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James Francis Cooke

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An excellent Easter cantata, written about 25 minutes, with solo, a cappella quartet, for women's voices and a blending of the choirs. The work is in three movements and the text is entirely Biblical with the exception of a few appropriate hymns. The Resurrection also is published in an arrangement for Two-Part Chorus of Treble Voices, Price, $1.

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A scholarly concealed cantata for Easter Day in which the composer has followed almost the Words of the Regular Service and, therefore, suitable for presentation separately on Good Friday and Easter. The composer's "gift of melody" is well exemplified in the melodies solo passages and the easy-to-sing choruses. The text is made up of Biblical phrases.

FROM DEATH TO LIFE—J. C. Bartlett .75

Cantata for Solo, Chorus, and Organ

In two parts—The Crucifixion and The Resurrection and, therefore, suitable for presentation separately on Good Friday and Easter. The composer's "gift of melody" is well exemplified in the melodies solo passages and the easy-to-sing choruses. The text is made up of Biblical phrases.

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"FORWARD MARCH WITH MUSIC"
Music and a Loftier Race

These things shall be! A loftier race
Than e'er the world hath known shall rise,
With flame of freedom in their souls
The light of knowledge in their eyes.

From a hymn by John Addington Symonds
(1840-1895)

BEETHOVEN AND THE LOFTER RACE
A fanciful picture of French origin depicting the master's Ode to the Brotherhood of Man.
Music and Culture

D. Tollechus, who won the Pulitzer Prize in 1949 for distinguished foreign correspondence, in "The War," 1941 (copyright 1940, Reynal & Hitchcock): "The last war, at least in the somewhat warped Allied view of the German side of it, was dominated by Friedrich Wilhelm Nietzsche and his superman who had broken loose upon the world. The present war, almost unknown to both the Allies and the Germans themselves, is dominated by Richard Wagner—not the Richard Wagner of the incompitable musical battles, still debated in the music world, but the Richard Wagner who went back to live the diatonic, peaceful, and forgotten world of German antiquity, the world in which fighting gods and fighting heroes were associated to destinies and pagan epics, which perhaps all other peoples as much as Wagnerian opera, and which has become subconsciously real to the German masses and has been elevated to the inspirational mythos of the National Socialist movement that rules the Third Reich.

In that desperate year, when, after exhaustive attempts to appease a rabid beast, Britain, with scant means for defense was fighting alone, Germany was plundering the Continent and feasting from the spoils. Nominate the world by armed ashes of our day, and we are told that she is plotting a new war of revenge. What can the world do to bring these people to realize that the enemy which has led to their destruction is not the enemy from without, but the enemy in the heart and soul of Germany? And that this enemy is the foe of Germany as well as of all civilization? Perhaps one way will be to bring her to a realization that her power lies in her real supermen, the creators in education, art, and philosophy, and not in those who are demons of hate, fear, jealousy, and revenge, seeking to bring misery through fire and sword. We believe that with patience and time (perhaps a very long time) Germany will rise to the natural human remnant of Germany, the nation of high idealism, sorrow of the curse which has twice brought upon her the hatred of mankind. If, however, we expect to win "the Herrnvolk back from their idolatry of force and race to the Christian religion of music," we cannot expect results if we do not employ Christian methods.

By this time Germany has already had opportunity to do some tragic thinking about the philosophy of her Nazi Herrnvolk, an all but ruling caste of supermen based on domination of European society. The idea is not new. It sprang into existence something over a century ago in the philosophy of the superman, (Ubermensch), which was promoted by many German propagandists, including Richard Wagner, in the first forty years of the century. In 1869, the mentally affected son of a Lutheran clergyman. Germany completely forgot that she had long been creating a number of historically important supermen in science, music, and literature. The active masters won for Germany of other days a foremost position in the world. These were the true Herrnvolk of the Teutonic race, and it was these great benefactors of Man that the Germans cast aside for the arrogant, arrogant, militaristic, militaristic of the Unter den Linden, who have marched the people to slaughter, reduced their land to ashes, and have brought havoc to millions in peace-loving, self-sacrificing, constructive nations. In continuing to revile the methods of the Hun, Germany is centuries behind the rest of the civilized world upon which she has forced military methods of equally monstrous proportions. In 1939 England and America, now becoming Germany's Nemesis, were forced into military preparations in hopes, perhaps, that war might be avoided.

Not until Germany can honestly think straight, in determining who her real Herrnvolk are, can she claim the respect of the community of nations, no matter how long the process or decade, it takes her to accomplish this. Not until she realizes that Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, and Brahms have done a billion times more for Germany than everything that Hitler, Hess, Göring, Goebbels, Himmler, Rosenberg and their gang of evenchers. For these have been the creators of the civilization of浮民. Moreover, the spiritual renaissance which must be the outcome of war cannot reach a peace, just and universal, until, with the wisdom of the Almighty, it includes all men and all nations.

As an illustration of this principle, which must become a part of the post-war reeducation of Germany, we selected two hundred running names from Baker's "Who's Who" as of May 1939, and excellently balanced comprehensive. These names represented an unbiased cross-section of the musical achievement of all of the cultural countries of the world. We expect that it will be possible to conserve many of them for the promotion of German birth or ancestry. In the field of science an amazing percentage, possibly not so great as in music, would probably be found. In art, Italy, Italy, the Netherlands, and Spain might take the lead. In literature, the writers of the English language, and even the French, may stand at the top, with France, Russia, and Germany close seconds. These are the works of the German-born Goethe, Schiller, Lessing, Herder, Heine, Heine, and Mann, are of course still the German intellectual top."
The Music America Wants

The Amazing Story of How Two Banjos, a Drum, and a Piano Developed into a Vast Musical Enterprise

From a Conference with

Fred Waring
Sensationallly Successful American Conductor

Fred Waring was born at Tyrone, Pennsylvania, June 9, 1900. In a relatively few years he has evolved a new kind of American musical entertainment distinctive in its technique and yet so far-reaching in its human appeal that it has created a fresh design that has earned a king's fortune for its founder. It comes so close to the pattern the public demands that his work has been continuously but unsuccessfully imitated. As the reader proceeds the following, he will see that Mr. Waring has had a definite public strategy, based upon underlying policies, to maintain high standards, develop new methods, and to meet artistic needs, rather than to cling stubbornly to crippled traditions. The elements of this characteristic American musical enterprise are its homeliness, its sincerity, its understanding of mass psychology, presented with the smartest kind of professional efficiency and finish.

Like John Philip Sousa, Mr. Waring possesses the adaptability, and general American persistence and inventiveness, which would have made him a success in a variety of things. Indeed, his creations, such as the widely known Waring Blendor, have brought him a large revenue apart from his musical earnings. But let Mr. Waring tell his own story.

—Editor’s Note

Phred Waring was secured expressly for the Etude by Anthony Drummond.

Varied Appeal

One of the things we have had to learn is, that if we stand still in our organization we are really going behind. Every day must mean a step ahead. Public appreciation in music is advancing rapidly in this day. Yet with the immense radio audience to which we appeal, we have had to remember that there must be something for everyone on every program. In our organization, which now comprises over one hundred people, we have members who have played and sung with many of the greatest organizations of the world. Many are graduates of the foremost colleges, universities, and music schools of America and Europe. This also may be said of many fine organizations. What we have in particular is the accumulation of the experience resulting from years of success by the trial and error method. We have no sacred secrets. Indeed, I have endeavored to carry to schools, colleges, and universities, as well as to industries and to military camps, many things which we have mined out of the hard rack of experience.

(Continued on Page 113)

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FORWARD MARCH WITH MUSIC

65
Warming-Up Exercises Make Better Public Performances

by Andor Foldes

Preparation

WHEN, after extended months of serious study and preparation, the pupil finally is ready for that long awaited event, the debut at a public recital, the day of performance actually comes. In the artist's life, a recital at Carnegie Hall or a performance with a leading symphony orchestra is a great event. In the student's more limited sphere, a ten minute performance of a Mozart Sonata which he has studied diligently for weeks and months may be even more nerve-wracking. The time comes when everything is ready and the nervousness coupled with genuine fear of committing blunders, with some genuine feeling of nervousness, probably a trifle, his mind would be occupied with the thoughts of his friends, his parents, and his own condition. What could he do? The pieces had been learned, the technique practiced, but not enough to make him feel completely confident. The unknown factor was the audience, which had never before had the opportunity to hear the young artist. What would they think of him? Would they like his performance? Would they find him talented? Would they find him a great success? These were the thoughts that filled his mind. The more he thought about it, the more he became aware of the nervousness that was taking over.

