis. They are invited to come anytime after nine A.M. and they may stay until three P.M. Even so, we often find them sitting on the front steps waiting for the teachers to arrive at an earlier hour and at three o'clock we have to insist that they leave any unfinished project until the next session. The pupils are six to twelve years of age, with always a few older girls helping us. The secret of the success of the enterprise is that all cooperate on the larger projects, such as musical plays, recitals, Eurythmics, and Rhythm Orchestra, but each is urged to contribute some special idea to the pool of ideas. Every suggestion is respectfully considered. If sometimes, for instance, suggestions for staging a play in the yard are too elaborate the teachers are not perturbed, for they know energetic "stage hands" will find simpler ways of doing things as time for the presentation draws near. The same is true of costuming. The mothers are never invited to help.

A Flexible Schedule

In a summer play school with two adults teaching, the schedule itself may be very flexible, but for those who have never managed one, the following plan is suggested. Divide your classes into older and younger groups for some of the activities. That is, all may have the same Rhythm Orchestra, Eurythmics and Ear Training and Recess if you like, which would make the schedule look something like this:

Younger Pupils

- 9 A.M. Chord building
Ear Training
Eurythmics
 - 10 A.M. Handicraft
Scrap Books
Modeling
 - 11 A.M. Rhythm Orchestra for all
12 Lunch period for all
 - 1 P.M. Rehearsals of Special ensembles or plays
 - 1:45 P.M. Recess for all
 - 2 P.M. Quiet Hour
Stories of Musicians, Music History, Listening to the teacher or other pupils play
- ### Older Pupils
- 9 A.M. Paint Posters
Music Scrap Book
Modeling



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 an 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 from duets in THE ETUDE. Several of the children subscribe for this magazine, so on marches, minuets, waltzes (any music on which it is easy to keep together) we nearly always have four children at two pianos.

We often use the Haydn "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 ETUDE, January 1944 issue concerning "The Lure of the Rhythm Orchestra" by Eula A. Lindfors. 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 that doesn't mean to go so fast you push me down!"

Rose Marie Grentzer has an interesting article in THE ETUDE, 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 catalogs 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. If (Continued on Page 134)

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 the signing of 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 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, but, as one recording 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 between the record companies and the Union, we have never taken sides. From people who have made a serious study of this case, we have heard it said that each side had its rights and that a just settlement of the case would have been an arbitrated 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 about 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 with José Ferrer, Uta Hagen, 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 Margaret Webster, who has done much to revitalize Shakespeare in the theater in recent years. She has endeavored to humanize the work of the famous bard of Avon, and in this she has been unusually successful. We imagine Miss Webster would contend that the Shakespearean scholar has had too much respect for tradition. Nietzsche once said that the more remote tradition's origin became, the more confused that origin is. Miss Webster undoubtedly thinks 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 expressions and gestures of the actors, one 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 portrayal and enlists our sympathies for his passionate jealousy. His *Othello* is by no means as 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 José 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 exceptionally good and the care with which he has

contrived his distribution of accents in the poetical phrases is especially laudatory. Uta Hagen, as *Desdemona*, has charm in her serenity; she manages to give some personality to a rôle which is far from grateful. The other members of the cast, which by nature of the drama are overshadowed by the masculine principals, are quite as praiseworthy in their respective parts. All in all, this remains a notable performance of the drama, and a notable recording.

Wagner: *Götterdämmerung*—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 singing of the exacting scene which terminates the Ring. Vocally, she is at her best here, and her singing is unusually satisfying. Traubel has the heroic qualities of a Brünnhilde; she suggests in person and in the recording the qualities of the Amazon which Wagner unquestionably intended this character to be. Others have brought more sentient warmth to the music, more tonal beauty on occasion, but no one has ever brought more vocal plenitude or dramatic sweep than Traubel. That hers 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 effectual. The *Immolation Scene* occupies five sides of the recording; the sixth side is given over to an orchestral version of the *Liebtestod* from "Tristan and Isolde," played by the same orchestra. Toscanini's rendition of this music is the perfect fusing of song and drama.

Vivaldi (arr. Respighi): *Sonata in D major*; played by Erica Morini (violin) and Max Lanner (piano). Victor disc 11-8671.

This is a fine example of the classical sonata of the noted Italian violinist Vivaldi, despite some suggestion of sophistication stemming from our own time in the arrangement of Respighi. Miss Morini plays with poise and stylistic understanding; her tone is not so broad as Milstein'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 is 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 praiseworthy performer on his own.

Debussy: *Suite Bergamasque*—Prelude and Menuet; played by E. Robert Schmitz (piano). Victor disc 11-8694.

Debussy endeavored in his "Suite Bergamasque" to recapture the elegance and style of the great French clavecinists. With an adroit use of shifting keys and individual harmonies, he poured wine into old bottles



NELSON EDDY

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 of the most subtle players of that delicately nuanced music, and the recorders achieved a remarkably life-like reproduction of his playing. Here, the pianist seems less successful; there is by no means as much subtlety in the performances nor is the recording as good. By and large, the pianist tends to a studied style, which precludes a full revelation of the music's charm. 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.

Gould: *Boogie-Woogie Etude*, and *Blues* (American Concertette); 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 us that the first Red Seal record should have been more substantial fare. Mr. Iturbi has long been known to be 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 exults the spread of Christianity and the defeat of its enemies. The other chorus is the opening number of Part 2; it is a deeply moving *Largo* by a man who knew how to write such things. This disc is one which brings us worthy and enduring music of which we can never tire. Sadler's Wells, the home of opera in English, boasts a good chorus and a first-rate orchestra. Evidently equally at home in oratorio, this chorus acquits itself most credibly here. The recording is well devised.

Tchaikovsky: *Legend*—Christ Had a Garden, Op. 54, No. 5; and Moussorgsky: *Gopak*; sung in English by Nelson Eddy (baritone) with (Continued on Page 166)

RECORDS

"EIGHT SOVIET COMPOSERS." By Gerald Abraham. Pages, 98. Price, \$1.50. Publishers, Oxford University Press.

Gerald Abraham, a non-Communist English writer upon musical subjects, has selected eight Soviet composers, Dmitry Shostakovich, Sergey Prokofiev, Aram Khachaturyan, Lev Knipper, Vissarion Shebalin, Dmitry Kabalevsky, Ivan Dzerzhinsky and Yury 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?

"THE MUSIC CURRICULUM IN A CHANGING WORLD." By Lilla Belle Pitts. Pages, 165. Price, \$2.20. Publishers, Silver Burdett Company.

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 it 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. These 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

"MEN OF POPULAR MUSIC." By David Ewen. Pages, 213. Price, \$2.75. Publishers, Ziff-Davis Publishing Company.

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 distinctive 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 Winner-Edward MacDowell; Charles E. Harris-Ethelbert Nevin; "Pat" Gilmore-John Alden Carpenter; Horatio Parker-Thurlow Lieurance; William Billings-Ferde Grofé; Robert Stults-George Gershwin; George F. Root-Victor Herbert; H. P. Danks-W. C. Handy; George M. Cohan-Charles Wakefield Cadman; Dudley Buck-Cole Porter; R. Huntington Woodman-Richard Rodgers. This is our musical *mélange* and perhaps in a cosmopolite 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 Arm-

strong, W. C. Handy, Meade Lux Lewis, Duke Ellington, Paul Whiteman, Ferde 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."



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; Cole 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 Ferde 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 *Memphis 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

"EVENINGS WITH MUSIC." By Syd Skolsky. Pages, 382. Price, \$3.00. Publishers, E. P. Dutton & Company, Inc.

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 ideals and expence 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, songs, symphonies, and so on. Dr. Clark, however, saw the need for a universal catalog of all musical works of an educational character and with untiring 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 Skolsky, the active head of a School of Music in Albany, New York, has prepared an admirable book with over one (Continued on Page 167)

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

BOOKS

From a Lookout on the Pacific

Dr. Maier has been so engaged with his duties in the Pacific Coast Guard that he has had scant time for questions. Here, however, are some sage and keen reflections. More direct questions will be answered next month.
—Editor's Note.

On his duty days a Pacific Coast Guardsman (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 finger-printing; barge or wharf 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 dawn with a precarious jump on and off a bobbing little chug-chug launch ferrying to the patrol boat through a bay rivalling the Bay of Naples in breath-taking beauty. On the patrol boat, a small converted yacht with a complement of six regular Coast Guardsmen, a quick change to dungarees 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 glorious 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 "clove-hitch," "the bowline on a bight," and others. (Not so hot for the piano technician!) Then comes K. P. detail in the pint-sized galley. Have you ever tried to wash dishes and scour pans in a tight four-by-six cubicle which careens and dips drunkenly? Well, having survived this nautical spree, a blissful hour sunning and "bulling" on the deck revives spirit (and tummy) when presto! an emergency call flashes on the radio. A mackerel boat in distress at sea! The crew mans its stations, the boat slips through the breakwater, and in no time at all slides 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, bueyed 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 loaf with Spanish sauce I have ever eaten. The rest of the shift is routine—more K. P., much loafing topside and below.

On Duty Thoughts

During the lazy afternoon hours aboard ship, many a hazy thought lolling in the back of the mind pops out with sudden clarity. Reading the morning newspaper we chuckle over F. D. R.'s amusing "musical" reference at a press conference. That sage old maestro, 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



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

the same chord again. . . . You use a limited number of notes, but you make these 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 technic 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 fellow-men; 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 performers 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 *loved* teaching enough to take pains to lead the army of our gifted youngsters in the paths of high art? Think it over, Round Tablers!

The Teacher's Round Table

Conducted by

Guy Maier

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 barbs were aimed solely at those popular performers—chiefly of the late nineteenth century—who tampered unpardonably 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 'Play it thus,' but I say 'Play it so.'" 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 lifetimes 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 misprints, others are obvious misunderstanding of the composer's intention. Later editions, of course deviate more sharply. Glaring errors are perpetrated 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, clotted with a mass of changes, corrections and blots. It is easy now to see why an editor-performer who has enjoyed great popular success with the work of a master, is tempted to alter and "interpret" according to his own 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 could we pay a small part of the towering debt we owe the great masters.

On Inconsistency

In a recent *ETUDE* interview a well-known pianist says this: "I do not believe that the advanced student should spend time with routine finger exercises." Two paragraphs later, in advocating routine trill practice with various finger combinations and accentuation, he observes that, "One may never have occasion to finger a trill with the second and fifth finger, 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 long since acquired command of their technical resources they suffer no penalty when they disseminate unsound counsel. Unfortunately this nonsense is accepted by students as the final word of authority. Let them beware the airy persiflage tossed off by musicians on the spur of the moment. Let them not throw overboard their sensible, concentrated, practical exercises and studies on any artist's flip say-so.

(Continued on Page 165)



GIOVANNI BATTISTA PERGOLESÌ



VINCENZO BELLINI

Musical Genius and Youth

by Paul Nettl

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 omnis velocius") seems not to apply to composers such as Schubert, Mozart, Mendelssohn, and Chopin, who before they were twenty-five, ranked with the great 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.

—EDITOR'S NOTE.

AN OLD GREEK PROVERB says: "Whom the gods love, they let die young." We moderns think this proverb is cruel and senseless because the traditions of centuries have accustomed us to think of death as terrible, horrifying and ugly. But the Greeks understood better than we the sweet melancholy centering around the memory of one who died young. They even felt that it was more fortunate to be taken in the bloom of youth than to have to endure long years of horrid sickness and poverty. To symbolize this they created the beautiful figure of the dying Adonis whose face expresses smiling sadness. Smiling sadness, that is what we find so often in the compositions of those who died young, particularly in the works of great musical composers.

It is this very sweet sadness that the critics have noted in Mozart's *Ave Verum Corpus*, one of the last works of the master who died so very young. His prayer to be transformed in his own death hour by the blood of Christ is expressed here in incomparable simplicity and grandeur. Mozart was probably conscious of his own near death, which he awaited not with horror, but with peace and serenity. And we find the same feeling expressed in the numerous works of Mozart in the year of his death, in the many passages of the "Requiem" as, for instance, in the *Lacrymosa* which Mozart's pupil Süßmayer completed according to the master's sketches; in the Clarinet Concerto; in many passages of "The Magic Flute," "Titus," and above all in his "Opus ultimum," the "Kleine Freimaurerkantate," the finale of which, *Lasst uns mit*

verschlungenen 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 dross 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 (1752), 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,



WOLFGANG AMADEUS MOZART



MAX REGER

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 whose lightly pinioned style was so significant 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 "Sturm und Drang" 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 years old, but in his short life he wrote as much and caused as much upheaval 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 melody which is only the portion of a child of mankind who knows how the angels sing in heaven. Schubert knew that his earthly existence was of short duration. His premonition or definite knowledge of his approaching end is expressed in many of his works, in his songs, his symphonies—perhaps most clearly in his D minor String Quartet "Der Tod und das Mädchen" in which, so to say, he represents his own fate: the implacability of 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 years, in which he had sung of death the consoler. 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 all his strength together for a supernatural exertion. So eruptive was his urge for creation, so violent his spirit, that he forgot everything pertaining to every-day life, and forgot his health, also.

Even on 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 those who matured early, including Raphael 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 measured by the dynamism of genius. We are, perhaps, even ungrateful to those demons of suffering who whipped those geniuses ever more feverishly to new works and which forced from them in such a short span of life so much that is unbelievable and eternal.

Schubert's "Schwanengesang"—this name 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, as perhaps in *Kriegers Ahnung* the part which goes *Bald ruh ich wohl und schlafe fest, Herzliebste, gute Nacht*. As his feverish heart beats in pounding rhythm, the eighth-note phrases of the piano accompaniment rush along in breathless haste, as a symbol of inevitable fate, to which Schubert knew he was subjected. And the same thing is felt in the accompaniments of *Liebessehnsucht*, of *Aufenthalt* 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 rhythm of that demon, who invisibly stood behind the master who was sick to death. "Kennen Sie eine lustige

Musik?" Schubert once answered someone for whom some music or other was "zu traurig." In fact, even in the completely "naive" monuments of light music by Schubert, there is this light veil of sadness. Schubert's last works were his great *C major Symphony* with its "himmlische Länge," the E-flat major Mass, many of his four-hand piano compositions, some of his lyric piano pieces, and the three last Piano Sonatas. On his last sonata, the B-Major Sonata—it is probably his "Opus Ultimum"—the date is September 26, 1828. On the 19th of November he died. How characteristic that a short time before his death he 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 only thirty-eight years old, we are reminded of the tragedy of early death. All have one thing in common—that they were never able completely to rejoice in the beauty and strength of life. One believes continually to feel in their rhythms, 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, preached.

When we think of the great opera 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 died at the age of thirty-four, one of 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-seven. Another notable example is that of Guillaume Leken 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 age in composers, we would probably establish 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 contrapuntist 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 at the youthful age of scarcely thirty-nine left this world to which he had given so much joy with his original melodic and rhythmic talent. One does not dare to reconstruct logically what heights music would have reached if all of the Mozarts, Pergolesis, Schuberts, Gershwins, and many geniuses who 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 hundreds fall for an ideal and future of their people. 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 give happiness to, could they only develop their talents? These lines are dedicated to them.

* * * *

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

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

"FORWARD MARCH WITH MUSIC"

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.

Handicraft is included more to vary the program than for its own worth in this project, but some interesting developments may come from your clay modeling of hands. Plaques of the hand of each child are made. The hand of "Susie, age six," may look quite different from the hand of "Tommy, age seven." If so, why? This makes a fine opportunity to create interest in hand-developing technic. If the plaque is made a nice oval, dried in a slow oven, or the hot sun, and a ring for hanging 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 Junior Etude is full of good features for clubs and parlor games. We keep Ensemble playing 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 play school 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. They know their harmony 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 know of various types of recitals planned and presented in these sessions. Besides the "Bach to Modern" type of program, we have had "The Circling Seasons," a recital with illustrations of piano numbers and poetry of the seasons of the year.

Another fine program was called "Humor in Music." Beginning with a piano trio of *Three Blind Mice*, it included a left hand arrangement of *Bill Grogan's Goat* (the verse recited before playing) and *The Little White Donkey*, by Ibert. Funny stories of musical content 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 twelve posters made by a young girl. She made a poster for each of her memorized piano solos. 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 *Prelude in A* by Chopin. For this last mentioned one her picture was a little bird taking his bath in a formal garden in the morning. The little girl in a long party dress entertained 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 a Liszt Rhapsody.

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 "Nut Cracker Suite" was read and illustrated by one of the girls. Also *Jack and the Beanstalk* and *Cinderella* by Adair have been worked into recital novelties.

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

THE ETUDE

"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 one channel of expression without which you could not exist, you have set your feet on the right track.

"Singing is an expression, not of tones, but of 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—any artistically valid songs. Hence, the singer who takes his work seriously soon develops 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, sensitivity. 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 by no means the case. Life includes those things, true enough—but it includes so much more! It includes meditation, the ability to enjoy and appreciate little things, a feeling of oneness with nature, the imaginative ability 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-schooled control 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 never feel oneness 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—in 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 in 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 when 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 and intimate 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

Why Do You Sing?

A Conference with

Povla Frijsh

Distinguished Danish Soprano

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Povla Frijsh has come to be known as one of those rare artists to whom audiences look not merely for masterly interpretation but for a living expression of experience. A native of Denmark, Mme. Frijsh has appeared in the leading European capitals as well as throughout the United States. Electing to confine herself to recitals of songs, she has become known as a "specialist" in interpretation. In the following conference, Mme. Frijsh outlines for readers of THE ETUDE the elements that must lie as the foundation for any valid interpretation of songs.

—EDITOR'S NOTE.

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 passable—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. Try reciting the poem, *as a poem*, before you attempt to sing the song. Acquire the habit of reading much poetry. Once you do, you will find that the essence of all poetry is, not words, but feeling. Critics tell 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 set 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



POVLA FRIJSH

From an oil painting by the American modernist, Scribner Ames.

radiate 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 homesickness 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 remain with him! It is a mistake to change pianists at every concert. Viewing the song as a whole, the singer needs something more than merely a pair of hands at a keyboard (Continued on Page 173)

VOICE

More Musical Therapeutics

by Harriet Garton Cartwright

This is really the second section of Mrs. Cartwright'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 dosages are by no means reduced to a scientific basis. —EDITOR'S NOTE.

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. His boat was torpedoed in mid-ocean. He managed to rescue his precious mandolin. For days he and his buddies were afloat in a life raft. He bolstered their morale by singing, playing, and making up music. When they were finally rescued the doctors marvelled at their excellent condition in spite of exposure and near starvation. This 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 auditorium 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 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." Thereupon the young German played like the fine artist he really was. 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 transcendent moment. Perhaps in the brighter tomorrows 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 ran-

dom, and gesticulating. As the music progressed he became quiet, and when by request the violinist 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, physicists, and musicians get together they may be able 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: 'tis 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 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, 338 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 institutions 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 institutions 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 and of course 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 singing 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 Kalamazoo 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 command 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 situation was well 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 mental 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 in ensemble. 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 best music is that by a good string quartet or trio (violin, violoncello and piano). Vocal ensembles are good. An inspiring rendition of Stainer's "Crucifixion" at Ellis Island by a double quartette of professional singers lingers 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 Coastguardsmen.

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 singers 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 blesteth him that gives and him that takes."

Is Musical Medicine Practical?

WE ARE all aware of the attitude of medical authorities in avoiding the exploitation of any new drug, new surgical routine, new "cure," until it has been given the most severe tests over a long period of time. There is nothing quite so injurious to the art of Hippocrates as the introduction of "cures" which, after only a few years, prove disastrous experiments.

THE ETUDE will review from time to time the investigations made by serious minded workers in the field of musical therapy, but our readers must know that nothing can be represented as a "cure" or a remedy until it has been given the fullest confirmation by the medical profession.

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 III is the sub 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 afore-mentioned experiment at the console will no doubt clarify matters.

A Practical Application

Now let us proceed to a practical application of doubling (or sub-coupling as it is sometimes called). Turning to pages 8 and 9 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 003100000. Now since I is the sub octave of III and III is the sub octave of IV, at 16' pitch (or one octave below piano pitch) the composition of the same stop is 301000000. By the use of a simple bit of addition, we arrive at the conclusion that a Hohl Flute doubled WITH ITSELF would be registered 304100000. The following chart will illustrate this more vividly.

	I	II	III	IV	V	VI	VII	VIII	IX
Hohl Flute 8'	0	0	3	1	0	0	0	0	0
Hohl Flute 16'	+3	0	1	0	0	0	0	0	0
Hohl Flute 16' & 8'	3	0	4	1	0	0	0	0	0

Such a simple problem in addition could be solved by a child and yet this formula—plus a bit of common sense—will greatly enrich your palette of tonal colors.

A problem that is a bit more difficult is forming the true double to the Quintadena. At 8' pitch this delightful stop is formed through setting the draw bars at 003130000; at 16' foot pitch it would appear 331000000; hence at the two pitches its indication would be 334130000.

	I	II	III	IV	V	VI	VII	VIII	IX
Quintadena 8'	0	0	3	1	3	0	0	0	0
Quintadena 16'	+3	3	1	0	0	0	0	0	0
Quintadena 16' & 8'	3	3	4	1	3	0	0	0	0

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 of a Corno d'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 ha!" you say, "your system isn't fool proof. Since there are only eight dynamic degrees 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 658851000 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 supplanted 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 III, VI is the super octave of IV, and IX is the super octave of VI. By the same virtue, V is the super octave of II and VIII 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 piano pitch) we would set our draw bars 000301000. Resorting to simple addition our draw bars would appear 003401000 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 003130000, while at 4' pitch its registration is 000301030. Thus, if the super octave is employed with the unison pitch we would set the draw bars at 003431030. 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 Maris is formed 002100000. Draw the Chorus Control and turn the tremolo on one 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.

	I	II	III	IV	V	VI	VII	VIII	IX
Unda Maris 8'	0	0	2	1	0	0	0	0	0
Unda Maris 4'	0	0	0	2	0	1	0	0	0
Unda Maris 16'	2	0	1	0	0	0	0	0	0
Unda Maris 16', 8' & 4'	2	0	3	3	0	1	0	0	0

Set your draw bars at the sum 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 orchestration, 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 end-



Photo by Grant Anderson

W/O RICHARD PURVIS
Band Leader, 28th Infantry Division

less 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.)

ORGAN



THE NATIONAL HIGH SCHOOL ORCHESTRA OF THE NATIONAL MUSIC CAMP
INTERLOCHEN, MICHIGAN

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 main-

taining 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."¹

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 aptitudes²

These two quotations give us a cue 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 contrib-

¹ *Planning for American Youth*, Washington, D. C.: National Association of Secondary-School Principals, 1944, p. 3.

² *Ibid.*, p. 21.

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

ute to the civic competence of high school youth, and surely no phase of the curriculum holds greater promise for enriched living through developed personal interests and aptitudes.

Our problem would be simplified greatly if we could select from the total school resources just those things which we require for success in our subject-matter field, but this is the "easy way out." Our challenge and our responsibility in building a school orchestra is to create the organization which will most nearly strike the happy medium in serving effectively as many pupils as possible without neglecting special interests and abilities and without robbing pupils of other essential experiences in the curriculum. We may ask why a specialized organization like the orchestra should have to be concerned about the total school problem. When we realize that "seventy-five per cent of our adults have never completed high school and that now forty-four per cent of the youth who enter high school never complete it,"³ we begin to see the job which the high school faces in serving the needs of all youth.

To be specific our problem is (1) to view the orchestra as one of the school's major devices for serving its youth and (2) to organize and conduct that orchestra so that it serves as effectively as possible the major aims of the school.

The Nature of High School Youth

Our success in building a school orchestra will depend considerably on our understanding of the second major phase of our problem, the nature of high school youth. Of course there is space here only to touch very briefly on this problem. However, a few basic viewpoints are essential if we are to deal intelligently with youth.

1. There are amazing individual differences among high school youth in the same grade.
 - a. Intelligence, interests, aptitudes, and abilities
 - b. Home background
 - c. Emotional and physical health
 - d. Vocational interests and hobbies
2. Most youths have certain fundamental drives or needs.
 - a. New and interesting experiences
 - b. Security and the feeling of belonging to the group
 - c. Recognition, status, and success
 - d. Interest in the opposite sex
3. High school youth are preparing for adulthood.
 - a. Establishing vocational plans
 - b. Forming habits of recreation
 - c. Learning to participate with others in group experiences
 - d. Planning for home and family life

Thus the problem of building a school orchestra depends considerably on the ability of the teacher to understand the human material that comes to him and to provide experiences appropriate for that material.

The Unique Purpose of the High School Orchestra

Let us now consider briefly four of the unique purposes of the high school orchestra. First, one of the major purposes of the orchestra is to provide the best possible musical experience, both for the participant and for the listener. The problem is to implement our aim, to build an orchestra capable of playing good music. For unless our resources in time, schedules, and equipment are adequate to build an acceptable orchestra, our primary function of bringing music to our youth becomes a hollow shell and we dissipate fruitlessly the time and efforts of ourselves and our students.

A second major purpose of the school orchestra is to provide wholesome group or social experiences for as many students as possible. In many cases the opportunity to participate with the group is of far more value to the student than is the immediate music experience.

A third major purpose of the school orchestra is to make music an integral part of school and community life. In other words the school orchestra should be active in participating with and (Continued on Page 172)

³ *Ibid.*, p. 3.

AMERICA 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

Developing a Band In a Small Community

by Kenneth L. Bovee

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 1935. 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.

—Editor's Note.

KENNETH L. BOVEE

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



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, basses, 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)



OXFORD (MICHIGAN) HIGH SCHOOL BAND

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.

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

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

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 fine instructor can be obtained, it is always desirable. However, we have always known of many autodidacts, adult students, who have had no teacher save 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 not 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 outweighed 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 braids, down her back.

In July, 1943, I took time from my daily work and called on an instructor. I was very 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 short cut to 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 new 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 re-learned, 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 two hour period in the same day. Practicing reminds me of a fellow cutting a groove in a piece of sand-stone. 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 or a scale, the deeper it is engraved upon your sub-conscious 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 sub-conscious mind by constant repetition. I also find, in my own practicing, that only a portion of a thorough drill, on say, 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, for instance, 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 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. It makes me feel just that much more efficient.

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 stick 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 throughout 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 outlook, 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"

UNTIL COMPARATIVELY recent years, certain details of violin technique were looked upon as natural gifts, boons granted by a benign Providence to some violinists and denied to others, endowments that could not be taught or acquired. This idea was particularly rife with regard to the staccato, and it is an opinion still quite widely held.

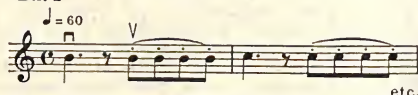
True, many players do have a natural staccato, but this is by no means proof that it cannot be taught. On the contrary, experience has proved that with patience and thoughtful study any violinist can master it.

Another unwarranted notion regarding the staccato is that it indicates a well-trained bow arm. Many great artists have possessed only a mediocre staccato, while many quite inferior players, whose bowing lacked most of the essentials of artistry, have been able to perform it brilliantly. The most amazing staccato I have ever heard was that of a Viennese pianist who knew nothing of violin playing except the holding of the violin and the bow. He had no knowledge of fingering, but his staccato, throughout the whole length of the Up and Down bow and across all four strings, was nothing short of hair-raising. A very unusual degree of natural coordination would be the only explanation for this phenomenon. Violinists who are not gifted in this way must seek to acquire the necessary coordination by careful practice, and the first step is to understand clearly how the effect is produced.

Essentially, the Up bow staccato results from the combination of two separate, fundamental motions: (1) A series of very short Up bows made by the forearm; and (2) a coordinated series of sharp accents made by the Rotary Motion of the forearm.