The Performance

In the end, he took a deep breath and began to play, his fingers moving smoothly and gracefully. The audience was silent, waiting for him to begin. As he played, he felt a sense of relief wash over him, and his nerves began to calm down. He became more and more comfortable with the music, and soon he was lost in the world of his performance. The audience was captivated by his talent, and by the time he finished, there was a standing ovation. He had done it! He had performed his recital in front of an audience, and he had done it with success. He felt a sense of pride and joy wash over him, and he knew that he had achieved his goal.

The Aftermath

Afterwards, he sat in the dressing room, waiting for the feedback from his audience. He heard the applause, and saw the smiles on the faces of his friends and family. He knew that he had succeeded, and he felt a sense of satisfaction wash over him. He had worked so hard to prepare for this recital, and it had paid off. He knew that he would continue to work hard, and that he would continue to improve. But in this moment, he felt a sense of joy and accomplishment, and he knew that he had truly achieved something special.
There's No Substitute for Knowledge!

How Motion Picture Music Is Written

An Interview with

Victor Young
Distinguished Composer-Conductor

Victor Young was born in Chicago of Polish parents who came to this country from Warsaw. Upon his mother's death the ten-year-old boy returned to Warsaw and began his musical studies at the Imperial Conservatory. His teachers were Eduard Lasso, Stanislaw Barcinus, Roman Stetslovsky (a pupil of Tchaikovsky), and others. He graduated with honors and made his professional debut as concert violonist with the Warsaw Philharmonic Orchestra under the baton of Julius Westheim. He came to the United States in 1920, concertized, and soon became staff violonist for Brunswick Recording Studios, and later, conductor and arranger for N.B.C. He was engaged by Paramount Studios to write and conduct the music for many of their big pictures. At present, in addition to his film work, he is conducting the Westinghouse radio programs, heard Sundays over N.B.C. The family name of Young was changed to Young (a literal translation), because of America's inability to pronounce the "J" in Jung.

Please note the article following this one, referring to another Victor Young, well-known musician and composer, who is in no way related to the subject of this interview.

—Eeota's Not

For example, take the Westinghouse Sunday radio program which I conduct, with John Charles Thomas as soloist. The personnel numbers sixty-two, and production details are in the hands of Clare Olmstead, the noted composer and music expert. Several of our people, such as Kurt Reher, first violoncello, Kalman Bloch, first cornet, Fritz Moritz, bassoon, Zoltan Kurthy, viola, Ted Saldenberg and Edward Reher, pianists, are with the Los Angeles Symphony; Victor Arno, our concertmaster, has a notable background, as has Eugene Winnemore, of the first violin section; Ignace Hilbers is frequently heard as soloist. Space does not permit enumerating all of them or describing their various attainments, but perhaps the above will suffice.

Exacting Work

A person of inadequate training or limited experience cannot survive, for the work not only is exacting but also it must be accomplished as quickly as possible. No one can be temperamental or wait for the proper mood when the deadline is in the offing. Whether it's a song or a scene, it must be right the very first time, for there's no time to re-write or wait for a better idea to come out of the blue. My own contract with Paramount calls for a full musical score for ten of their biggest pictures per year—films such as "Read the Wild Wind," "For Whom the Bell Tolls," "Story of Dr. Wassell," and so on—in addition to the Westinghouse broadcasts, Sundays, over N.B.C. To turn out this amount of work steadily, month after month, one must be fortified with sound knowledge, wide experience, and a profound love and respect for the work itself.

Fortunately for me, I can work anywhere, under almost any conditions. This is largely because as a child, attending the Imperial Conservatory in Warsaw, I lived with my grandfather. He was a tailor, and I had to do my practice, and my written lessons in composition, amidst the constant wrinkle of his machines

FEBRUARY, 1945

FORWARD MARCH WITH MUSIC

67
Victor Young and Victor Young
by Carol Sherman

A GREAT DEAL of confusion has been caused in
history by different individuals of identical
names. This is an affliction which usually falls
upon the Smiths, the Browns, the Joneses, and the
Johnsons. Parents usually try to avoid this by giving
their children unusual cognomens (C. Aubrey Smith,
P. Hopkinson Smith, Alfred Emanuel Smith, Carlton
Sprague Smith, David Eugene Smith). There are three
hundred and fifty-eight Smiths who are sufficiently
prominent to find themselves in the current edition of
"Who's Who." There are seven Harry Smiths, for in-
stance. In Continental countries the similarity of names
is so general that composers often have added on the
names of their birth places—Giovanni Pierluigi (Pal-
estra), Max Meyer (Olbersleben), Josquin (des Préz),
and so on.

The Editor of Two Eras, although without German
blood, wrote for German papers in Germany for some
years. As he hailed from Brooklyn, his name was
presented as James Francis Cooke-Brooklyn, with the
result that in German books of reference it appeared
under "B" rather than "C."

One of the rarest instances of two rather unusual
names being given to individuals who attained fame
in different fields is that of the British Winston
Churchill and the American Winston Churchill. The
British Churchill is known to the world. The American
novelist, Winston Churchill, born in St. Louis, 1871,
was graduated from the U. S. Naval Academy in 1894.
He became the author of many best sellers—"Richard
Then there is the classic case of the two Schuberts,
Franz Schubert (1797-1828), a capable violinist and
composer of the still popular L'Albenre (The Bee), was
in his day even more famous than the great master,
Franz (Peter) Schubert (1797-1828), and reento

VICTOR YOUNG
Well known American composer

and a dozen other distracting noises. It was excellent
training, I assure you!

In writing the musical score for a motion picture
one is greatly handicapped by the fact that no film
ever permits the composer to develop his themes properly.
In symphonic music there need be no abrupt in-
terruptions, but in a screen play the scene, or locale,
shifts constantly. The action of the story may begin
in the heart of the desert, but after the first hundred
feet of film it may shift to a ship at sea, and a few
moments later to a garden party on Long Island. There
may be a different set of characters in each scene and
a correspondingly varied emotional content. Naturally,
der such circumstances, it is difficult, sometimes im-
possible, to express a musical idea in the allotted time,
and so because of lack of footage much fine material
must remain undevoured. Most of this music would
win distinction in our concert-halls if our composers
had the time to develop it properly.

A Notable Experiment

We are trying to do something in that direction right
now, through the Westinghouse broadcasts. We are
presenting, at stated intervals, a series of short com-
positions—one at a time—by the various composers of
film music, to better acquaint the public with their
work. These are not arrangements of film music, but
original compositions of light character, such as folk
tunes and nursery rhymes, treated symphonically. The
series began on June 4th with my own arrangement of
the Arkansas Traveler, and concluded with works by
Anthony Collins, Leo Shuken, Adolph Deutsch, Eric
Korngold, Max Steiner, Robert Emmer Dolan, Franz
Wexman, Alexander Tansman, and others still to
come. Later we hope to run another series, presenting
younger, less known composers.

To succeed in writing motion picture music one must
make it very seriously. I mean this. Too many musicians
have a wrong attitude toward the films, and imagine
they will lose much of their artistic prestige and dig-
estly by writing for the screen. This is unwarranted
and absurd. Moreover, no one ever knows, beforehand,
which picture will be a success and which one will not,
so the trick is to do one's very best and trust to luck.
Every new picture is my baby while I am working on it.
The story may seem dim and the cast all wrong, but I
do not let it bother me, for experience has taught me
that it will probably make eight million dollars at
the box office! If it does, everyone connected with it
immediately becomes a "fair-haired boy" with the
producers.

The young composer should always hold in mind the
fact that ability and adaptability are equally impor-
tant in any line of work, and especially so in the highly
competitive field of music. Many gifted persons fall
because they have no talent for meeting emergencies,
fall because they lack persistence, or self-confidence,
succeed for those persons who, though highly gifted, art,
but if his behavior is erratic and unpredictable we
may be a genius in his

One theory which needs debunking is that to
behave properly, or be a successful first cousin. Granted
that a fellow is only the beginning: being able to hold
a still, for knowledge, either in Hollywood or anywhere

"FORWARD MARCH WITH MUSIC"

being identified with him.

The foregoing interview with Victor Young (Jum),
Hollywood, may lead to some confusion with another
composer and performer of note, Victor Young of New
York. The latter has some fifty published compositions
to his credit, mostly songs. His Fragment for String
Orchestra and his Jeep, which was played recently by
the Detroit Symphony Orchestra and the National
Orchestral Association, have met with high favor. As
a boy Young heard the mountaineers scraping on their
old fiddles, their "wood notes wild." He absorbed some
of that quaint and haunting cadences. Some of these
he has employed in harmonizations of The Mountain
Girl's Lament, When Mother Wields the Scythe, Red
Roses Bush, In the Great Smokies (an orchestral
piece), and other numbers.

Victor Young was born in Bristol, Tennessee. His
father was of English ancestry and his mother was a
member of the famous old Simpson family of Virginia.
His commanding height (six feet six) has surprised
many, and his buoyant, thoroughly American personal-
ity has made him hosts of friends.

Mr. Young's early schooling was in Knoxville, Ten-
nessee. His musical training was very diversified.
In Cincinnati, at the College of Music, he studied with
Louis Victor Saar, Romeo Gorno, Carl Kohlman, and
Herman Rebisch in New York he worked with Fre-
drich Schleider and Adolf Schmidt; in Paris he studied
with Edgard Phlypp and Paul Le Fleur. He has taught
piano privately in Knoxville, Cincinnati, and New
York. He was Director of Music of the Miami Military
Institute (Germantown, Ohio), Sweetwater College
(Sweetwater, Tennessee), and Henderson-Brown Col-
lege (Arkadelphia, Arkansas). He was Assistant Con-
ductor of the South Musical Festivals, University of
Tennessee. As piano soloist he played the Mozart D
minor Concerto with the Russian Symphony Orchestra,
and has given concerts in the United States, Canada,
and in Europe. For a time he was personal musical
director for Thomas A. Edison at West Orange, New
Jersey. He was one of the first composers for moving
pictures with the inauguration of sound films.

At present Mr. Young is representing the Theodore
Presser Co., the Oliver Ditson Company, and the John
Church Company in the promotion of the Interests
of the composers represented in the catalogs of these
publishers. His genial personality has made many
friends in all parts of the country, who consult him for
direct advice upon program matters and upon their com-
positions. His New York studio is in Steinway Hall,
where he is one of the most sought after composers of
motion picture scores.

The music of the Polish-born Victor Young is
quite different in type, fusion in music of his works at the music shops. But
what is one to do about such a situation? Quién sabe?
Our Future Musical Theater

A Conference with

Richard Rodgers

Distinguished American Composer
Winner of the Pulitzer Award, 1944, for "Oklahoma"

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Richard Rodgers, whose Pulitzer prize music for "Oklahoma" is in danger of obscuring his thirty-odd other notable contributions to the American musical theater, is a native of New York City, an alumnus of Columbia University, and a graduate of the Institute of Musical Art where he studied under Dr. Percy Grainger. His first professional score, for the "Garrick Gaieties" (produced in 1925 when he was twenty-two), followed more than a dozen amateur productions. The rest of Mr. Rodgers' personal history concerns what he calls work, and what press and public call smash-hits such as "Desiree Enemy," "A Connecticut Yankee," "I'd Rather Be Right," "The Boys from Syracuse," "Higher and Higher," "Pal Joey," "Ghost Town"—and, of course, "Oklahoma." Mr. Rodgers has deep and sincere convictions about American music; in the following conference, he outlines for readers of The Etude the qualities which he believes must support any sound future for our musical theater.

—Eaton's Note.

I
F WE ARE TO DEVELOP an independent musical stature—and I think we are—three basic elements will have to underlie our progress. First, our composers must have something sincere to say; second, they will have to work out their means of saying it in living practice; and third, they will need to project the thing they want to express to their audiences through sound, healthy values of human emotion. Let us look at these three points separately, finding out what needs improvement in the musical theater, and how that improvement may be attained.

A man has only one excuse for writing music and that is the urgent need to express something beside the desire to be a successful composer. A great deal too much of our music reflects a palpable striving to accomplish something other than simple, natural expression. Either our composers are striving to write like the great masters (or last season's greatest success); or they are striving to be "different." Instead of burning up effort in trying for an effect, why don't they simply look into their hearts and find out what they believe in firmly enough to express in art?

There Must Be Inspiration

There are two ways of writing religious music. One is to say: "Let's see—maybe a piece of church music would be a good idea;" and then to study ecclesiastical effects. The other way is for a man of deeply religious nature to enter a church; to give himself up to the feeling that the service inspires in him; and then, quite simply and without "effects" of any kind, to write down his feeling. Of course, the second man will turn out a better work, regardless of the fed or idiot that happens to be popular at the moment. It will be better because he writes sincerely, from the depth of his own emotion. If our coming young composers want to do something more than just write notes on paper, they must get away from the excitement of "being composers" long enough to find out what they believe in—religion, love of country, love of home, anything that is real and human and lasting.

Sincere expression is the only thing to which audiences react. Formas, handkerchief scenery, dazzle; costumes are merely trappings—needful trappings, but trappings. I've just taken a fiber into production, and I've seen a remarkable thing, Oscar Hammerstein II and I have put on a play, "I Remember Mama," adapted from a plain little story of plain home life. There is no plot and there is no love interest. All the books of rules tell you that plot and love interest are the first needs of playwriting; that without them, no play can stand up. And our production, I am not unrelated to report, is the smash hit of the season. It is a success not because it breaks the rules! It's because "Mama" offers deep human values that compensate for the rule breaking. "Mama" projects the security that springs from close, warm home ties—and every human being who sees it, whether he be the father, the mother, the child of his own home, feels in it something that speaks to him personally and sends him away strengthened. There you have the secret of creative composition of any kind. It's a good object-lesson for young composers. The thing you have to say must be stronger than rules. Then, if you break them, it will not matter. But the important thing is that rule-breaking, for its own sake, gets you no further than if you had nothing to say! Don't worry too much about parallel fifths or octaves; find out, rather, what you believe in so deeply that you have to work it out of your system regardless of the forms you use. It's human feeling that people care about.

The Role of the Audience

Which brings us to our audiences. I firmly believe that we could have American opera to-day if we set about it in the right manner. American opera as we know it—even if it is written by American composers—is simply a warmed-up dish of European traditions. And the trouble with that is that European traditions do not express our lives, our problems, our heart-beats. Much as I appreciate the music of Rigoletto, I can't imagine anyone's getting really excited over the story. About the best you can do is to understand the story, after carefully studying the (translated) libretto. Now, that sort of thing does not produce the direct emotional impact that is necessary to complete enjoyment. I believe that the splendid reception accorded "Oklahoma" was due primarily to the fact that it was something that Americans could not only study and understand, but feel—it was part of them. The average American might very well be bored by a grand opera performance of "Carmen," which he wouldn't understand and which wouldn't mean much to his personal life if he did understand it. But put "Carmen" into a setting that he knows, people it with characters whom he knows, enliven it with words that he not only comprehends but accepts as part of life—and you have "Carmen Jones," one of the country's smash-hits. Your average American is still listening to "long-haired" music—but it isn't obscured by grand-opera distance. He understands it and he feels it. That's what an audience wants. Will our audiences need to be "prepared" or (Continued on Page 16b)

JOAN McCracken and Kate Freedlich
In their famous roles in "Oklahoma"
New Radio Programs of Unusual Interest

by Alfred Lindsay Morgan

The national broadcasting company announced in the middle of December that five symphony orchestras of this country, headed by eminent conductors, will be heard on a twenty-four-hour-a-day basis by listeners in all parts of the land. The five orchestras include the Kansas City Philharmonic, the Indianapolis Symphony, the Baltimore Symphony, the Metropolitan Opera Orchestra, and the Chicago Symphony.

Beginning January 10, the Indianapolis Symphony, under the direction of Fabian Scelsi, will return to the airways for three encore concerts, and the Baltimore Symphony, with Mr. Stewart, of course, also comes back for three more engagements beginning March 3. The Chicago Symphony, under the direction of Désiré Defauw, it will be remembered, launched the first series of orchestras of the Nation during the spring of 1944, will broadcast five concerts in a row starting March 24. Defauw, the Belgian-born violinst and conductor, prior to his arrival in this country, was professor at the Brussels Conservatory and conductor of the Defauw Orchestra at Brussels. In 1943, he was appointed conductor of the Chicago Symphony Orchestra, succeeding the late Frederick Stock. During World War II, Defauw gained considerable musical prestige as the first violinist of the Allied Quartet (1914-18), which contains among others, the noted English violinist Lionel Tertis.