The player's first objective should be to gain complete control of motion number 1. An exercise similar to the following will be found most useful:

Ex. 1



The Down bow should end not less than three inches from the point of the bow: nearer the point the bowstick becomes less flexible, and the staccato correspondingly more difficult. Then, during the eighth-note rest, the bow should be made to grip the string firmly, the pressure being applied by a noticeable inward turn of the forearm. Without relaxing the pressure, the bow should now move towards the middle in a succession of short, sharp, evenly-spaced Up bows. At first, the notes may not be rhythmically even; if this is the case, the player must keep to the slow tempo until complete control is gained. From then on his aim should be to take less and less bow on each note, so that an increasing number of notes may be played before the middle of the bow is reached. Following each Down bow, he should now play eight staccato notes, and, later, twelve or more. Proceed with such exercises as the following:

Ex. 2



Later still, single-note scales should be introduced, in order to develop coordination between the fingers and the bow.

Concerning The Staccato

How to Study and Master It

by Harold Berkley

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 not allow this to worry 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 necessary 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* towards the middle, 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 bowstick 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 satisfactory results have not been obtained from practicing motions one and two separately, they should be combined into a single exercise. And here a great deal of care must be taken, for the pressure required for the forearm accents must be exerted during the pauses between the successive 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.

As the staccato improves, 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 measure of 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 that on the Up bow; nevertheless, many violinists find it the easier of the two. To perform it, the bow is placed on the string at or near the middle, with the stick tilted noticeably towards the bridge. The wrist and elbow should be dropped well below the level of the frog, the fingers being well curved. The scheme of practice can be the same as for the Up 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.

Ex. 3



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.

Because of the way the bow is conserved in string crossing, the Down bow is best used for ascending and the Up bow for descending passages. This is not always possible, however, as the Down bow staccato, because of its semi-involuntary nature, can be controlled only at a relatively fast tempo.

Generally speaking, it is a good idea to study both forms of the staccato at the same time, for if they are studied separately there is always the possibility that 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 too is 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)

VIOLIN

Edited by Harold Berkley

How to Become a Music Critic

Q. Would you please tell me what education I should have to become a music critic? I am eighteen years old and have had only a year and a half of piano and the same of violin. I have made rapid progress, however, and my teachers tell me that I am gifted musically, that I have a brilliant mind, a super-sensitive ear, and that there is a brilliant future ahead for 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 us? —M. E. M.

A. To be 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 some such 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 even this will be far better than nothing. Your credit courses in music will probably consist of harmony, counterpoint, form and analysis, sight-singing and dictation, and history of music or musicology. Play in an orchestra and sing in a chorus if possible. Read everything about music that you can lay your hands on, and hear all the music you can. Your English courses will consist of English literature, composition, or some other work in writing, and possibly a course or two in journalism. Practice writing good English everywhere—not merely in the English courses but in your other written work, in your letters, and just as a diversion.

3. Begin now to make a collection of phonograph records and spend some time each week from now on in listening carefully to the standard musical literature—piano compositions, art-songs, orchestral works, string quartets, and so on. Begin your collection with the older classics. In as many cases as possible, follow the musical score closely while listening to the recording.

4. Attend many concerts, study the music in advance when possible, and after each concert write a *critique* of the performance—just as though you were a real music critic. Compare your criticism with that of some newspaper music critics, and if you know any such critic

Questions and Answers

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary



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

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 by the end of about five years be ready to begin some serious work in musical criticism. Have you 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 (or 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 it means a high part rather than a low one. May we have your opinion? —S. M. I.

A. You are entirely correct in your use of the term. The word "alto," of course, means literally "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 for a long time the words *alto* and *contralto* have 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 am majoring in music. I play several band instruments and I am also assistant conductor of the school band. I am left-handed, and when I began to conduct two years ago I held the baton in my left hand, indicating entrances and changes in volume with my right. The teacher I had then did not object to this and I became quite proficient in band leading. I also sing in the school choir and when I was asked to direct, the teacher forced me to hold the baton in my right hand. Our new band leader does not want me to hold the baton in the left hand either. I can beat time with the right hand but it is nearly impossible for me to give entrance cues and the like with my left hand so as to put any expression into my conducting. 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 my book *Essentials in Conducting* is a standard text in the subject. My opinion is that you should probably be allowed to hold the baton in your left

hand. I have taught thousands of people to conduct and have had many students who were left-handed. In such a case I give the person time to try both ways, and if he finds that he can hold the baton in the right hand just about as well as in the left, I advise him to do it that way. But if after a week or two he still feels 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 days to discard the baton entirely, and although I do not approve of this, yet if I were a left-handed conductor I should seriously consider it. Why not ask your teachers to let you try conducting without a baton for a time and see how it goes? Whatever you do though, don't give it up. Conducting is a thrilling experience and good conductors are always in demand for choir work, community orchestras and other groups. So keep it up in some fashion or other, and if your present teachers won't let you do it as you want to, well, just remember that some day they won't be your teachers any more!

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 a weekly lesson and six hours of practice for thirty-six weeks. If a pupil wishes to play in a junior or senior recital he must have so many credit cards. 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 study with me? I wish to be fair, but I wish also to protect myself. Should I let a high school student play in a recital with younger pupils who have studied longer, or should I let her play with other high school students even if they are much more advanced?—A. L. L.

A. My opinion is that the amount of credit you allow a pupil who has studied under another teacher ought to depend 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 elementary, 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 not ask the pupil himself what he prefers?

Must One Memorize Everything?

I have been taking 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 first-grade material although I can play easy second grade material at sight fairly well. My teacher requires me to memorize everything and since it takes me about two months to memorize even a simple 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 during lessons and have difficulty playing things that gave me no trouble while practicing. Will you tell me whether it is necessary to memorize every piece, or whether memorizing could be cut down or eliminated?—A. W. A.

A. I am always loath 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 your teacher is 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 time that might be better spent in making more rapid progress in playing with facility and expression. I believe therefore that you would progress more rapidly if you just learned to play each piece as perfectly as possible and then dropped it except as you felt like playing it, just for your own pleasure. However, you should probably memorize about one piece each month so as to get used to the idea of memorization and to feel the freedom that comes when one does not have to look at notes all the time. You will often find that by the time you have learned to play a piece perfectly you will also have memorized it even though you have not thought especially about memorizing.

Why not talk the whole matter over with your teacher, frankly but not beligerently, asking him to allow you to try the plan I have suggested? After a friendly talk of this sort you will probably not feel so nervous either.

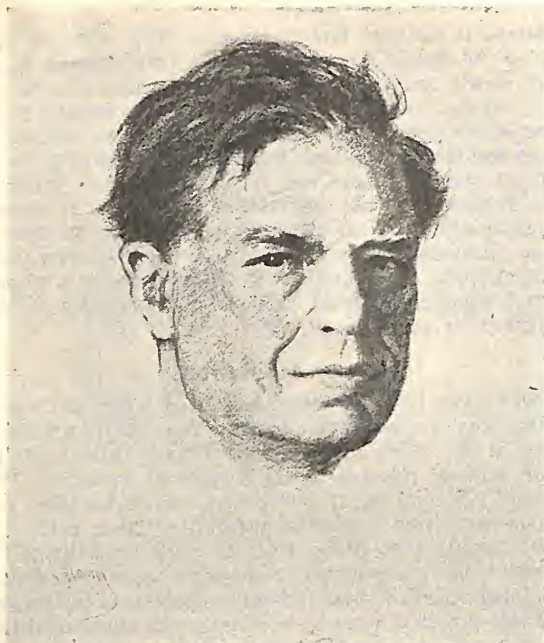
An Artist Speaks of Music

An Interview with

S. J. Woolf

Distinguished American Artist and Correspondent
Author of "Here Am I"

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST



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. Vitaly 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 it 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 veneration of the Muses—"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 sing him to sleep 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 rapt before the family's new Aeolian mechanical organ; and taking violin lessons. The first three "took"—the lessons did not. Mr. Woolf has contented 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 *Isolde's* dying, because Wagner's stories are legends in which anything can happen and nothing taxes the credulity—and yet I prefer hearing the *Liebestod* played by strings. I'm 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 books illustrated. Only Dickens, to my mind, has been 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 as 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 of music. 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 Cezanne 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 way 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)



A RHAPSODY OF VIOLINS

From an original drawing by S. J. Woolf

How Strong Is Your Foundation?

A Conference with

José Iturbi

Internationally Renowned Pianist and Conductor

SECURED EXPRESSLY FOR THE ETUDE BY JENNIFER ROYCE

By way of introducing an artist who needs no introduction to the American public, José Iturbi was born in Valencia, Spain; studied at the conservatory of his native city where he won the piano prize at the age of thirteen; and was graduated from the Paris Conservatoire at seventeen. In 1919, he became head of the Piano Department at the Geneva Conservatory. In 1929, he made an entirely unheralded debut in the USA, since when he has forged his way to the front rank both as pianist and conductor. In the following conference, Mr. Iturbi suggests means by which the ambitious young pianist may strengthen the foundations of his work.

—EDITOR'S NOTE.

THE BASIS UPON WHICH piano playing rests is technic. To be sure, technical display for its own sake is valueless—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 technic—if it can be called a trick—is mechanical adjustment. The keys of the piano are all perfectly even; the fingers of the hand are quite uneven. Technic, 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 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 sculpture granite without having tools and knowing how to use them; and you cannot play piano without a firm 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 technic, 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 founda-

tion 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, after the fingers are 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 exercises. The student 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 practicing 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-rope. But merely buying a punching-bag and a skipping-rope does not produce a Dempsey! The trick lies in their application. It is the same with the development of the finger muscles—which, in the last

analysis, is all that technic means. How, then, is the student to apply his practice? My own answer is to work slowly and *awarely*. 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 ask yourself *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 Technic

"When you have gone through a few books of Czerny in this way, you will have in your fingers the practical 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, insistence, 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 at my 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 technic. 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 resource, 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*, the sonatinas of Scarlatti, the easier sonatas of Mozart, and the first sonatas of Beethoven. Further, after a few months' thorough study of *solfège*, 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. Perhaps he is given instruction in harmony; perhaps place, he is taught *solfège*. As nearly as I have observed, *solfège* is seldom presented as the first step of music study. Now, the first step is precisely what must wait until the ear of the student has had some training. *Solfège* is the grammar of music. It is possible to write correctly without knowing why—but this correctness-by-chance (Continued on Page 163)



JOSÉ ITURBI

MICKY

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.

RALPH E. MARRYOTT

Pert and Vivacious (♩ = 96)

The musical score for "MICKY" is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system begins with a treble and bass clef, a key signature of one sharp, and a tempo of 96 beats per minute. The first system starts with a forte (f) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system features a forte (f) dynamic in the bass and a mezzo-forte (mf) dynamic in the treble, with a "slower" tempo change indicated. The fourth and fifth systems continue with various dynamics including mezzo-piano (mp) and piano (p). The sixth system begins with a "Tempo I" marking and ends with a mezzo-piano (mp) dynamic and the initials "R. H.".

Grade 4

SILVER WINGS

CLARENCE KOHLMANN

Tempo di Valse (♩ = 60)

mf

Ped simile

Fine

mp

p rit

a tempo

mp

dim.

D.C.

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.

VLADIMIR SCHEROFF, Op. 10, No. 3

Andante M.M. ♩ = 72

p

1st time

Last time

poco rit

p

pp

rit.

Fine

mf a tempo

D.C.

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 Esterházy 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

Andante M.M. ♩ = 72

The musical score is arranged in five systems, each with a piano (p) and bass staff. The tempo is marked 'Andante M.M. ♩ = 72'. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a piano (p) dynamic and features a tenor line (ten.) in the right hand. The second system includes a fortissimo (ff) 'surprise' chord. The third system features a piano (p) dynamic and a tenor line (ten.) in the right hand. The fourth system includes a piano (p) dynamic and a tenor line (ten.) in the right hand. The fifth system begins with a fortissimo (f) dynamic and features a tenor line (ten.) in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

ARIETTA

EDVARD GRIEG, Op. 12, No. 1

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

JULIUS K. JOHNSON

Grade 3-4.

Allegro

The musical score for "La Cascade" is written for piano and bass. It begins with a treble staff and a bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked "Allegro". The score includes various dynamics: *p* (piano), *f* (forte), *ff* (fortissimo), *p a tempo*, and *leggiero*. There are also articulation marks like accents (^) and slurs. Fingerings are indicated by numbers 1-5. The piece ends with a "Fine" marking and a "D.S." (Da Capo) instruction with first and second endings.

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

TRIO

First system of musical notation for the Trio section, measures 1-6. The music is in 3/4 time with a key signature of three flats. It features a piano (p) introduction, followed by a fortissimo (fz) section, and then a piano (p) section with an 'animato' marking. The right hand has a melodic line with fingerings 1, 2, 3, 1, 5, 4, 5, 4, 3, 2, 1, 3, 1. The left hand provides harmonic support with chords and single notes.

meno mosso

Second system of musical notation, measures 7-12. This system continues the 'meno mosso' tempo. It includes a piano (p) section, a fortissimo (fz) section, and a piano (p) section with an 'animato' marking. The right hand features a melodic line with fingerings 5, 4, 3, 2, 1, 3, 1. The left hand continues with harmonic accompaniment.

meno mosso

Third system of musical notation, measures 13-18. This system continues the 'meno mosso' tempo. It includes a piano (p) section, a fortissimo (fz) section, and a piano (p) section with an 'animato' marking. The right hand features a melodic line with fingerings 4, 5, 1. The left hand continues with harmonic accompaniment.

Fourth system of musical notation, measures 19-24. This system includes a piano (p) section, a fortissimo (fz) section, and a piano (p) section with an 'animato' marking. The right hand features a melodic line with fingerings 1, 2, 1, 2, 1, 2, 3, 2, 4, 5, 2, 3, 1, 3, 1. The left hand continues with harmonic accompaniment. The system concludes with a 'D.C. al Fine' instruction and a repeat sign.

Fifth system of musical notation, measures 25-30. This system includes a mezzo-piano (mp) section, a piano (p) section, and an 'espress.' (expressive) section. The right hand features a melodic line with fingerings 3, 4, 5, 3, 2, 1, 2, 4, 1, 4, 1, 3, 2. The left hand continues with harmonic accompaniment.

Sixth system of musical notation, measures 31-36. This system includes a piano (p) section and a 'D.C. Trio' instruction. The right hand features a melodic line with fingerings 3, 5, 1, 3, 2, 3, 1. The left hand continues with harmonic accompaniment.

LITTLE MARINE

Grade 3.