On April 28, Howard Hanson and the Rochester-Eastman Philharmonic Symphony Orchestra will take over the airways for the last five concerts of the series. Under Hanson's direction, this noted school orchestra has become one of the top-ranking symphonies of the country. Perhaps his conductor has done more to stimulate interest in American music than Mr. Hanson, and we can expect his programs to feature many American works.

Following Eugene Ormandy's four concerts with the NBC-Symphony (December 24 through January 14), Maestro Toscanini returned on January 21 for a series of four programs. The noted Italian-born conductor, who had little to do with the war, is now able to devote himself to radio performance. The opera has always been regarded as lacking in story interest in the theater, but as it came over the radio one was immensely impressed with its splendid music which has not been set forth in recent years so tellingly as it was by Toscanini and the fine group of singers he selected. The spoken lines were omitted from the radio performance, but despite the loss of some continuity in the story, the opera remained more impressive in a straight musical presentation. We are reminded of the utterance of a musical colleague of ours after the last broadcast: "This, he said, "could have only happened here via American radio."

"This could have only happened here via American radio" can be said in regard to the Christmas programs of 1944. Where else but in America was such an array of musical and Christmas story broadcasts made available? Could anyone forget the varied holiday programs that came across the airways on Christmas Eve and on Christmas? How deeply impressive was the broadcast of Christmas music from the British children and adults of buzz-bombed London in its sixth Christmas at war on the Atlantic City exchange series program (Columbia network—December 24, 12:30 to 1:00 P.M., EWT). And the Christmas music played and sung that day and the next by such noted artists as Yma Sumac, Helen Traubel, Eugene Ormandy, John Charles Thomas, Richard Crooks, and the Victor Chorale. Perhaps the most beloved of all Christmas programs was the presentation of Dickens' immortal classic, A Christmas Carol, with Lionel Barrymore as Scrooge. Columbia's broadcast of this Yule tide play came on Saturday December 23 (7:00 to 7:30 P.M., EWT). It was Mr. Barrymore's ninth year on the air as old Scrooge. Only once since this radio adaptation of Dickens' immortal classic was started in 1934 has Lionel Barrymore failed to play a characterization for which he is justly famed. This was in 1936. That Christmas Eve, Lionel's wife—the former Irene Fenuick of stage fame—died, and John Barrymore stepped into the role in place of his brother. No doubt England and its own broadcasts of A Christmas Carol, but so widely admired has been Lionel Barrymore's performance as Scrooge, that the American broadcast—we are told—is relayed by request to British listeners.

To return to the programs of the NBC Symphony Orchestra: On February 18, Malcolm Sargent, conductor of the London Philharmonic Orchestra, begins a series of four programs, while Maestro Toscanini renews for the final three concerts of the 1944-45 season of the NBC Symphony. Mr. Sargent has been one of the most active orchestral leaders in the British Isles during the past war. He was for a number of years teacher of conducting at the Royal College of Music in London (now bombed out), and subsequently associated with the National Opera Company and the D'Oyly Carte Opera Company (the famous Gilbert and Sullivan traditionalists).

Steel Horizons is a new radio program which started last fall ( Mutual network, Sundays—9:00 to 9:30 P.M., EWT). It features light classics and popular favorites. The series stars the young American baritone John Baker, who is with the Metropolitan Opera, and the young American conductor-composer-musician Frederick Downey. Each broadcast introduces a girl soloist, chosen from one of the leading cities of the country. These guest singers are established singers in their own communities, and are selected from a group of girls auditioned each week. These youthful girl soloists provide a human interest side to the broadcasts, and the series is decidedly unique. John Baker is one of our own American-trained concert and opera singers who started his career in his home town, Passaic, New Jersey, as a member of a church choir. In 1943, he got his Metropolitan engagement, and during the past year he has been heard regularly on Mutual's Music For An Hour. Downey also is an example of the young American trained musician. A gifted violinist, he studied under Hans Leitz and the late Albert Stoessel at the Juilliard School where he was awarded fellowships in both violin playing and conducting. He will be recalled by radio listeners for his fine work as guest director of Alfred Wallenstein's Sinfonietta (heard Tuesdays from 11:30 to 12 Midnight).

Other Mutual programs, worth looking up on your radio calendar, are Music of Worship (Mondays from 9:30 to 10:00 P.M., EWT), Symphonette, featuring Michel Plastso, violinist (Mondays through Thursdays—10:00 P.M., EWT), and the Chicago Theatre of the Air (Saturdays from 9:00 to 10:00 P.M., EWT).

EBSW—Columbia network—(Tuesdays and Fridays, 6:30 to 6:45 P.M., Eastern Standard Time, locally Moore, is giving some of the outstanding ideas in the world, his programs are excellently devised, contain again a popular classic like A-Jerome Kern song, Miss Less than a month previously she left the first October 30, with a major radio station. This came on Columbia network appearance as a guest singer on drama brought about the arrangement for her series twenty, tall and attractive. She is now living in Philadelphia. She is also today to a scholarship on a scholarship at the Academy of Vocal arts in Philadelphia. In her own home town, she has church choirs and choirs (Continued on Page 120).
Music in the Home

The Etude Music Lover's Bookshelf

by B. Meredith Cadman

Music for Workers


One of the amazing developments in recent years has been the adoption of music in industry not to accelerate the production, but to make man's relation to machinery more interesting and more profitable. The most "menial" and least expensive book upon the subject we have seen, is the little paper bound volume issued by the Industrial Recreation Association which does not merely state the potentialities of music in offices and factories, but tells from the results of experience, how music can be best employed for the advantage of workers of all kinds. There is in most cases a definite increase in efficiency where music is intelligently employed. Most of all however, the strain upon the worker is lessened and his relations to his fellows are improved.

Living with Music


The thinking of many people consists of hunting for a thought track laid down by some other person, and running along on that track. If the pace is accelerated, such an individual believes that he is thinking hard. It never occurs to him that he might lay his own tracks.

David Barnett, a pianist and teacher with fine training here and abroad, has sought to "do it just a little differently" and in "Living With Music" tells how he has gone about it, and reports the results of his work with young and old students. His object is to make music a living thing in the work of the student. His following has not been so much with those who seek to be professional musicians, as those who go into music for the love of the thing.

Books

"FORWARD MARCH WITH MUSIC"

Lotte Lehman
With her portrait as the Marschallin in "Der Rosenkavalier"
An Unpleasant Crisis

I found out recently that a seven year old beginner pupil of mine didn't know her notes after fourteen lessons. At her last lesson she was playing very poorly, so I asked her what was the matter, and she burst out crying, left the piano, ran to her mother. The truth came out when her mother confessed that she had been telling her the notes at home all along. Then she became angry and told me if I had taught the child correctly she wouldn't have had to help her.

This is ridiculous and unfair because I worked very hard with this child to teach her the notes from the beginning. But, B.B.'s problems? It would probably start a new riot! But, Til wager seventy per cent of the teachers would blame her for both predicaments.

If were present at an actual Teachers' Round Table, can you picture the scene? If so and break the notes to B.B.'s mother, the remainder would side with B.B.

Well, ladies and gents, let's not throw stones. How often, especially in our own easy days, have we learned years of teaching that we have not learned in our chargers that clever kids were holding out on us like that? We didn't check up constantly on their note-reading, and so they resorted to guessing, pretending or better still to hastitating, knowing well that teacher (or mother) would tell them the proper note to play if they put on such an "act." And we believe, don't we? It?

So we learned the hard way, which is to assume that a child never knows anything until it has been drilled out of him. Notice that I did not say into him, for that child knew the notes. One of the qualifications of a good teacher is the ability to repeat any learning process in so many and varied and imaginative ways that the child finally knows it automatically.

A note of the educator is the "educating" or leading out process. It is never enough to explain a point once or twice to a student. You must drill it into his consciousness interminably, and draw it out over and over again. This is especially true of such a complex project as note reading.

Did B.B. drill the notes out of her little girl for those fourteen lessons? Obviously not; she didn't even drill them in. . . So I'm afraid she must be the blame. I'm very sorry she had this unpleasant situation, but perhaps it was worth while to her for the hard lesson it taught. But under no circumstances must she blame the mother, for it was her own duty during all those lessons to write down the notes or to ferret out the reason why. Then if the mother were to blame she should have gone to bat with her earlier in the game.

As to those exercises, Round Tablesters would probably agree that no beginning child of seven ought to practice Hanon or any other dry, dull finger gymnastics during the first fourteen or forty lessons. And as to losing pupils because a teacher insists on technical work—that depends so vitally on the force and power of the teacher's personality and musicality. I have never yet heard of a first-rate teacher losing a pupil because of assigning good, sensible concentrated exercises.