ROBERT A. HELLARD

Tempo di Marcia M. M. $\text{♩} = 104$

The musical score for "Little Marine" is written for piano and treble clef. It begins with a tempo marking of "Tempo di Marcia M. M. $\text{♩} = 104$ ". The piece is in 2/4 time and consists of six systems of staves. The first system includes dynamics of *f*, *ff*, *mf* (sempre staccato), and *f*. The second system includes *f* and *Ped. simile*. The third system includes *marcato* and *mf*. The fourth system includes *f*. The fifth system includes *Ped. simile*. The sixth system includes *mf*, *f*, and *f*. The score is filled with various musical notations, including notes, rests, and fingerings.

This block contains the first four systems of the piano accompaniment for the piece. The music is written for grand piano (treble and bass clefs) in a key with two flats (B-flat major or D minor). The first system includes fingerings (e.g., 2 1, 4 1, 2 1, 4 1, 5 3, 3, 2 1, 3 1, 1 2 3) and a 'Fine' marking. The second system starts with a mezzo-forte (*mf*) dynamic and includes a 'Ped. simile' instruction. The third system continues the melodic and harmonic development. The fourth system concludes with a 'D. C. al Fine' instruction. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks.

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

Larghetto

Transcribed by Norwood W. Hinkle

This block contains the vocal and piano accompaniment for the piece. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is in grand piano (treble and bass clefs). The key signature has two flats, and the time signature is 3/4. The piece begins with a piano (*pp*) dynamic and includes various musical markings such as *tr* (trills), *mf* (mezzo-forte), *cantabile*, *mp* (mezzo-piano), and *pp* (pianissimo). The notation includes notes, rests, slurs, and articulation marks.

First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). Dynamics: *mf* (mezzo-forte) and *mp* (mezzo-piano). The system features a series of chords and melodic lines with slurs.

Second system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *f* (forte) and *mp*. The system continues the melodic and harmonic development with various articulations.

Third system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *f* and *mp*. This system includes a triplet in the treble staff and continues the piece's melodic flow.

Fourth system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *p* (piano), *mp*, and *mf*. This system features a triplet with a trill (tr) in the treble staff.

Fifth system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *mp*, *mf*, and *pp* (pianissimo). The tempo marking "Adagio" is present above the staff. The system concludes with a trill in the treble staff.

Sixth system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *mp* and *mf*. This system includes a triplet and a trill in the treble staff, leading to the final notes of the piece.

TRAILS OF YESTERDAY

Grade 3½.

Moderato con grazia (♩=88)

HAROLD LOCKE

The musical score for "Trails of Yesterday" is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo and mood are indicated as "Moderato con grazia" with a quarter note equal to 88 beats per minute. The score is divided into five systems of music. The first system includes a piano (p) dynamic and a "Ped. simile" instruction. The second system continues the melodic and harmonic development. The third system features a "Fine" marking and a change to mezzo-forte (mf). The fourth system includes a "rall." (ritardando) instruction and a change to mezzo-forte (mf). The fifth system concludes with a "D.C." (Da Capo) instruction. The score is filled with various musical notations, including slurs, accents, and fingerings, indicating a piece of moderate difficulty.

BIRDS OF PARADISE

SECONDO

L. STREABBOG, Op. 78, No. 5

5 2 1

4 2 1

p

cresc.

f

f

p

f

Fine

1

p

cresc.

f

D.C.

BIRDS OF PARADISE

PRIMO

L. STREABBOG, Op. 78, No: 5

This page of musical notation is for a piano piece, likely in 2/4 time. It consists of six systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical elements:

- System 1:** Features a melody in the treble staff with triplets and a bass line. Dynamics include *p* (piano).
- System 2:** Continues the melody and bass line. Dynamics include *cresc.* (crescendo), *f* (forte), and *f* with an accent (>).
- System 3:** Features a melody in the treble staff with eighth notes and a bass line with chords. Dynamics include *f* (forte) and *p* (piano).
- System 4:** Continues the melody and bass line. Dynamics include *f* (forte).
- System 5:** Features a melody in the treble staff with eighth notes and a bass line with chords. Dynamics include *f* (forte) and *p* (piano).
- System 6:** Continues the melody and bass line. Dynamics include *cresc.* (crescendo), *f* (forte), and *D.C.* (Da Capo).

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The piece concludes with a *Fine* marking.

LARGO

G. F. HANDEL
Transcribed by Franz Kneisel

VIOLIN

PIANO

p *f* *p* *f*

8va on repeat
On G String

p *f* *mf* *f* *p*

p *mf* *f* *p*

f *p* *ff*

ff *ff*

INTO THE WOODS MY MASTER WENT

Sidney Lanier

GEORGE B. NEVIN

Andante

con molto espressione

VOICE

ORGAN
or
PIANO

The musical score is written for voice and organ or piano. It features a key signature of two flats (B-flat and E-flat) and a 6/4 time signature. The tempo is marked 'Andante'. The score is divided into several systems, each with a voice line and an organ/piano accompaniment line. The lyrics are written below the voice line. The organ/piano part includes various musical notations such as chords, arpeggios, and dynamic markings. The score includes the following lyrics: 'In - to the woods my Mas - ter went, Clean for-spent, for - spent. In - to the woods my Mas - ter came, For - spent with love and shame. But the ol ives they were not blind to Him, The lit - tle gray leaves - were kind to Him, The thorn-tree had a mind to Him, When in - to the woods He came. Out of the woods my Mas - ter went, And He was well con - tent;'. The score includes various musical markings such as 'mp', 'mf', 'rit.', 'a tempo', 'dolce', 'Con moto', 'rit. e dim.', 'pp', and 'tranquillo'. The organ/piano part includes various musical notations such as chords, arpeggios, and dynamic markings.

mp

mf

rit.

a tempo, *dolce*

a tempo

Con moto, *rit. e dim.*, *pp*

tranquillo

rit. e dim., *pp*

con espressione

Più lento e solenne **Agitato**

Out of the woods my Mas - ter came, Con - tent with death and shame. When death and shame would

woo Him last, From un - der the tree they drew Him last, 'Twas on a tree they

slew Him last, When out of the woods He came, When out of the woods He came.

rit. *a tempo* *rit. molto* *accel.* *con forza*

pp *rit.* *rit. molto* *accel.* *marcato* *f*

lunga *pp* *Slowly* *pp* *rall. e dim.* *sostenuto il basso*

pp *rall. e dim.*

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Poco allegro M. M. ♩ = 120

E. S. HOSMER

MANUAL

PEDAL

Ped. 64

1st time *To Coda* *Last*

Gt. to Ped. off

First system of the musical score. It features a grand staff with treble and bass clefs. The music includes a triplet of eighth notes in the treble staff, marked with a '3' and a 'mf' (mezzo-forte) dynamic. The bass staff has a 'mp' (mezzo-piano) dynamic. The system concludes with a 'D.C. al' (Da Capo) instruction and a repeat sign.

Second system of the musical score. It continues the piece with a 'f' (forte) dynamic marking. The system includes a triplet of eighth notes and a 'D.C. al' (Da Capo) instruction with a repeat sign at the end.

CODA Jesus Christ is Risen Today - Lyra Davidica
Meno mosso

Third system of the musical score, beginning the CODA section. It is marked 'Meno mosso' and 'ff' (fortissimo). The system features a grand staff with treble and bass clefs, with various musical notations including slurs and accents.

Fourth system of the musical score. It continues the CODA section with a grand staff and various musical notations, including slurs and accents.

Fifth system of the musical score. It includes the instruction 'Maestoso' and 'Full Organ' with a '4' in a box. The system concludes with a 'Ped. 84' (Pedal 84) instruction.

GRAY PUSSY WILLOWS

SIDNEY FORREST

Grade 1.

Moderato (♩ = 56)

mp Puss - y wil-lows are' out once more In their coats of gray.

Gai - ly brav-ing the cold March winds, — Spring is on the way. *Fine*

mf Some folks say that the fair - ies Live in cat - kin boats, And

wrap their fair - y ba - bies in puss - y wil - low coats. *D.C.*

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THISTLEDOWN

Grade 1-2.

Rather fast (♩ = 152)

SARAH COLEMAN BRAGDON

mf

1st time

Last

mf

Fine

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Two systems of piano accompaniment for 'The Army Mule'. Each system consists of a grand staff (treble and bass clef). The first system begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The second system also begins with *f* and *mf*, and concludes with the instruction 'D.C.' (Da Capo). Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one flat (B-flat).

THE ARMY MULE

Grade 2.

Allegro (♩=100)

NELLE STALLINGS SCALES

Piano introduction for 'The Army Mule' in 4/4 time. It features a single melodic line in the treble clef, starting with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes. The piece ends with a double bar line and repeat signs. The key signature has one flat.

♩ Allegretto (♩=92)

(Starts out in bad humor)

(Mule brays)

First system of the 'The Army Mule' melody in 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by eighth notes and rests, with some notes beamed together. Fingerings are indicated by numbers 1-5. The key signature has one flat.

Second system of the 'The Army Mule' melody. It includes a 'Fine' section and a 'rit.' (ritardando) section. The tempo then changes to 'faster' for the 'Trots' section. The melody continues with eighth notes and rests. Fingerings are indicated by numbers 1-5. The key signature has one flat.

Third system of the 'The Army Mule' melody. It includes a 'rit.' section and a 'faster' section. The melody concludes with a double bar line and repeat signs. The key signature has one flat.



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"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 oats"? 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 super-superior teacher!

G. K. Chesterton 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. . . ."

1900 hours, (seven P.M.) with a blood-red sun setting in the direction of Japan. . . . The chugging launch again, the magnificent bay, and another day's duty done for a rookie reservist.

A Note to Mothers

I wish some member of the *ETUDE* 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 besides a first grade book, and for the mother who interferes with the teacher's plans, and for mothers who want to "play teacher" at home. . . . I would like to have such an article in 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 technic, for reading, for ensemble, and for enjoyment. . . . I certainly agree with you that mothers should not "butt 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 mamma ever make criticisms or suggestions in the presence of her progeny.

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 learn better how to guide and stimulate their children during the long periods between lessons. . . . Such coöperation depends, of course, on the persuasive powers of the teacher. I wonder if M.E. has checked up on herself to be sure not only that she is a confidence-inspirer, but also that she writes down unmistakable practice directions for both pupil and parent.

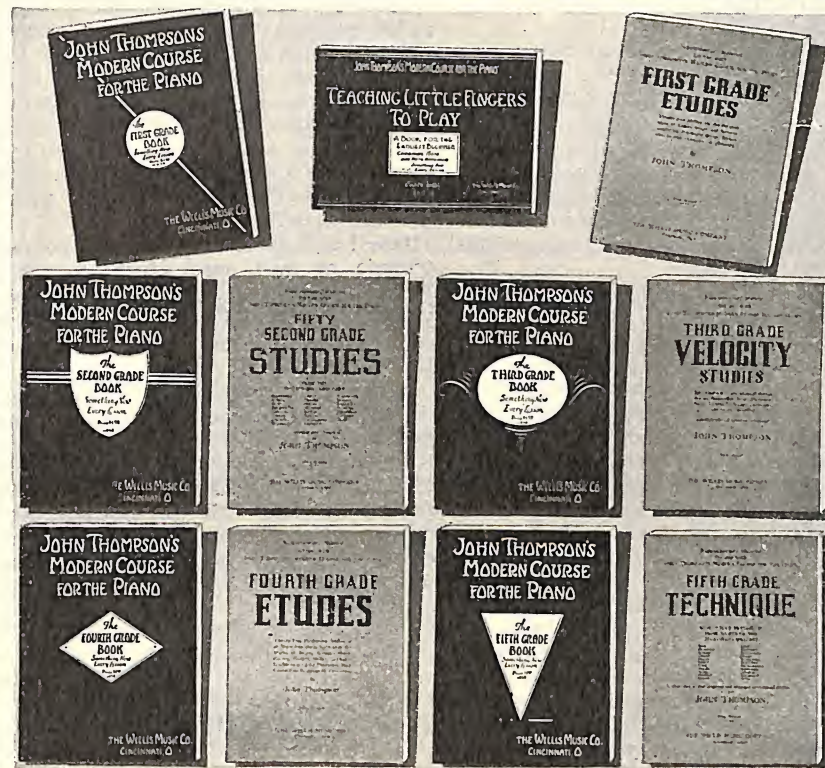
Wanted: A "Prescription"

I am fifty-six, graduate of a well-known conservatory (thirty years ago) with a year's study abroad. I've taught a good deal and kept up my playing fairly well. 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 along 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 lifesaver. Her zest and ambition are renewed. Being a progressive person she realizes that piano technic has made great strides since those dear, carefree old days of Leschetizky. . . . And she is keenly aware that her octaves, arpeggios and fifth fingers are weak. . . . Well, what does she do? Instead of getting busy and practicing some of the many stream-lined exercises given on the Round Table and Technic pages these many years, she writes for an "absent treatment" prescription. Anybody as intelligent as she is doesn't need a musical doctor. Mrs. H. B. L. knows as well as I that thirty minutes a day for six months (but regularly!) spent on concentrated fourth and fifth finger exercises (ten minutes) arpeggios (ten more) and octaves (another ten) will make all 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! . . .



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New Records Coming

(Continued from Page 130)

orchestra conducted by Robert Armbruster. Columbia disc 17366-D.

Mr. Eddy is in fine voice here, and his singing of the tender Tchaikovsky song is most laudatory. This song remains one of the composer's finest. Eddy's clear diction brings out its story in an appreciable way.

Southern Slav Songs; sung by Zinka Milanov (soprano) with piano and violin accompaniments. Sonart Record Set M-6.

Mme. Milanov possesses a rich and beautiful dramatic soprano which she does not always use artistically. Here, she frequently pushes her top tones to such an extent that they become unpleasant. When she uses her voice judiciously, her singing is most enjoyable.

Dargomijsky: Roussalka—Mad Scene and Death of the Miller, Act III; sung by Feodor Chaliapin (bass) and G. Pozemkovsky (tenor) with orchestra, conducted by M. Steimann. Victor disc 11-8695.

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. This is a worthy memento of a great singer who is no longer with us. The recording is well done.