On the contrary, I've heard of many of them gaining students and added respect for their foresight and intelligence in building up a solid musical technique for their pupils.

I advise B.B. to re-examine her whole teaching approach. Is she optimistic, gay, humorous with her students? Does she talk to them as friends? Each lesson? Does she try to lead her pupils to love music? Or does she hang tenaciously onto those old worn, unsound formulas which have so long degraded piano teaching?

Think it over, all you teachers who encounter these problems.

Working or Playing the Piano

One of the best teachers in this part of the state lets his pupils have second grade material before they are halfway through first grade music. He supplements regular piano books with melodies, studies, style and expression studies, and so on, the pupils sometimes having seven or eight books at one time. If they don't play their lessons very well he gives them some new study each time and keeps rushing them through book after book even though they do not play the studies correctly. Yet most of his pupils turn out to be fine players.

He is considered a very good teacher and has many pupils. But I cannot understand how these develop into good pianists when they are rushed through their studies as they are. I always thought pupils should learn everything thoroughly as they go along. His policy is not to keep them too long on one thing. . . Can you enlighten me on this matter? Would it be all right for me to give our study every lesson even if they don't play the last one well?—E. R., Oregon.

Your broad-mindedness in writing so generously of the teacher whose policies you approve is wonderful and whose work you cannot understand marks you as a person of integrity and sincerity. The most remarkable part of your letter is its ingrudging appraisal of the results obtained by your rival. . . Under similar circumstances I wonder how many of us Round Tablers would not only feel as you do, but would also be courageous enough to put their sentiments in writing. . . . Very few, I fear. . . A first price to you for your honesty and good sportsmanship.

Yours is one of the most important questions asked of this page in a long time. Unwittingly in your letter you have given a much better answer to it than I ever could. You justify your rival's methods by saying that "most of his pupils turn out to be fine players", and twice you write that "he keeps rushing through " . . . What greater praise could any one give him? He produces good pianists, and be is a vigorous pusher! He is a teacher who doesn't pretend to be thorough, whose students are turned out to graze in pleasant fields where they have such a good time that they don't even notice when the slopes ascend sharply. . . . They look up and see the top of the hill, and hurry along (pushed by teacher!) in order to enjoy the view from up there. What does it matter if they don't thoroughly murch their foothold by the wayside, or clear the field in which they grue? It's nicer up yonder, teacher gives them a boost—and up they go! They can't help but develop into good players because they pick up so many essential points as teacher pushes them along. The nourishment must be sustaining, for how else could they have reached those uptop pastures?

What sort of teacher is your rival to be able to accomplish all this? I wager that he is a man possessing plenty of vitality, one who loves and likes music, understands the aims of young people, a man whose enthusiasm strikes fire in his students. He knows that his pupils are taking lessons to enjoy playing piano, not to learn to play a few pieces impeccably. Because of these qualities he is able to push them through book after book; and as a consequence many of them emerge excellent pianists.

Teachers, please take a tip from a conscientious, thorough old piano teacher—myself: Consider well this man's success and follow in his steps. . . Why shouldn't our students three, four or half a dozen volumes to play or piano instructional books, and at one time? Why hang tenaciously onto material which has become stale, dull and unpalatable? This is what is wrong with assigning intriguing, dull pieces to students early in the term.

A diversity of books, studies, and pieces assures the flow of new material to pupils, keeps interest from flagging, develops facility, and gives the teacher an occasional chance along the way to insist upon thoroughness—even perfection—when a pupil shows especial fondness for some piece or study.

It's the old conflict of working or playing the piano. The ordinary teacher doesn't want to work it, he wants to play it. . . . Teachers must revise their traditional pedagogical approach. They must learn to be guided by the pupils' objectives not by their own preconceived, too narrow, academic standards. Young—do you want to play?—we can give you music—play more than ever before. So let us adapt it to them imaginatively, vitally. . . . They will soon enough be faced with life's grim, tragic realities. They will sorely need it then for release, success and restoration.

Nervousness and Worry

Although I am progressing very well with my piano studies, and memorizing with the greatest of ease, it is almost impossible for me to concentrate and am playing too fast, and sometimes have moments when I am simply unable to play. I am very sensitive and worry about. How can I overcome this "mental" problem?—L. B., Pennv.(a)

Everyone who plays in public fights this disease. Bless all his life. . . Is it a never ending battle? . . . There is only one very simple one, but most people seem not to learn. Here's the prescription: you must learn to concentrate every moment, every second of your practice—intensely, steadily, thinking so intensely that the hold of concentration is finally so ingrained that it becomes automatic even in times of nervousness and stress.

If the years that gifted music students have wasted in study, struggle, harmful, compulsive concentration, an appalling figure of astronomical proportions would result—years of blackness, of evil, of degeneration. Wastage would be avoid this your watch or clock on the piano. But Practice for only two minutes (not a Continued on Page 165)

"FORWARD MARCH WITH MUSIC"

THE ETUDE
EVER SINCE the article, “A Music Studio Goes Patriotic” appeared in the May, 1943 issue of this magazine there have been repeated requests for information regarding the phases of music study for which awards are made, the number of war stamps constituting an award, the frequency of awards, the system and the procedure of keeping accurate records of achievement and practice so as to arrive at equitable ratings and awards.

Those who favor giving some tangible recognition of a pupil’s work and who would like to try the point system of awarding, but hesitated to do so without some kind of guidance, might try the following plan until such time as you can devise a better one. Right from the first some doubtless will deviate from it in particulars, for of course no two teachers have parallel conditions or circumstances.

The path in my own studio was blazed by means of three tools: A yearly folder containing the announcement of prizes, a very special kind of pupil’s note and record book and some studio charts. These “tools” have served us well for neither my pupils nor I have ever become completely lost; we know where we stand and where we are going all the time. This entails a minimum of work, but yields maximum results in better business methods, more faithful effort and a clearer vision of responsibility and honor for every one of us. It has also enabled us to accept with complete understanding and good nature the challenge, “To the victor belong the spoils.”

Yearly Folder

Shortly before the opening of our studio each year a folder is mailed to all enrolled and prospective pupils and their parents, announcing the opening date of the studio and carrying such information under bold type headings as: Tuition, Duration of Year, Missed Lessons, Bills, Vacations, Assignments, Tests and finally the following announcement:

Patriotic Awards of War Stamps for Each Semester

1. One prize of 18 war stamps will be given to the pupil in each age group who has achieved the most points for good work.
2. Ten war stamps to the pupil in each age group who has achieved the most points for work.
3. Ten war stamps to the pupil in each age group who has achieved the most points for work.
4. Ten war stamps to the pupil in each group showing the most improvement in Technic.
5. Ten war stamps to the pupil showing the most improvement in scales and arppegios.
6. Five war stamps to each and every pupil of all groups who fulfills the practice quota of his group, or the amount he himself agrees to do.
7. A special prize of 20 war stamps to the pupil of each group who not only fulfilled his quota of practice but at the same time shows he has done the best kind of practice, as evidenced by results. (This will not necessarily go to the pupil who has done the most practice.)

The Practice Problem

One of the biggest problems in any music teacher’s life is that of home practice, so let’s tackle that problem first. (Notice quota prize No. 6). My pupils are classified into age groups, and a different practice quota is given each group. There are some exceptions, however; for instance, a child may make a musical effort but who may not exceed his own group and be promoted to the next age group provided he is able and willing to do the quota practice of said group. If a pupil for such valid reasons as poor eyesight, poor health, having to work after school, and so on, is not able to do the quota of practice required for his age group but agrees to do a lesser definite amount daily, he is still eligible for the “quota prize.” This arrangement is, of course, noted on his group chart and the agreed amount written opposite his name. (Every few pupils enjoy being the exception and make every effort possible to join the group one hundred percent.)

“What about the pupil who defaults in his practice through no fault of his own?” If for any unavoidable teacher cannot, or for some other reason, the child is unable to practice for a period, the situation is handled as reasonably as any friend who loses money to another friend. The pupil is expected to make up the time (without interest) he has lost, in addition, to his regular practice. I allot more time on each phase of the work until the time lost is made up. In order to win a quota prize and keep in good standing of the group, all lost time must eventually be made up, and as soon as possible. Consequently, daily, regular practice is greatly commended, but the habit of waiting until a day or two before the lesson and then trying to cram all practicing into a shortened space of time is greatly frowned upon. So is procrastination of a musical debt.

“What about the pupil who takes to him his lesson but who just won’t practice in spite of prizes, agreements and so on?” Frankly, I am not interested in such a one-sided arrangement, or a pupil who is not willing to pay the price. I drop such pupils and fill their places from a waiting list. It just so happens that I can’t stand “getting nowhere fast.” This policy is clearly outlined in my folder.

Pupils Music Note Book

“It’s my own invention,” but it is available to everyone. A brief explanation of its usefulness may help the reader.

It is odd in shape (6”x10”), and color (vivid green), and therefore, easily found amongst the music on the piano or in the book bag. It goes to every lesson and is present at every practice period. Its job is to remind pupils and teacher of the assignments made, to keep a record of the pupil’s practice, and his points gained on the assignments. Herein is a copy of two of the pages as they open up. (The other pages are the same.) If I have time, I jot a bit of retouching given by the asterisked notes and the insertion of the one word “Points” on Page 1. These “retouched” notes are taken from the preface of the note book to better show the use of these pages. As explained in the preface the teacher cannot, nor is he expected in every phase of assignment outlined at every lesson, but they are clearly outlined so that none of these necessary steps of a musical education will be too long neglected. I make it a point to make, hear, and record points on an assignment in every phase within two or three lessons.

The Point System and Record of Same

Small gold seals count 10 points and when pasted on the pupil’s music denote that part of his lesson was perfectly satisfactory. (Continued on Page 108)
Making Bach Interesting

A Conference with

Alexander Borovsky
Internationally Distinguished Russian Pianist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Alexander Borovsky, one of the most distinguished pupils of Mme. Annette Egipava, wife of Theodor Leschetizky, returns to his American audiences in an interesting way. After winning fame here as a pianist of widely diversified programs, he returned to Europe where, in 1937, he first devoted himself almost exclusively to presenting the works of Johann Sebastian Bach. At the outbreak of the war, Mr. Borovsky went first to South America, where he continued to play in many of the Latin-American capitals—and where he earned fresh laurels. He gave five Bach evenings in Buenos Aires, with marked acclaim and, as a result, was invited to repeat his performances under the auspices of the Cultura Artistica de Sao Paulo, in Brazil. Mr. Borovsky brings his Bach programs to the United States. He says that he has never been so happy or so successful as he now is with Bach. In the following article, he explains why.

—Eaton's Not.

The First Thing that caused me to turn to Bach was a love for his music. Further, after having lived for years with a large variety of composers, I found that sheer repetition made many of their works seem a bit tedious. With Bach's music, this never occurred. The more one repeats it, the more vivid it grows, and the richer the melodies that come to light. This is true, I believe, because of the typical Bach qualities. His music is entirely concentrated; there is nothing superfluous. For that reason, it requires more concentrated penetration than any other music in the world. It demands more sheer perfection in playing, as well as in interpretation. The artist's ideal of perfection finds its highest realization in Bach. It seems to me that the pianist who strives for the goal of perfection—impossible though it is!—comes closest to fulfilling himself when he turns to Bach. In interpreting his works, the pianist most nearly approaches the constructive, creative qualities of a composer.

A Mistaken Impression

Devoted as I am to Bach, I cannot help but realize that his works are not truly popular, in the strictest sense of the term, which means food for the general public. Certainly, there is nothing in the music of Bach that prevents it from being popular! The difficulty grows out of the approach to Bach. In the general public, Bach is associated with the church. The grandeur of his Chorales, Passions, and Masses seems to belong first to the church and to music only in second place. Further, this same average public mind regards music as something quite different from church values. Music means poetry, life, pleasure. Thus, following this attitude to its logical conclusion, concerts which include "too much Bach" have a religious, non-pleasurable aspect. This is the first mistake! Actually, Bach is no more religious than any monument of grandeur—be it a rugged mountain or an inspired creative work—which, in the very magnificence of its nature, seems divine. If we forget Bach's religious value and examine his music purely as music, we shall speedily climb over that obstacle.

Another mistake is that many recitalists assign Bach a "musical" value on their programs. They place him first, in order to warm up their fingers so that they may be ready for the more popular composers later on, and in order to get him over with by the time the late-comers have arrived. They derive a certain intellectual satisfaction from playing Bach—and they play him purely intellectually! They reveal little warmth love and interpret him in an over-ponderous style.

This kind of Bach style is directly attributable to the German school of musicanship—notably that of Max Reger—which went out of its way to make Bach seem cold, to emphasize his great mind, and to overlook his heart. Indeed, Reger wanted Bach interpreted solely as a composer of organ works—even the piano! This means, of course, that interpreters of this school play Bach only piano or forte, with no interpreting crescendi or decrescendi, no development of sonority. Also, so there are the "Bach purists" who say that, since Bach wrote for the clavichord, his music must be played as if on a clavichord, with brittle, tinkling touch, no modern sonority, and few dynamics. Naturally, music—any music—consistently misread in this fashion would be monotonous and dull! And that is exactly the way Bach has suffered at the hands of these various "schools."

Actually, when an artist truly loves Bach, and shows his love in his playing, he rouses a special enthusiasm and becomes one of his listeners, called forth by no other composer. An example of this was found in the Bach recitals of the late Harold Samuel, and the occasional Bach items of Myra Hess. This is the reason for this greater appeal, when Bach is properly played, lies in just the qualities that make Bach distinctive—truth, sincerity, joy and human zest.

The secret of a musical approach to Bach, I believe, is determination to make him human; better, to allow his own vast, expansive humanism to come to light, without suffocating it behind intellectualism. Let us drop mathematical analysis in reading Bach. Actually, there is no mathematical base in his work. So we may sound surprising, but it is so. There is no less orthodox composer! Each Prelude and Fugue offers an exception to some orthodox rule, of form, harmony, or development. Take, for example, the "Eighteen Little Preludes and Fugues"; one has ten bars, one has thirteen, one has fifteen, one has seventeen, one has eighteen, one has twenty-two, and one has twenty-seven. Again, we can find a few fugues where the contrapuntal development stops in the middle, and where the second half has no appearance of the theme. An example is the D-major Fugue of the "Well-Tempered Clavichord," Volume I. Again (C-minor Fugue, Volume II), we find a Fugue for four voices where the fourth voice appears, in full theme, only once, at the very end. In the Prelude which Conom used for his Arcadia, we find a measure which makes the bass jumps from F-sharp to A-flat without any intermediary G—which, from the "orthodox" or "mathematical" viewpoint, should surely be there! Further, it is strange to discover the full, big chords that bring two or three-voiced works to an unexpected close in five or six parts. And countless other examples of musical originality can be cited by those who love Bach well enough to look for them and let them sound. Let us get away from the fear of mathematical precision in Bach—it does not exist.

Optimistic Bach

From the strictly pianistic point of view, Bach should be interpreted so as to make him easy to hear, regardless of the difficulties. This can be done, and Bach himself helps most in doing it. His themes are plainly there—one needs only to point to their natural expressiveness. This can be done by a clear underlining of the melodic themes, in which the pianist should try to discover and reveal the human feeling. For the most part, Bach, like Beethoven, is essentially--optimistic. Nothing could crush his soul.

In second place, the many sequences must be made to follow each other, not in a monotonous balancing of piano or forte, but in a careful phrasing of crescendi and decrescendi, which capture the interest of the listener, and lead him from "up" to "down," or from "down" to "up," quite as stairs lead him from one floor of a house to another. This gradation of dynamics is of utmost importance in making Bach's music live as it should.

In third place, the Bach player must weigh his touch according to the time values of the notes. That is to say, whole notes demand more weight in playing than do half-notes; half-notes need more than quarters, and so forth. This technique requires the greatest concentration, as well as the most developed self-regulating to make clear the polyphonic design of the music.

Concerning Tempi in Bach

Bach's tempi should not be taken too slowly; otherwise, the sustained notes will disappear before they can be played, even if it is not possible to accomplish all the desired effects. Further, they did not ask for it! A music of liveliness should set the general standard of Bach tempi, varied naturally, by specific indications.

Never does Bach demand a fortissimo! Bach should always sing and a fortissimo never sings—it utter a
The Use of the Palato-Pharyngeal Muscles in Singing

by William G. Armstrong

February 1945

"FORWARD MARCH WITH MUSIC"

Music and Study

FOR AS LONG as the writer can remember an arching of the palate has been advocated by both teachers and pupils, and how to achieve it, little or nothing has been said. Hence the following investigation. But first, the observations of medical experts relative to the importance of the soft palate.