"I Want To Be the Leader of the Band"

(Continued from Page 128)

just as though he were playing upon a giant instrument. Every second, from the first note to the last, he must employ his acute sense of rhythm and balance to insure the coördination of every motive, every phrase, and the human coördination of the high powered mentalities of the players. Over all this he must continually have a sense of color, design, and beauty that towers in a directorial manner to the genius of the composer who created the work. No wonder great conductors receive such high emoluments. Nature does not provide very many of them!

Do the conductor's own movements on the platform have a definite significance to the players? In other words, is there an international code that enables the conductor to give directions and information as does, for instance, the wigwagging of a Signal Corps man with a pair of flags? Generally yes, and generally no. There are certain movements of the baton which are very definite, and these form the background of a baton technic. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, is famed for his adherence to a baton technic that is readily comprehended by all players. For that reason, players enjoy working under him. However, one has only to observe a half dozen different conductors to note that each has so many individual and, shall we say, extrinsic motions that very few have anything like a similar technic. Perhaps that is the way they want it. In conducting his marches, Sousa had a routine that was almost individual with each march. He rarely changed these, after he had once fixed the style.

The Italian bandmaster, Creatore (an exceedingly good musician, by the way), sailed through the ranks of his players with ridiculously exaggerated poses, explosions, and entreaties that were all a part of the show. There was as much difference between Pat Gilmore and Creatore as there was between an Irish terrier and a Rocky Mountain goat. Still, they both got musical results which pleased their hearers.

One has only to witness the podium technic of such conductors as Alfred Hertz, Mengelberg, Mitropoulos, Koussevitzky, or Toscanini to learn what a wide terpsichorean variation the masters of the baton display.

After all, "the music's the thing" and it is what the conductor does to our ears and not to our eyes that really matters. Nevertheless, we have a childhood vision of the willowy, handsome Hungarian Arthur Nikisch, with the Boston Symphony, and we also have memories of other conductors so unattractive that they turn up in our dreams as grotesque nightmares.

"The Vochestra"

(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. These two sounds are *seh-ee*. In rehearsal, these are exaggerated. Some consonants have no pitch. They are the "frames" of the vowel which make it understandable. They cannot be sung, but they must be delivered with special distinctness. The nasal consonants *m*, *n*, and *ng* do have pitch. By stressing these details, what formerly often was an incomprehensible maze of sounds, becomes intelligible to the audience.

We are careful that the more powerful voices stand in positions in the rear, so that their prominence will not destroy the tonal balance. If a particular voice (save in the case of a soloist) stands out above the mass, the effect is ruined. Like a master painting, no colors or figures should offend the senses. A great Raphael, a Rubens, or a Velasquez is so complete that one would not wish to change a brush stroke. With a musical composition, the composer has given us only the notes, which may be interpreted in a thousand ways. It remains for the conductor to struggle and struggle and struggle at rehearsals until the right choral and instrumental balance is achieved. It is an evanescent thing, and that is what makes it interesting. In our wonderful age, phonograph records preserve permanent ideal performances. Sometimes many records have to be made before the perfect record is approved.

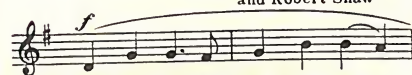
Father sits back in his chair near the radio set in his home and does not have to strain his ears to make out the words, or bother about tone balance. In fact, there is a unanimity and balance of tone and application of tone color which make an immediate appeal to Father. At the same time the singers can give the proper consideration to the thought, the sentiment of the song, as they are taught at

rehearsals that the great American public looks for heart first, and then for art.

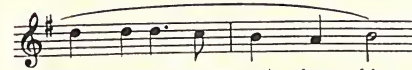
Here are the words to *Hark! the Herald Angels Sing*, as the chorus reads them from the tone-syllables in the score:

HARK! THE HERALD ANGELS SING

Adapted by Roy Ringwald and Robert Shaw



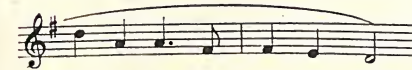
Hark, the her-ald an-gels sing,—
Hah-kthuh heh ral-dayeen-jel - zsing—



"Glo - ry to the new - born - king—
"Glo-ōō-ri tōō thuhh-neeōō bohuhhraking.



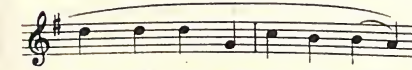
Peace on earth and mer - cy mild,—
Pee-sawn-nuhr-than dmuh-seem-maheeld



God and sin - ners re - con - ciled!"
Gaw-dan-dsin-nuhr - zreh-kun-saheeld!"



Joy - ful all ye na - tions rise;—
Jawee-ful-lawl yeen-nayee shun zrahee



Join the tri - umph of the skies.
zJaween thuh trahee-um-faw-vthuh-skaheeh—

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Ninety per cent of our chorus is made up of men. We have only six young women singers. They are placed nearer to the microphone and the high vibration rate of their voices stands out above the lower voices, giving the effect of a much larger female choir.

It may not have occurred to the reader as yet, but we have peculiar advantages which ordinary choral singing cannot have. The chorus that meets once a week for rehearsal, with the objective of singing "The Daughter of Jairus" at the end of a few months, is a most laudable body but no matter how fine the singers or how capable the director, the results must leave much to be desired, in comparison with a chorus which sings together several hours a day for fifty weeks of the year. The day of professional choruses is certainly here, and in great orchestral performances, such a chorus as that of the Westminster Choir is frequently employed. An orchestra which meets only once a week for rehearsal cannot compare with the professional orchestra which is hard at it every day. More than this, an orchestra and chorus which appear together continually, acquire finer results.

It has been my custom to have a great number of works in continual rehearsal; not so much with the view to creating a repertoire, as to keeping both orchestra and chorus "fresh" and "on their toes." The group rarely knows until a short time before the performance just which pieces being rehearsed will be given on the program. They are always ready. We also have endeavored to have our performances "family presentations." That is, we do not specialize in promoting "top men." Everyone must be good, as was the case of the famous German Meininger Stock Company, in which the actor who played "Hamlet" one time might be one of the mob around the bier of

Caesar the following night. With the right men in the orchestra, this makes for a genial unity of effort which I think must account for the continued success of our group, while many other groups have disappeared. We also have made it a point to avoid bizarre effects or the use of too much brass. We never have failed to have a strong string section, while some other leaders resorted to hurricanes of woodwind. Incessant rehearsals and exhaustive patience are always necessary. For our weekly half hour program on the air we never rehearse less than ten hours.

We have found that the public does not demand a program composed of only the songs that are currently popular. They do, however, want songs that they know. Old-time tunes are always cherished and when they are arranged and presented with what is known as a "symphonic" arrangement they bring a response, but only if sincerity is not sacrificed. The public likes happy, merry tunes if they are original, but it also likes the classics; at least when they are understandable. Modern music that is a chain of fantastic discords they look upon with suspicious bewilderment, as they would at a Dali surrealist painting, and I concur with them in this.

Do we use jazz? Of course, but it is not the blatant jazz of other years. Some of it is very tricky and interesting. Jazz is like a ballyhoo and draws part of the public which also has an opportunity to hear other music and to determine which it prefers.

Special Arrangements

All modern music for such an organization as ours must depend in great measure upon the effectiveness of the arrangements we employ. The composition of our group is such that the orchestrations customarily published do not fit. We require special arrangements for nearly everything and the players play from manuscript and the singers sing from manuscript. While the arrangements call for all possible cleverness and smartness in rhythm, melody, harmony, and counterpoint, they must never be strained or artificial. Nor must they be over-decorated, so that the main themes are obscured. They must, of course, be technically perfect; otherwise hours would be wasted at rehearsal. This is really a big responsibility, especially since many of the "numbers" are put on at short notice. Our arrangers must be prepared to work all night, if necessary, to get an arrangement ready in time.

One of our main objectives is to preserve a youthful spontaneity. For this reason we have no stereotyped dress rehearsals. The group may not be notified until five minutes in advance of a change in program or of a substitution. The pace of the compositions must be checked with a stop watch, as every second on the air is precious.

It is impossible to foresee what the future in any field will be, but the American people have become greatly attached to this type of music in their homes, and the demand seems to be increasing all the time. During the grim years through which we have been passing, I am sure that such programs, bringing comfort, relaxation, and happiness, and which have been selected with these objectives in view, have contributed enormously to morale on the home front. During the previous war radio had not

"FORWARD MARCH WITH MUSIC"

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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

IMPORTANT!

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

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 and one-half years. I will be twenty-seven or eight when I am mustered out and I would like to know if that age will be too late to take vocal training. My teacher tells me that I have the rarest of all voices, a basso profundo. My voice has a range from A below low C to the E the second line above the staff, bass clef, thirty tones in all. I know little about music, so I must study all the harder. 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. When you are mustered out, 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 poor musician. Why not try to get into the band? Eighteen months of practice there would improve your musicianship immensely and, if you learned to play a brass instrument, would help your wind as well. Also there might be many opportunities for you to sing, which would keep you in good 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 lessons at this time. Recently a voice teacher told me that my voice has coloratura possibilities. Please suggest some vocalises. I am the sort of person who learns more easily from the printed page than orally. I sing the B above the staff quite clearly, but the high 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 Villanelle by Dell'Acqua, Lo, Here the Gentle Lark of Bishop, and Bell Song from "Lakme." Please suggest some other coloratura songs.

I am thirty-three and as my ambition is for radio, I do not think I am too old to continue study with this goal in view. I am also a pianist. Please comment.—F. R. D.

A. You are a trained pianist accustomed to listening to your own playing and to the playing and singing of others. Why do you not trust your own ears? Surely you can tell whether or not the coloratura songs that you sing seem to suit your voice and style. Besides this, you have the opinion of a singing teacher that you have coloratura possibilities. Is this not enough to encourage you to work hard and faithfully at your singing? It certainly should be.

2. Marchesi, Op. 1, contains many time-tried exercises to develop fluency of execution, and the trills, florituri, so necessary to the success of the coloratura soprano. If you practice these exercises faithfully you will never regret it. But for the best results they should be practiced every day.

The Mad Scene from Donizetti's "Lucia," Caro Nome from Verdi's "Rigoletto," and the Shadow Song from Meyerbeer's "Dinorah" should keep you busy for a long period if you want to sing them well.

3. At thirty-three, if you are in good health, you still have from ten to fifteen years of singing life before you, provided you study hard and practice every day. If you do not, your voice is likely to deteriorate.

The Contralto Who Cannot Read an Alto Part

Q. I have the range of a contralto, yet I cannot read an alto part but can only follow others. I have recently been asked to join with a group of women, and I find myself in a difficult position. I have studied some voice—not too much—but I was unable to keep up my lessons because of a growing family. My young daughter, with nothing but ordinary school training, can sing parts better than I. Would you advise the study of harmony?—Mrs. W. M.

A. It would do you a great deal of good to associate yourself with a group of women singers and to force yourself to sing an alto part in a chorus. As you suggest in your note, at first you would only be able to follow the other altos. Gradually you would find yourself able to read a little, and this would give you courage to try to rely upon yourself. It surprises you to see that your young daughter can read parts better than you can, although she has had "only ordinary school training." However, it does not surprise us, for, although you have studied "some voice," apparently you have not studied sight-singing at all. This is a very common mistake among both singing teachers and singing students. They concentrate upon the use of the voice alone and neglect their musicianship. The natural result is that their students can sing a few songs very nicely, but they can neither read music comfortably nor sing well in parts.

You ask if the study of harmony would solve your problem. Harmony is largely concerned with the structure of chords, although most modern teachers insist that a practical understanding of "voice leading" is absolutely essential to the harmonist. It would be a considerable help to your musicianship and to your enjoyment of music. However, your greatest need is to learn how to read an alto part, not to be, at present at least, a harmonist. Therefore, you should learn to play an instrument, preferably the piano or the organ, where you will be forced to read in parts and in two clefs at the same time. If in addition to studying the piano or the organ you will join a chorus, we feel that you will learn to sing an alto part in a comparatively short time. You might also take some lessons in sight-singing.

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 confined 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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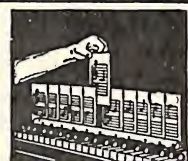
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Band Questions and Answers

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 reading 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 tongue is still too heavy and spoils my playing in *staccato* passages. Can you suggest some exercises that would help me improve my tonguing?—M. 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 so long as the tongue is in contact with the reed, no tone 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. Do

not tongue with the base of the tongue but only with its tip, and avoid moving it any more than is necessary.

A Woman Trumpeter

Q. I am a senior in high school and have been playing the trumpet for the past nine years. My teacher and other musicians have encouraged me to follow music as a profession. There is nothing in the world that I would rather do. However, since I am a girl I am a bit skeptical of my future in the professional music field. I have never seen any women trumpet players in a symphony orchestra. Would you please give me your opinion as to the possibilities of my being able to compete with men in this field?

J. W., Illinois.

A. Your success in this field will depend chiefly upon your ability. 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 bound by tradition, but each year finds more and more women in the ranks of our professional orchestras. If you have 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 *why* of grammatical rules. Shall I say 'like' or 'as'? Shall 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 grammar 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, to my mind, 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, these styles include modern music! Perhaps you like it, perhaps you don't—but in building a perspective of art values, 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 does not 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 gigue, sarabandes, and minuets; just as much as the dance forms that Chopin wrote under the name of waltzes and mazurkas. And here we find an interesting thing. Take the Chopin waltzes. Today, 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 accompaniments at all! How do we know that the same isn't going to happen with the dance forms of today? I don't say the same thing will happen, mind you—I merely say let's look at those dance patterns as part of music. And, when they are done with stylistic integrity, there is much interesting material in their rhythms, their harmonies, even their fragmentary themes. Morton Gould has written a jazz work for me which, in the honesty of its style, is truly very good music.

"Honest open-mindedness is also a part of the pianist's foundation, but that can safely 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 that must underlie any muscular activity."

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

IMPORTANT!

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

Q. Please suggest an organ solo for an opening service in a new church. I have contemplated playing the first movement of Guil-mant's "Sonata in C minor, Opus 56." However, I will need some other number to play with it, as it is not long enough. The organ is to have harp and chimes, and the congregation will expect to hear them some place in the service if not in the Prelude. Please explain the entirely different arrangements of Bach's Choral Preludes. I have been shown two different publications which had only one thing in common—the melody. Which do you suggest as being the better, or which one is used more frequently? Please submit a group of Bach numbers that will be more pleasing to the congregation than his Preludes and Fugues—such as Air for G string, Come Sweet Death, and so forth.—J. W.

A. For Prelude on the occasion you mention we suggest a selection from the following numbers: Festival Prelude on "Ein Feste Burg," Faulkes; Festal Piece, Sears; Litanie Solenne, Edmundson; Pastorale (First Sonata), Guil-mant; Pastorale, Bonnet; Passacaglia, J. E. West; Pastorale on "Fairest Lord Jesus," Edmundson; Prelude and Sarabande, Corelli; Prelude on "Rhosymedre," Vaughn-Williams; Retrospection, Hogan; Reve Angeli-que (Harp and Chimes), Rubinstein-Lemare; The Guardian Angel (Harp and Chimes), Pierre-Gaul.

For additional Bach numbers, we suggest the Chorale Preludes, such as Ich ruf' zu dir; Re-joice Now, Christian Souls; Jesu. Joy of Man's Desiring; Hark a Voice Saith All Are Mortal; O Hail This Brightest Day of Days; the Adagio from "Toccata, Adagio and Fugue in C"; and The Walk to Jerusalem (from a Cantata) arranged by Griswold. You do not state what editions of the Bach Choral Preludes you examined. The different arrangements were probably caused by the difference in the editor's interpretation of the numbers. We suggest the following collections: "The Liturgical Year," Bach-Riemensneider; "Twelve Chorale Preludes," Bach-Glynn.

Q. I am interested in becoming a Radio organist. I have often wondered just what the requirements are. How much should he know about the organ, music and so forth? What other types of Radio organists are there, besides the Staff Radio Organist?—A. M.

A. A Radio Organist should know the quality of the various stops, and have a general knowledge of the instrument, its music and so forth. Different styles of music are given over the radio—popular, romantic and classic—and your equipment should include all styles, unless you are specializing in any one type, or if you know of a vacancy requiring a certain type.

Q. Since starting work on my one-manual reed organ I have added another manual and electrified the organ by means of a vacuum cleaner installed under the house. This proves satisfactory. My great problem now is to secure a set of pedals, a home made device having proved 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 training of the church organist and the salary?—J. C. C.

A. We are sending you 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 mechanic as to the installation. You might also consult the builders regarding your needs in having the pedal-board installed; they may have one on hand. Since you seem to have attained your object in all points except the pedal-

board, if it is procured the project seems feasible. Requirements and salaries for the Church Organist vary according to the demands of the particular 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 when they become eleven to twelve 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 and 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 interested throughout the season. Our church does not believe in commercializing, so we cannot have anything to raise money. I do have parties for them occasionally, but that does not seem quite enough to hold their interest. Will you suggest 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 assistance to the church services by remaining in the choir. It might be well to retain their continued interest to give them some instruction in sight singing in connection with rehearsals, and it might be well to change the name of the choir as you suggest. Why not set your age limit to include all of the younger adults, thus including them in your choir? For books on choir training we suggest the following on which to base your selection for reading, although you might find them all of interest: "The Art of a Cappella Singing," Smallman and Wilcox; "The Junior A Cappella Chorus Book," Christiansen and Pitts; "Choir and Chorus Conducting," Wodell; "Choral Music and Its Practice," Cain; "The Art of the Choral Conductor," Finn, and "The Choral Conductor," Davison.

Q. I play the pipe organ and am very much in need of an instrument at home where I can practice whenever I like. I have an idea that I could purchase a pipe organ console with two manuals and pedals and install a reed organ inside. Would it be possible to take the reeds from two old organs in good condition and combine them into one? Or, can reeds be purchased to add to such an instrument by giving the reed manufacturers the pitch of the present reeds? If so, please advise the name of such a firm. Or, is it possible to buy a complete set of new reeds? What would be the approximate price? Will you send me the names of firms who can supply me with a console, and can you recommend some good book on reed organ construction? Would also like a list of various organ blower manufacturers. I assume the swells are operated by means of opening and closing shutters as on the pipe organ.—W. M.

A. The idea seems possible, but we wonder whether it is practical with two-manual used reed organs available, equipped with pedals and motor and occasionally a pedal piano available. It would be possible to combine reeds taken from two old organs, provided the suction is the same, and the reeds comparable in quality. We are sending you by mail, the names of two firms to whom we suggest you communicate your questions as to the supply of reeds, and ask for prices, which we do not have. In reference to console we suggest your advising various organ builders of your needs. A book on Construction of Reed organs was published in England, but under present conditions price and delivery cannot be guaranteed. We are sending you by mail names of Blower firms. You can examine the operation of the swells on the instruments, which we think is usually accomplished by the opening and closing of a covering over the reeds.

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FLAG DAY

(JUNE 14TH)



CHORUS NUMBERS

15541	The Flag Is Passing By (Mixed)	Barrett	\$.08
219	O Glorious Emblem (Mixed)	O'Neill	.15
224	Hail to the Flag (Mixed)	Jeffery	.05
35260	Stars and Stripes Forever (Mixed)	Sousa	.10
35234	Stars and Stripes Forever (S.A.B.)	Sousa	.12
35232	Stars and Stripes Forever (Unison)	Sousa	.10
10732	Our Country's Flag (Unison)	Wolcott	.10
35233	Stars and Stripes Forever (2 Pt. School Chorus)	Sousa	.12
C2176	Flag Song (Fling Out Her Glorious Folds) (Male)	Hammond	.12
35119	Stars and Stripes Forever (Male)	Sousa	.12
	Our Flag (Cantata for School)	Root	.50
	Our Colors (Short Cantata for Men's Voices)	Spross	.40
35428	Stars and Stripes Forever (Male)	Sousa-Tidmarsh	.15

PIANO SOLOS

16275	Betsy Ross	Spaulding	Gr. 2..	30
25426	Flag Goes By	Grey	Gr. 2½	50
27454	Flag of My Country	Stairs	Gr. 1..	25
16501	Hats Off to the Flag	Spaulding	Gr. 3..	40
12089	'Neath Old Glory	Ralph	Gr. 2½	40
8234	'Neath the American Flag	Kern	Gr. 3..	60
11896	Ours Is a Grand Old Flag	Spaulding	Gr. 1..	25
17720	Salute to the Colors	Anthony	Gr. 2½	40
14568	Stand by the Flag	Stults	Gr. 3..	35
30111	Stars and Stripes Forever	Sousa	Gr. 4..	R-50
30552	Stars and Stripes Forever (Simplified Edition)	Sousa	Gr. 2½	R-50
30868	Stars and Stripes Forever (Trio) (Simplified)	Sousa-Carleton	Gr. 1½	30
13652	Under the Stars and Stripes True		Gr. 3..	50
27154	Our Flag (With Words)	Adler	Gr. 2..	25
27261	Star-Spangled Banner	Arr. Richter	Gr. 1½	25

PIANO DUET

27426	Our Flag (With Words)	Adler	Gr. 2.. .40
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TWO PIANOS—FOUR HANDS

30862	Stars and Stripes Forever	Sousa-Zadora	Gr. 5.. 1.00
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INDEPENDENCE DAY

(JULY 4TH)

CHORUS NUMBERS

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21002	Oh, Hail Us, Ye Free, From "Ernani"	Arr. Felton (Male)	Verdi	\$.012
35227	Hail Brave Washington (Mixed)	Powers		.06
21153	Lexington Ode. (Unison)	Schubert-Felton		.08
21195	Ode to America. (Mixed)	Costa-Davis		.15
	Complete Orchestration \$1.50; Small Orch. \$1.05.			
21322	Our Flag Is Passing By (Mixed)	H. P. Hopkins		.12
35434	Give us the Tools (Mixed)	Dichmont		.10
21454	God Bless America (Mixed)	Cooke		.08
21503	March on, America! (Unison)	Thunder		.10
35438	Messiah of Nations (S.S.A.)	Sousa		.12
21504	To Arms, America! (Mixed)	Strickland		.12
21478	V for Victory (Mixed)	Elmore-Reed		.10
21493	V for Victory (Male)	Elmore-Reed		.10

PIANO SOLOS

	Fourth of July	Liebling	Gr. 2 1/2.. .30
6818	Independence Day	Cadman	Gr. 2/2.. .35
11825	Independence Day (Intro. O Columbia the Gem of the Ocean and Yankee Doodle)	Spaulding	Gr. 2.. .25
22571	John Paul Jones	Blake	Gr. 2 1/2.. .35
30044	Liberty Bell March	Sousa	Gr. 3 1/2.. .50
15101	Patriotic Day	Crammond	Gr. 2.. .35
25826	Spirit of '76	Rebe	Gr. 2.. .35
30860	Hail to the Spirit of Liberty	Sousa	Gr. 4.. .50

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MAY DAY

(MAY 1ST)

... and other Spring Festivals

CHORUS NUMBERS

Cat. No.	Title	Composer	Price
20230	In May (Unison)	Ira B. Wilson	\$.06
35326	In Maytime (S.S.A.A.)	Oley Speaks	.10
35342	In Maytime (T.T.B.B.)	Speaks-Peery	.15
10234	Blossom Time (2 Pt.)	J. W. Lerman	.15
115	Dawn of May, The (2 Pt.)	F. Berger	.12
20409	'Tis May (2 Pt.)	Ira B. Wilson	.08
20672	'Tis May Upon the Mountain (2 Pt.)	William Baines	.12
15512	Lilacs (2 Pt.)	Cadman-Forman	.10
15504	Lovely Springtime (2 Pt.)	Moszkowski-Forman	.12
6174	May March (2 Pt.)	R. R. Forman	.15
6165	Maypole, The (2 Pt.)	H. E. Warner	.12
20297	May Time (2 Pt.)	R. M. Stults	.08
20370	Spring Fantasy, A (2 Pt.)	Norwood Dale	.08
20330	Bright May Morning (3 Pt. —Treble)	R. M. Stults	.12
20188	Come, Let Us Go A-Maying (3 Pt.—Treble)	Ira B. Wilson	.10
10866	O That We Two Were Maying (3 Pt.—Treble)	H. W. Wareing	.12
274	May Pole Dance, The (3 Pt. —S. A. B.)	R. E. DeReef	.15
35036	Maytime, Waltz Song (3 Pt. —Treble)	Clara R. Ricci	.18
15715	Glad May Morning, A (4 Pt. —Mixed)	E. L. Ashford	.12
20123	In the Pride of May (4 Pt. —Mixed)	G. Ferrata	.08

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PIANO SOLOS

22636	May Dance	C. Hueter	Gr. 2 1/2.. .30
14125	May Day	D. D. Slater	Gr. 2.. .25
9632	May Day Waltz	L. A. Bugbee	Gr. 1.. .25
27521	May Mood	Dungan	Gr. 3.. .35
9631	Maypole Dance	L. A. Bugbee	Gr. 1.. .25
16201	Maypole Dance	A. M. Foerster	Gr. 3.. .30
15019	Maypole Frolics	W. Berwald	Gr. 2 1/2.. .25
27471	One Lovely Day in May	Miles	Gr. 2.. .30
27284	Dance of the Pink Petals	C. D. Richardson	Gr. 3 1/2.. .35

TWO PIANOS—FOUR HANDS

26614	Joy of Spring	C. Kohlmann	Gr. 4.. 1.00
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JUNE WEDDINGS

VOCAL SOLOS

30318	Nuptial Song—Davis	\$.40
30173	For You, Dear Heart—Speaks (Two Keys)	T.60
30172	All For You—d'Hardelot (Two Keys)	T.60
12268	O Perfect Love—Burleigh (Two Keys)	.60
24163	O Perfect Love—Kinder	.50
17012	You Came to Me With Love—Braine	.30
18489	I Love You Best—Brown	.30
30722	Wedding Hymn (The Voice That Breathed O'er Eden)—Mendelssohn (Med.)	.50

PIPE ORGAN

30326	Bridal Song—"Rustic Wedding"—Goldmark	.35
24991	A Merry Wedding Tune—Saar	.50
4427	Bridal Chorus (Lohengrin)—Wagner	.40
13486	Wedding March—Mendelssohn	.60

CHORUS—MIXED

20877	O Perfect Love—Kinder	.12
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"FORWARD MARCH WITH MUSIC"

MOTHER'S DAY

(MAY 13TH)



VOCAL SOLOS

Cat. No.	Title and Composer	Range	Price
25176	Candle Light..Chas. Wakefield		
	Cadman	d-g	\$.50
26132	Candle Light..Chas. Wakefield		
	Cadman	b flat-E flat	.50
	An exquisite poem by Lee Shippey in a musical setting of particular richness. This song has been adopted by the American Parent-Teacher Associations for Mother's Day Programs.		
26559	Mother O' Mine. Arthur Kellogg	c-sharp to g	.50
	A new and unusually sympathetic setting of the well-known text by Kipling.		
26002	Mother's Day..Frank H. Grey	c-E	.40
19695	Mother-Calling! Alfred Hall	E flat-g	.40
17956	Mother..Stanley F. Widener	c-F	.40
	A song with an excellent text.		
24022	Old Fashioned Mother Of Mine		
	Richard Kountz	d-E flat	.60
24021	Old Fashioned Mother Of Mine		
	Richard Kountz	E-F	.60
24020	Old Fashioned Mother Of Mine		
	Richard Kountz	F sharp-g	.60
	The above song (published in 3 keys) is a song which will do anyone's heart good to sing or hear at any time, but it is particularly acceptable for Mother's Day.		
25776	Little Mother..Evangeline Lehman	d-E	.40
	Dedicated to Mme. Schumann-Heink.		
19632	Little Mother		
	Daniel Protheroe	c sharp-D	.50
18680	Little Mother O' Mine		
	Herbert Ward	E flat-E flat	.50
6884	Mother O' Mine..B. Remick	d-E	.35
24043	My Mother's Song..John Openshaw	d-g	.60
19404	Never Forget Your Dear Mother and Her Prayer		
	May Parker Jones	d-F	.40
18696	Old Fashioned Dear..Cecil Ellis	c-F	.50
19420	Song of the Child, The..Mana-Zucca	d-F	.50
	The musicianly singer will appreciate the effective and dramatic qualities of this song.		