Dr. G. V. Block, oral surgeon:—"There is a peculiar fact in connection with the phenomena of cleft palate. We may cut away the lips, the teeth, and the tongue, and the patient may talk plainly afterward, but if we cut away the soft palate, it seems utterly impossible for the patient to speak perfectly."

Dr. G. N. Stewart, celebrated physiologist:—"When the vowels are being uttered, the soft palate closes the entrance to the nasal cavities completely, as may be shown by holding a candle in front of the nose, or trying to inject water through the nares (nostrils). If the cavities of the nose are not completely blocked off, the voice assumes a nasal character in producing the vowels."

Dr. G. Hudson-Makuen, oral surgeon:—"Both the palate and the tongue are important organs of speech, but the former the more so, for, not only is it essential in the enunciation of nearly all the elements of speech but, owing to its direct attachment to the larynx, it is also an important factor in the production of voice. The vowels may be articulated when the palate is defective, and the resonance in such cases is indicated by the fact that they are scarcely recognizable, and their pitch cannot be changed with any degree of accuracy. . . Moreover, the rapid changes in pitch, which result in the so-called melody of the voice, cannot be made with any accuracy, because the mechanism of the palato-pharyngeal (palato-pharynged) muscles is at least partially destroyed." It is these palato-pharyngeal muscles which are attached to the larynx; and since they are the most important part in our investigation, we would have the reader keep them in mind.

An Important Relationship

Forty years of careful observation has shown the writer that the voices of singers—especially those of the operatic type—who resort to direct use of the nose, become prematurely old and overcast by a reedy sound. Also, that singers of French nationality, whose language frequently demands direct use of the nose, do not retain their clear, unhozed tone nearly as long as do those of Italian nationality whose language is un-nasal. So what may this be attributed? We can find but one answer: that there is a difference between an elevated, arch, tensed soft palate and a self-protecting tension in the vocal bands, and that the seat of the relationship is in the palato-pharyngeal mechanism and the direct attachment of the larynx.

We have it from Dr. Frank E. Miller that a monotone resulted from an accidental severance of one of these muscles. Also, we have the case of the young singer who, on the eve of an important audition, suddenly experienced difficulty in singing her high notes on pitch. Evidently the trouble arose from nervous anticipation of the coming event for, following Dr. Miller's simple procedure of stretching the soft palate, the flattened notes immediately regained their normal pitch. The significance here is that increased tension in the vocal bands for the high notes was not possible without the cooperation of an arch, tensed soft palate.

Now a vowel or a consonant sound—except m, n, and ng—that is in the least degree nasal, is not a true English sound. And since vowels are the inclusive tone values of speech, what affects vowels, affects tones. To protect tone from nasality, the soft palate completely closes the entrance to the nose for all sounds save m, n, and ng. Therefore, to produce a nasal sound, the palate must be lowered, and since in the act of singing it cannot be singed out for special, voluntary lowering, the only way this can be accomplished is through causing the sound to become nasal.

But, the reader queries, if the entrance to the nose is completely closed, how is vibration set up in the nasal cavity and passages? By conduction, and by the bony, resonant palate which forms the roof of the mouth and the floor of the nasal cavity. Also, when the soft palate is arched it is tenses, and when tenses it is capable of transmitting vibrations to the nasal cavity and passages—just as vibrations are transmitted by the stretched skin on a drum to the sounding-body of the drum.

But, if the nasal passages are completely blocked off, why is it that one experiences a lacking nasal resonance when the nasal passages are obstructed? It is not the nasal cavity and passages themselves which vibrate, but the soft palate that vibrates, and, hence, the greater the obstruction, the less the air content. Then, too, the vibrating air must have connection with the outer air, and since the nasal passages alone permit the connection, the obstruction of them prevents it, and one experiences a missing "nasal resonance."

And now about our palato-pharyngeal muscles and tension in the vocal bands. Self-protecting tension in the vocal bands may be explained by the fact that the vocal cords alone can protect them from injury. There is not the faintest evidence that any part of the vocal bands, save their edges, vibrates.

The vocal bands are two bands of elastic tissue which form the borders of two projecting folds of flesh and muscle which, in turn, are attached along their entire length to the inner sides of the Adam's apple. Therefore, having but one free edge, vibration by any part save their edges is impossible.

Now, the back ends of the vocal bands are attached to the cartilages which are so bound to the base upon which they rest as to greatly limit their forward movement, while their front ends are attached to the back of the Adam's apple which can, with much greater freedom, swing forward and downward on its base. Through this swinging action, the distance between the back and front points of attachment of the vocal bands is increased and the vocal bands are stretched, hence tensed. This swinging action is brought about by contraction of not one but principally three pairs of muscles, including the palato-pharyngeal muscles. Since all three pairs of vocal bands of one pair to contract will prevent the other two pairs from contracting. Therefore, since the palate-pharyngeal muscles are the downward continuations of the soft palate, parts of it—a relaxing or lowering of the soft palate—will prevent the swinging action of the Adam's apple which raises the vocal bands. Accordingly, adequate tenseness in the vocal bands accompanies an elevation of the soft palate, and inadequate tension accompanies a lowering of the soft palate.

The results of the inadequate tension are irritation and, later, a rounding of the fine edges of the vocal bands; impairment of their elasticity; and a reedy sound; while through the nasality resulting from the lowering of the soft palate, vocal characters are lost and a "one-color," is the consequence.

Much has been said about vocal band tension, but little or nothing about vocal band relaxation. There is a muscle (laryngo-arytenoid) which lies parallel with each vocal band and is incorporated with their elastic tissue. When these muscles contract, they draw the cartilages to which the back ends of the vocal bands are directly and indirectly attached toward their front point of attachment, and thus relax the vocal bands. This is their function, so that instantaneously with the least giving way by the muscles which tense the vocal bands, the laryngo-arytenoid muscles contract and relax them.

But it is not only adequate tension in the vocal bands that accompanies an arching of the palate; it is also the free play of the base, and the backward motion of the larynx. Tense, in short, is made noble by reinforcement of the muscles of the head by the resonance of the great sound-bearing body, the chest; and this is added principally through the contact of the vibrating larynx with the fifth and sixth cervical vertebrae of the spine where Nature divided the muscles (longiss coll) which line the back wall of the throat, thus permitting the larynx to rest close to the spine.

Through this contact the vibrations of the larynx are transmitted to the spine, and thence to the chest. This is the natural position of the larynx, arising from a perfect muscular balance. The position of the larynx is decided by the action of muscles which pass from it and the tongue bone upward to a point just below the ears, and other muscles which pass from the larynx and bone downward to the breastbone. When the upward and downward pulling of these muscles is equal, the larynx is positioned opposite the fifth and sixth cervical vertebrae of the spine. Since it is only when this equalized muscular pull is established that the swinging action of the larynx is possible, the vocal bands are properly tensed only when the larynx is positioned opposite and, in contact with the fifth and sixth cervical vertebrae.

Arching the Palate

So, with an arched palate, we have tension in the vocal bands which protects them from injury and gives nobility of tone. How then may the arching of the palate be attained? The dominating influence is dilatation of the throat, for with that dilatation the soft palate rises and the larynx lowers, while with contraction of the throat the soft palate lowers and the larynx rises. Therefore, since, in the act of yawning the throat is fully dilated, a yawning sensation would seem to be the proper medium; but it is so likely to be carried too far—as evidenced in the submucosal low tones and the strained upper tones of the average "Blues" crooner—that one fears to recommend it. A safer way is through action of a different group of nerves, the facial group which actuates the elevating and tensing muscles of the soft palate without possible overt dilatation of the throat.

Raise the upper lip over the teeth and draw it tightly against the teeth, and at the same time dilate the nostrils. Having practiced this for longer and longer periods until the nostrils have ceased their trembling, hold the adjustments while singing the following exercise:

In singing this exercise, these additional instructions are to be observed: With the tip of the tongue held in contact with the lower front (Continued on Page 106)
Letter from London

Music, During Britain's Darkest Hour, Is Employed
To Help the Workers on the Home Front

by Colin Horsley

This is the story of the dire drama in Great Britain and the courageous attitude of the masses stimulated and comforted by music, as seen by the New Zealand pianist, Colin Horsley. The concerts discussed were organized by the British Broadcasting Company under the program name "London Calling."

—Editor's Note.