QUARTET OR CHORUS

21232	Candle Light..C. W. Cadman (Treble, 3 Pt.)	.10
20010	Rock Me to Sleep..Frank J. Smith (Mixed)	.10
20456	Memories..Gertrude Martin Rohrer (Mixed)	.10
35151	O, Mother of My Heart..C. Davis (Mixed)	.15
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21554	Mother, So True	(Mixed) .15

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MEMORIAL DAY

CHORUS NUMBERS

Cat. No.	Title and Composer	Price
35154	Comrades' Song of Hope (Mixed—Sacred)	\$.18
81	Lay Him Low (Mixed—Secular)	.10
35398	Memorial Day (Mixed—Secular)	.10

PIANO SOLOS

22573	Abraham Lincoln	Blake	Gr. 2 1/2.. .30
12131	Battle Cry of Freedom	Renk	Gr. 3.. .25
11910	Decoration Day	Spaulding	Gr. 2.. .25
2534	Our Glorious Union Forever	Howard	Gr. 3.. .35
18425	Our Invincible Union	Rolfe	Gr. 5.. .50
11872	Taps. Military March	Engelmann	Gr. 3.. .35

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

Violin Appraisal

Mrs. E. M. J., Massachusetts.—The label in your violin can be found in violins ranging in price from twenty dollars to fifty thousand dollars, so you can realize that there is nothing I can tell you about the instrument. Indeed, it is only in very rare cases that a definite opinion can be formed without a personal examination of the violin.

Violin Made by Paulus

Miss M. de M., New York.—Judging from the label, I should say that your violin was made by Albin L. Paulus, of Markneukirchen, Germany. He was born in 1866, and was a pupil of Dölling. He copied many different makers, and his violins, though fairly well made, are not exceptional in any way. Without seeing the instrument, I cannot give a definite valuation, but his violins usually sell for about one hundred or one hundred and fifty dollars.

Does a Reader Know Him?

A. E. S., Indiana.—There are several American violin makers by the name of White, but I have been unable to trace an A. W. White. Perhaps some reader of this column knows something about him. Other makers named White have produced quite fair violins, which, however, have no standard value. They are worth about what you can get for them on the basis of their tonal qualities.

Interesting Carvings

Mrs. S. M., Iowa.—The photographs you have sent show very interesting carving on the scroll of the violin, though the body seems quite ordinary. It looks German, and perhaps was made by an amateur violin maker who was an excellent wood carver. Or possibly the man who made the scroll did not make the body. In any case, the violin has little commercial value. That is all I can tell you without seeing the violin.

Playing by Ear

J. L., Quebec, Canada.—The ability to play by ear is a useful accomplishment, for it enables the violinist often to play with a pleasant spontaneity. From an artistic point of view, however, it can never take the place of playing by memory; that is, playing with a remembered knowledge of the fingering, bowing, expression marks, and the general musical content of the music. Playing by memory is something like driving a car: you must be all the time in full control of what you are

doing, though you may not consciously remember all that has to be done. Just to "feel the music and let ear" is likely to result in a good deal of slipshod playing.

(2) Your stunt of connecting earphones to your gramophone, starting the record, and playing what you hear is a new one to me! That your friends tell you the results are "perfect" must be very gratifying, but I am afraid it indicates that they do not have very keen critical judgment. Your ability to do this even passably well seems to show that you have a very quick ear and good coordination, but the stunt in itself has no artistic value. No really good results are attained by copying someone else's interpretations. It is like wearing someone else's clothes—they just don't fit you. You apparently have a good technique—why, then, do you not take the time and trouble to work out your own interpretations? Your playing would be a lot more satisfactory and people would enjoy it more, because your style would then be at one with your personality. You strike me as having a good deal of talent—why don't you find a good teacher and study hard for a while?

The "Dolphin" Strad

C. Z., Pennsylvania.—The "Dolphin" Strad was made in 1714, and was formerly in the Adams and Bennett Collections. Later it was owned by Lieut. Munro of the Royal Navy. Whether it has changed hands in recent years, I do not know. It is called the "Dolphin" because of the beautiful colors resulting from the quality of the varnish and the grain of the wood. I do not know quite how to advise you about obtaining blueprints of this instrument, but imagine that your best bet would be to write to W. E. Hill and Sons, New Bond Street, London, W.1. You could also buy "Violin Making as it Was and Is," by E. Heron-Allen. I do not think it gives specifications of the "Dolphin," but it does give all necessary details of a Strad of the same period. Your other questions have, I think, been taken care of by another department of THE ETUDE. The book mentioned may be procured from the publishers of THE ETUDE.

Books on Violin Study

E. W. G., Indiana.—Books that will help you in your studies are: "Modern Violin Playing," by Grimson and Forsyth; "Practical Violin Study," by Frederick Hahn; "Violin Teaching and Violin Study," Eugene Gruenberg; "The Modern Technique of Violin Bowing," Berkley; "Violin Playing as I Teach it," Leopold Auer. But lessons from an experienced teacher will help you a great deal more than anything you can read in books. If you cannot take lessons regularly, take them as often as you can. Even an occasional lesson will be of immense help to you.

2—I have been unable to find any information about a maker named George Chase. There is a Howard N. Chase in Bennington, New Hampshire, whose violins are well spoken of; possibly George C. is a relative. If further information should come my way, I will print it in these columns.

Encouragement for Left-Handed Players

Mrs. F. L. S., Indiana.—Many thanks indeed for your splendid letter. It is most encouraging to hear from someone who has successfully learned to play left-handed after having had to give up playing in the normal way. I have sent your letter to Mr. J. G., for I think it will be a real help to him in the readjustment he must make.

As you say, there probably will be a number of young men coming back from the war who will have to make a similar change if they are to continue playing the violin; so I think it is an excellent idea on yours to suggest that other people who have gone through this experience should write to me telling what means they found most useful in learning to play left-handed. I will keep a separate file of such letters, to be used when necessary.



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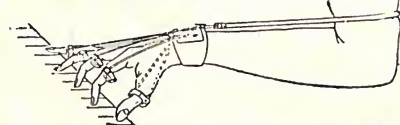
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Concerning the Staccato

(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 recurrently studied 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 certainly if he is willing 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 "Vochestra"

(Continued from Page 166)

come into popularity. Now, millions listen to programs over the air and our country, throughout the week, is literally drenched with good music. There are thousands whose hearts are overburdened with sorrow, who must realize the truth of the line from the Latin poet, Horace (65-8 B.C.): "Music is the sweet and healing balm of troubles." The radio, which many musicians thought at one time was going to put them out of business, has proven the greatest of all disseminators of music, resulting in unheard-of increases in income. Why I know of one very expert and active saxophonist in New York who takes in \$1500.00 a week. When he was born, thousands of musicians were content with that income for a year. Music never commanded such a high rate of income as it does now. Our artistic tomorrow in American music is boundless!

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 and died is that they failed to participate regularly in school and community affairs.

A fourth major purpose of the school orchestra is to give youth proficiencies and appreciations 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 give 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, yet to be successful in building a 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 creating the conditions conducive to the most effective and desirable learning and educational growth on the part of the student.

Following are some of the essential points of view which the writer has found useful and practical in building a program of instruction for his high school orchestra. These *twelve points of view* form a pattern of thinking which makes it possible 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 provides 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, brasses, and percussion, (2) understanding of the learning process, and (3) ability to drill effectively.
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 (1) adequate schedules, (2) effective student officers, (3) routinized procedures, (4) established policies, (5) appropriate credit for music study, both in and out of schools, and (6) controlled instrumentation.
10. Daily rehearsals must be supplemented with a variety of special activities. The daily work will be meaningful to students if its purpose is to prepare for experiences which the students desire. Therefore, it is imperative to plan a continuous series of public appearances, emphasizing individual and group participation in (1) school and community affairs, and (2) music festivals.
11. Evaluation is essential. The teacher who has been working with a clear understanding of his problem and

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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 bowing 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 was 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."

An Artist Speaks of Music

(Continued from Page 143)

Some of my most vivid musical recollections grow out of experiences with distinguished musicians I've drawn. The 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 in science, but not in art; art must represent natural and sincere human outpourings, or it becomes mechanical. Then he spoke of Poland, his grief for her sufferings and his hopes for her future 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 first World War. 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 phonograph. 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 whine, 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 sort of conviction that 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 melody came to him so clearly 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 work must be—simply human sincerity, expressed in the clearest, most beautiful, most communicative form possible. That is art. And if it isn't clear, beautiful, understandable, and sincere, it doesn't "take." 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 first learn to touch tetrachords alone, then to combine two of them to form a scale. If 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 and transposition in all 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 technic 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 fingering to learn. Notes, technic 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.

JOHN M. WILLIAMS



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The World of Music

"Music News from Everywhere"

HEITOR 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 Janssen 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. Mr. Clarke was born in Woburn, Massachusetts, September 12, 1867. He became one of the outstanding cornetists of the world and prior to his connection with Sousa's Band, Mr. Clarke was associated with Gilmore's Band and Victor Herbert's Orchestra. His brilliant solo playing made him a favorite in all parts of the world. For a number of years he was the leader of the Long Beach Municipal Band.



HERBERT L. CLARKE

A DINNER in honor of Dr. James Francis Cooke, Editor of *THE ETUDE*, 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 Friedelind Wagner, granddaughter of Richard Wagner and great granddaughter of Franz Liszt. Several hundred guests attended and Dr. Cooke was presented with a large volume of tribute letters from all parts of the country.

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 Seeger, Music Chief of the Pan American Union, and representatives of the Cuban Embassy in Washington and the Consulate in New York are among advisors for 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 1893 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 for 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 twenty-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 women's chorus. The award includes the sum of one hundred and fifty dollars and 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 its first 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 hundred and fiftieth 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 composer 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 Leefson. His compositions include many successful cantatas, several operettas, church music, songs, and piano and organ works. One of the best known of his organ compositions is "The Storm," a highly descriptive piece which was a daily feature of his recital programs at Ocean Grove.



CLARENCE KOHLMANN

FERENCZ HEGEDUS, distinguished Hungarian violinist, died on December 12 in London. He was born in Hungary in 1885

and studied with Gobby and Hubay at the Funfkirchen 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 Seifert Conservatory in that city, and later with Adelaide Gescheidt. 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 Polycrates," 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.



KENNETH SHERMAN CLARK

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.

LORIN MAAZEL, 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 Prokofiev'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 sixteen to twenty-five, the classifications and prizes are the same as in previous years. The closing date for the submission of manuscripts is April 1; and full information may be obtained from Miss Marion Bauer, 115 W. 73rd Street, New York, 23, N. Y.

A **FIRST PRIZE** of \$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 \$1000 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 the State winners are eligible, following. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven 11, Conn.

AN **AWARD OF \$1,000** to encourage "the writing of American operas in general, and of short operas in particular," is announced by the Alice M. Ditson Fund of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

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Junior Etude

Edited by

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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

- 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)

Sharon Decides to Play (Playlet)

by Ernestine and Florence Horvath

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!

door or other entrance. Martin, Gale and Sharon are seated around their mother, who is reading aloud to them.

MOTHER: And so, Jubal filled the air with his song. He became, as the Bible tells us in the Book of Genesis, "The father of all that handle the pipe and the organ."

SHARON (sighing): I wish I could sing or play well, like Jubal. I really would like to.

GALE: Well, why don't you try harder? I'm going to try hard and play beautifully, like he did, too. I'm going to play well at Miss Gordon's recital. Wait 'til you hear me.

MARTIN: So am I. I love beautiful music and I know the audience likes to hear it played as well as we can do it.

MOTHER: That's just fine. I am sure you will both play well. Now, Sharon, I really wish you would play at the recital. You play well enough. Really you do.

SHARON: No, I don't. And I do not want to play at any recital yet. I have not studied long enough. I'll play for you and Martin and Sis, but not at the recital. Not at this one, I mean.

MOTHER (rises to open door, as bell rings): I thought I heard some one at the door. I'll go and see. (Exit.)

MARTIN: Why won't you play, Sis? You play very well when you want to.

SHARON: I'll play at the next recital,

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

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

MARTIN: 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.)

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

GALE: Now Sis, it is your turn.

SHARON: 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.)

SHARON (turning suddenly): Why, look! What is going on? Who are these?

MARTIN: 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 shepherd.

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?

SHARON: I never knew what they were for.

DAVID: They are musical instructions. "Set to Alamo" and "For Jeduthun" and "with Nehiloth" indicate that the accompaniment was to be played on those ancient instruments. "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 OF SHEBA: I like that melody. Once, the Queen of Sheba journeyed a long distance to the kingdom of Solomon, and she saw there many musicians, heard thousands of harps and trumpets and psalteries 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"

MIRIAM: Miriam and the other maidens 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 the Star, 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 character.)

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

ALL: Three cheers for Sharon.

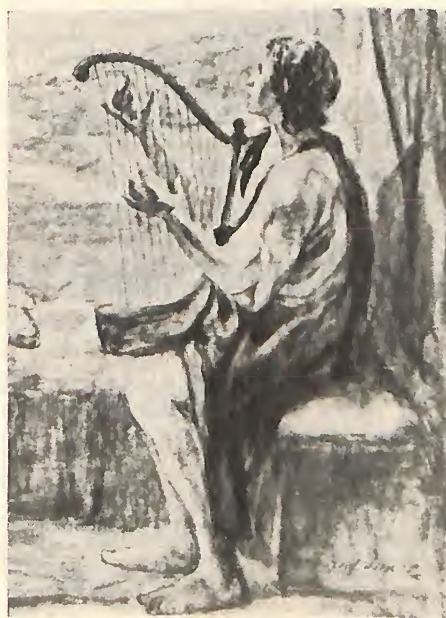
MOTHER: I'm so glad, Sharon. Now let's all sing a Psalm. Let's sing the one our Junior Choir did last Sunday.

SHARON: I am not in the choir, so I do not know it.

SAMSON: Neither do I.

MOTHER: Well, then, let's sing the Doxology (or any suitable chorus). I'll play it and we will all sing. (Group sings.)

Curtain



David Playing his Harp

Junior Etude Contest

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

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty 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 three squares for 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 can also sing, so you see THE ETUDE is of great interest to me. I think it is the most useful and entertaining as well as interesting magazine and I am going to join the Junior Etude.

From your friend,
BERNICE BLAIR (Age 16),
New York

(N. B. As has often been stated in these columns, it is not necessary to do any "joining." Just get out your pencils and paper and write to the Letter Box or enter the monthly contests. Every body welcome.)

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. Pian-ist, 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 worshiper enters into God's House and hears the welcoming strains of the organ, he is challenged to self-surrender 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 significance 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

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 LAMB (Age 15),
North Carolina

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

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 Claffey; Jean Draper; Pearl Reinhardt; Janet Dalziel; Jeanne Deshaies; Marilyn Fousett; Rita Keating; Frances Moncrief; Robert Miller; Ruth LaBonte; Ellen Mentner; Stanley Davidson; Allis Lester; Florence Nabors; Florence Menard; Bettina Ostrey; Dolores Nandau; Eloise Carvel; Lila Russel; Dorothy Forester; Alberta Mendenheim; Luella Avery; Ann Pitts; Doris Huston; Althea Roberts; Merle Sanderson; Billie White.



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THE COVER FOR THIS MONTH—This charming picture of the young violin student is a photo-litho off-set reproduction of a Kodachrome which was secured from the photographic art library of Paul Guillumette, Inc., 475 Fifth Avenue, New York City.

CHORAL 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 best organ compositions needs must have the works of Bach. Perhaps from student days the majority of competent organists possess the EIGHT SHORT PRELUDES AND FUGUES, a favorite edition of 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 at the Advance of Publication cash price of 50 cents, postpaid, delivery to be made as soon as published.

MOTHER NATURE WINS, *An Operetta in Two Acts for Children, Libretto by Mae Gleaton Shokunbi, Music by Annabel S. Wallace*—An operetta for unison and two-part chorus, requiring five solo voices, with the awakening of spring as its theme. King Winter, flattered by the North Wind and the Trees, becomes convinced that he will rule the earth forever. When Mother Nature tells him that he must surrender his kingship to the Prince of Spring, who now must come to earth, he questions her authority. In an ensuing duel Mother Nature defeats King Winter and changes him into the Prince of Spring, who is moody and bewildered until Love comes to him. Then his happiness brings a glorious spring to the earth.

In addition to the twelve 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 dialog is entirely appropriate to the characters, the lyrics are entertaining, and the tuneful, singable music contains a variety of keys and meters.

The operetta gives opportunity for the use of talent from the kindergarten to the eighth grade. The dances offer a medium for the participation of many pupils, if such is the desire of the director. The directions, however, allow for making the production as simple or elaborate as desired.

Directions for staging are given, and the single setting is an outdoor one. Few stage properties are necessary since the costumed Chorus of Trees forms the basis of the scenery for both acts.

To benefit by the special Advance of Publication offer, send 30 cents now. The operetta will be forwarded, postpaid, as soon as it is published.

MY PIANO BOOK, *Part Three—A Method by Ada Richter for Class or Individual Instruction*—This book is a sequel to Mrs. Richter's successful MY PIANO BOOK, Parts One and Two. This gifted composer, a leading authority on children's music, received literally thousands of requests for more material to follow these unique books. As a result we are happy to offer MY PIANO BOOK, Part Three as an answer to the urgent need for more successful teaching literature.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

March 1945

ADVANCE OF PUBLICATION OFFERS

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

Choral Preludes for the Organ, Bach-Kraft	.50
Classic and Folk Melodies in the First Position for Cello and Piano.....Krone	.60
Lawrence Keating's Second Junior Choir Book25
Mother Nature Wins—Operetta in Two Acts for Children.....Shokunbi-Wallace	.30
My Piano Book, Part Three.....Richter	.35
Organ Transcriptions of Favorite Hymns	
Peer Gynt—A Story with Music for Piano	.50
Kohlmann	
Grieg-Richter	.30
Piano Pieces for Pleasure.....Williams	.60
Read This and Sing!—Teacher's Manual	1.00
Dengler	
Singing Children of the Church—Sacred Choruses for Junior Choir.....Peery	.25
Six Melodious Octave Studies—For Piano	.25
Lindquist	
Twelve Famous Songs—Arr. for Piano....	.60
Twenty Piano Duet Transcriptions of Favorite Hymns60
Kohlmann	
The World's Great Waltzes40
King	

The new volume introduces the student to grade two work, and contains interesting pieces, study works, and adaptations of certain classics. It has been edited with the same painstaking and intelligent detail so characteristic of Mrs. Richter's previous works.

A single copy of the book may be ordered now at the special Advance of Publication cash price of 35 cents, postpaid.

PIANO PIECES FOR PLEASURE, *Compiled and Arranged by John M. Williams*—One factor which has contributed to the success of John M. Williams' books has been variety of interesting material. This new volume is designed for students of the third grade. The contents consist of effective arrangements of Morrison's *Meditation*; Schumann's *Traumerei*; Schubert's *Rosamunde Air*; Chopin's *Fantasia Impromptu*; familiar airs and hymns, and several Christmas carols. These established favorites have been newly arranged and fingered with thought and careful detail.

A single copy may be ordered at the special Advance of Publication cash price of 60 cents, postpaid.

THE WORLD'S GREAT WALTZES, *Arranged for Piano by Stanford King*—This album will recall bright occasions when throngs swayed to the infectious tunes between its covers, and in many ways will reflect an era now but a delightful memory.

Stanford King has chosen the cream of dance waltzes for this album, and has arranged them for the average pianist. In their new versions, these rhythmic gems sustain the heartwarming appeal which always distinguishes them, and it is certain that the collection will achieve instant popularity. Among its fifteen lovely waltzes will be found *A Waltz Dream* by Oskar Straus, *My Treasure*, by Becucci; *Gold and Silver*, by Lehar; *The Skaters*, by Waldteufel; *Danube Waves*, by Ivanovici; and several by Johann Strauss, including *The Beautiful Blue Danube*; *Artist's Life*; and *Tales from the Vienna Woods*.

While THE WORLD'S GREAT WALTZES is in preparation, a single copy may be reserved now at the special Advance of Publication cash price of 40 cents, postpaid. The sale, however, is limited to the United States and its possessions.

TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS, by Clarence Kohlmann—The popularity of Mr. Kohlmann's CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, and his MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS naturally created a demand for a similar volume in duet form. As a result the THEODORE PRESSER CO. is offering the new volume, TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS.

This book in no way duplicates the contents of Mr. Kohlmann's earlier collection. However, it will contain equally popular hymns. The arrangements are of medium difficulty and can be used for accompaniments for congregational singing. Among the contents are: *The King of Love My Shepherd Is*; *Nearer, My God, to Thee*; *In the Cross of Christ I Glory*; *O Perfect Love*; *When Morning Gilds the Skies*; *Rock of Ages*; *Abide With Me*; *Work, for the Night Is Coming*, and others.

A single copy of this book may be reserved now at the special Advance of Publication cash price of 60 cents, postpaid. The sale, however, is limited to the United States and its possessions.

READ THIS AND SING! (*Teacher's Manual*), for Voice Students, Chorus and Choir Singers, by Clyde R. Dengler, Mus. Doc.—This probably will be the last month during which copies of this work may be ordered at the special Advance of Publication cash price, \$1.00, postpaid. Excellent progress is being made on the production of this book, and it is hoped that we soon will be able to place copies in the hands of the many advance subscribers. Thousands of copies of the STUDENT'S BOOK already have been circulated and, from reports, are being used with the same success that marked the author's use of this material before he arranged it in book form for publication. The TEACHER'S MANUAL enlarges on the work in the STUDENT'S BOOK with detailed explanations, and should prove a veritable treasury of information on the vocal art for the library of the teacher.

SINGING CHILDREN OF THE CHURCH, *Sacred Choruses for Junior Choir*, by Rob Roy Peery—Choir leaders and organists who have used the very successful YOUNG PEOPLE'S CHOIR BOOK for Intermediate Choirs (S.A.B.) by Rob Roy Peery will be interested to learn that the same author is rapidly putting the finishing touches on a new unison and two-part book for Junior Choirs to be published soon under the title, SINGING CHILDREN OF THE CHURCH. The contents will comprise some twenty numbers.

A unique feature of this collection is the presentation of distinctive choral transcriptions in two parts based on favorite hymns and Gospel songs. These are not mere "arrangements" but freshly harmonized settings in a free style of such beloved Christian songs as Sankey's *For You I Am Praying*; *My Jesus, I Love Thee* by Gordon; Bradbury's *Sweet Hour of Prayer*; *Softly and Tenderly* by Thompson; and a striking rhythmic treatment of *We're Marching to Zion* by Lowry. Possibly the choice bit in the book is a two-part transcription of the Twelfth Century hymn, *Beautiful Saviour*, based on the original harmonization by F. Melius Christiansen known to millions in its eight-part a cappella version made famous by the St. Olaf Choir. The accompaniments are written for the organ but are equally effective on the piano.

Every choir leader will want a reference copy of this book, which may be assured by placing an order now in advance of publication at the low price of 25 cents per copy, postpaid.

TWELVE FAMOUS SONGS *Arranged for Piano*—This collection will be unique because of the fact that it will be made up entirely of piano arrangements of well-known songs, grades three to four in difficulty. These versions are thoroughly pianistic and bring out the appealing qualities which have made these songs standard favorites. They are well edited and have been carefully prepared so that both melodic and harmonic content receive proper emphases. Special interest lies in the fact that the numbers included are to be found in no other collection, since each is an exclusive copyright of The John Church Co., an affiliate of the Theodore Presser Co. Among these numbers will be: *Mighty Lak' a Rose*, by Nevin; *The Green Cathedral*, by Hahn; *De Koven's Recessional*; and the lovely *Cradle Song*, by MacFadyen.

A single copy of this collection may be ordered now at the special Advance of Publication cash price of 60 cents, postpaid.

PEER GYNT by Edvard Grieg, *A Story with Music for Piano, Arranged by Ada Richter*—From *The Three Little Pigs*, *Jack and the Beanstalk* and *Cinderella* to Tchaikovsky's *Nutcracker Suite* Mrs. Richter has delighted young folk, their parents, families, and friends with her unique "stories with music." Her latest offering in this form is Ibsen's immortal drama with the incidental music by Edvard Grieg. The story has been arranged for performance as a playlet by young folk, and the music has been brought within the capabilities of pianists able to play third grade numbers. The eight compositions of the PEER GYNT SUITES One and Two are utilized.

In order to enable teachers to become acquainted with this book, single copies will be obtainable, when published, if ordered now at the special Advance of Publication cash price, 30 cents, postpaid.

SIX MELODIOUS OCTAVE STUDIES by Orville A. Lindquist—These attractive studies are from the pen of a distinguished pedagog, whose long association with the Oberlin Conservatory of Music has become history. They will be published in the famous MUSIC MASTERY 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 instrument, 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.

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ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS by Clarence Kohlmann—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. In making these arrangements, Mr. Kohlmann 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 works 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 succeeding 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. Tchaikowsky, 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.

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Developing a Band in a Small Community

(Continued from Page 139)

nothing of the complex notation of the music which stares him in the face, and which to him is nothing but a collection of funny looking marks. As I have pointed out, the fundamentals of the various instruments are widely divergent; so the teacher has no alternative save helping each individual student, one at a time. Meanwhile, 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 not the slightest doubt that the science and mathematics teachers could write a method book, as the music teacher has done, whereby an attempt could be made to teach all the branches of science or mathematics simultaneously; but the mere suggestion of such an idea would meet with the most pronounced ridicule. Why it is that teaching all the musical instruments at one time doesn't seem just as ridiculous is a matter difficult to fathom. Perhaps the answer is that academic subjects have been long established, and therefore 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 given in the school curriculum has been granted with certain reservations and considerable skepticism.

The second point I wish to make concerns the scheduling of band classes. If the band is to achieve any reasonable degree of success, the scheduling of band rehearsals and instrumental classes must be carefully and properly arranged.

It has been found that the first period in the morning and the first period in the afternoon are 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 more actual rehearsal time.

In my particular situation the advanced band meets for one hour daily during the first period of the school day. I especially wish to point out that this rehearsal has been arranged in the school schedule so that classes in history, arithmetic, geography, and so forth, which are taught during band rehearsal are given again at some other period 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 administration. The planning of such a schedule is naturally a complex and involved procedure, but the point is it can be done, provided there is the will to do it.

Beginning instrument classes are the next consideration and should be organized 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 children, 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 meetings per week is to be desired.

The final step in scheduling, and the one most frequently omitted, is the arranging for technic 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 technic, theory, solos and ensembles. Each student should have one class lesson weekly in addition to his daily participation in a full band rehearsal, and these classes can be arranged during students' free periods or study periods. The size of the class will vary from two to five. 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 bassoon students. Lack of teacher time may make it impossible at times to work every student into 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 organization 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 instrument and the fundamentals of music. We do not give algebra and physics problems to a student until he has mastered the multiplication tables, fractions and other fundamentals of mathematics; but somehow, we do expect a young musician to be able to play expertly and beautifully without giving him a background of musical technic and fundamentals. The technic class in carefully segregated groups is one answer to the problem.

The third and final factor in developing a small town school band concerns the band director himself. He must expect to spend many hours of work in planning and organization outside of school hours, and he must come to the full realization that the bandmaster's job does not end with the school day.

The never ending job of preparing soloists and ensembles for local club programs, of arranging special music for various school activities, of securing musical instruments for students, of planning concert programs, of repairing and maintaining musical equipment and dozens of other jobs which must be done outside of school hours are an aspect of directing a school band which must be recognized and accepted by the director. The band, its soloists and its ensembles, must be integrated and coordinated with the life and activity of the community. The small town with its closely knit pattern offers this opportunity of integration to an extent not possible in a larger community unit.

In conclusion, if the community will hire a full time and well qualified director for its school band, if the school administration will cooperate in setting up a workable and satisfactory schedule, and finally, if the director is willing to really roll up his sleeves and work, then any small community should be able to develop a school band of which it can be justly proud.

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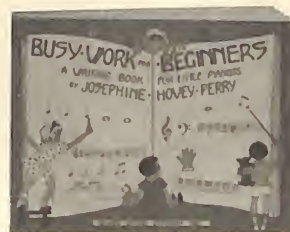
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