London, January 1, 1940

The Advent of War, September 1939, struck the cultural life of London a great blow. We expected that the capital of the Empire would immediately be subjected to aerial bombardment. Evacuation commenced and soon only those who had to remain were left. Everything seemed to collapse. In those dark days the need for music became acute. A few people grasped the relaying of the most successful ventures was that of Dame Myra Hess, who organized the Lunch-time Concerts at the National Gallery, Trafalgar Square. These concerts have become a fixture; we hope they will remain so. All seats are a shilling, and coffee and sandwiches are served voluntarily by charming ladies anxious to help. There is usually an audience of a thousand, most of whom are of office workers who revel in such a lunchtime. Naturally Myra Hess is the heroine, and when she plays, the place is packed out. Another famous performer is Irene Scharer. Once I overheard two elderly ladies in the concert line arguing as to whether Myra had larger audiences than Irene. They are wonderful audiences to play to.

In the villages and small towns, the evacuees and villagers found themselves increasingly isolated owing to transport difficulties. Music had to be taken to them. So, at the beginning of 1940, C.E.M.A. (that is the short name for The Council for the Encouragement of Music and the Arts), was instituted under the Chairmanship of Lord de la Warr, who was then President of the Board of Education, with a grant from the Pilgrim Trust Fund—its purpose being to maintain the standard of the arts in wartime and to take them to those parts of the country where they are needed. As many halls had been requisitioned by the military authorities, they were often dependent on the kindness and interest of clergy, who would allow their churches to be used for concerts. Many villagers heard Bach, Handel and Mozart for the first time, and it is surprising to observe how readily and easily they appreciate these composers. On the other hand, the more sophisticated town-dwellers usually prefer more sophisticated romantic music, such as Chopin, Rachmaninoff, Ravel or Spanish composers.

Encouraged by the freedom from air raids, concert promoters became quite daring. In London the Promenade Concerts commenced a nineteen-fourty season at the Queen's Hall. Very soon the blitz on London started. Several times the audiences were stranded all night as it was unsafe to be outside; one imagined one was safer inside. We made ourselves comfortable.

Making the Best of It

The Queen's Hall was a delightful place and the stalls-seats were well cushioned. We were determined to make the best of it; about 1:00 in the morning we'd have an impromptu concert. I played some Chopin and Liszt at 3:00 a.m. at one of these affairs—it was great fun! Not long afterward the Queen's Hall was bombed. That was a tragedy as it was acoustically and artistically perfect. The facade is still intact. Some of the members of the London Philharmonic Orchestra had left their instruments there overnight; most of them were destroyed.

The raids in those days were mainly confined to the hours of darkness, so most people spent their evenings in shelters. Concerts simply ceased. Fortunately, Val Drewery, who was then organist of St. Peter's, Vere Street, realized the need and, in spite of many difficulties took artists with a small piano from one shelter to another. They did this often in spite of personal danger from shrapnel or bombs. One night they were unable to take the piano down some awkward stairs and the accompanist played outside. After some time, C.E.M.A. came forward to take these concerts under its wing and also arranged to give them in Red Centers to people who had been bombed out—they were always warmly welcomed and their music much enjoyed.

Everywhere in wartime England the need is growing. C.E.M.A. now provides concerts for workers in factories in their halls, in Y.M.C.A.'s, as well as encouraging them to run their own concerts by giving a financial guarantee for music clubs which exist all over the country. Some of the factory concerts are held in enormous canteens. It is a wonderful relief to find a good amplification system—contact can then be established and the concert is able to be successful. I have been struck by the way in which the toughest-looking audiences are usually the most responsive. One reception I shall never forget was at a steelworks in the north of England. The sight of these men at work almost terrified me—they were an inspiration to play to.

Lunch-time Concerts, based on the National Gallery concerts, operate in the Art Gallery and Museum of most cities. As C.E.M.A. also supplies exhibitions of paintings as well as theatrical productions, the type of musical program often conforms to the classification of art. For instance, if there should be an exhibition of French drawings, the music also would be French. There is so much affinity between the arts, and these arrangements help us to realize it. The major orchestras tour all over the country. The London Philharmonic, conducted by Hylton (the dance-band leader) financed a tour of music-halls. The London Symphony, Liverpool Philharmonic and Halle orchestras have followed suit. Since early in its career C.E.M.A. has had a subvention from the Treasury. I am glad it is able to do so much, as the promotion of concerts has often been a gamble; so (Continued on Page 129)
The recent appointment of Dr. Charles M. Courbin, former head of the organ department, Peabody Conservatory, Baltimore, as Director of Music of St. Patrick’s Cathedral, in New York City, serves to associate one of the world’s greatest organists with one of the world’s greatest churches, renowned alike for his church work, in concert, and over the radio. Dr. Courbin has an unusual background. As a boy, in his native Belgium, he was unable to decide whether his life’s work was to lie in music or in mechanical engineering, with the result that he specialized in both. He received his degree in engineering from the University of Brussels and has since devoted the fruits of his knowledge to the designing of organs. He has planned and built more than a hundred and sixty-five organs, for churches, public buildings, and private homes, his masterpiece, perhaps, being a major part of the Grand Court organ of Wanamaker’s, in Philadelphia, valued at $500,000, and containing 36,173 pipes. At the age of twelve, he entered the Royal Conservatory of Brussels as an organ student, where he pursued his instrumental work under Alphonse Mailly, the great friend of César Franck, and orchestration under Gévaert, and where he was distinguished prizes in organ, harmony, and counterpoint. At seventeen, he gave his first public concert in the Albert Hall, London, before an audience of 16,000 people, and a year later was appointed organist of the Antwerp Cathedral. Dr. Courbin has always managed to find time for teaching, and his pupils include some of the best-known professionals. In the following conference, Dr. Courbin brings to readers of The Etude an analysis of sound organ techniques.

---Edmonde’s Note.

"The first step in the preparation of the serious organist, must be taken away from the organ. This step involves the cultivation of a sound, thorough, unhurried musical background. The most common obstacle to progress is the desire to get ahead too quickly! The student who aspires to playing concertos after three months at the organ is doing himself a great dis-service—also, he is doing a dis-service to the dignity of the organ. Now, this building of a background means more than studying fact out of books. Certainly, the young organist needs his book-facts, in the form of a thorough grounding in theory, harmony, counterpoint, composition, orchestration, and musical history. But he needs more, besides. He needs artistic and imaginative development.

I like to think back to the kind of teaching I received from my own great master, Alphonse Mailly. When the actual ‘lessons’ were done, Mailly would use his leisure to take groups of us on tours—walking in the woods, looking at great paintings in museums, and always teaching us an awareness of the influence (both technical and spiritual) that makes beautiful things beautiful. Again, in setting new works before us, he was never satisfied to let the matter rest with the printed notes alone. He would discuss with us the meaning of the music, paint word-pictures for us that helped us to see what was going on in was about. Never shall I forget Mailly’s analysis of the Bach Chorale, Christ Lay in the Arms of Death; he actually made us see the Tomb, the sorrowing faces of Mary the Mother of Joseph, of Mary of Magdalene—made us feel their grief—made us thrill to the heart-breaking tenderness of the final measures, in which Mary the Mother, seems to rock her Son in her arms, as though He were again a little child. After such an analysis, it was quite impossible for even the least imaginative to approach that Chorale as a mere series of tones and rhythms. Training the imagination to probe below the surface of the music is as vital a part of the organist’s background as the sequence of scales!

First a Pianist

“As to purely technical preparation, our young organist must first build himself into a competent pianist. It is utterly impossible to master the organ without a sound pianistic foundation. This foundation, however, must be planned in terms of future organ values. That is to say, stress should be laid upon those pianistic skills which will be useful later, in organ work. Since the organist has need of absolutely clean finger facility, his piano training should lay the road of scales, arpeggios, the exercises of Hanon, Czerny, Kramer, the ‘Two Part and Three Part Inventions’ of Bach, the ‘Well Tempered Clavichord,’ and the ‘Harmonium Pieces’ of César Franck. There is no need for him to spend his energies on the more surface-skimming exercises like the Faux Follies of Liszt, let us say. His piano preparation should afford him depth, fluency, and absolute precision rather than mere surface brilliancy.

‘Not until our young organist has completed the equivalent of three years of piano work should he be so much as touch an organ! When he ultimately does, the best thing he can do is to spend much time in working out his actual physical approach to the instrument. Uppermost in mind should be the matter of complete relaxation. The organ is a difficult instrument because there is so much, not merely to think of, but to concentrate upon. You cannot manipulate the pedals, the manuals, the stops, and the music if you have to worry about your arms and your legs, in addition. For this reason, there must be no obstacle to the complete relaxation, which alone permits of full concentration—and for this reason, the organist must train himself to feel absolutely at ease when he sits at his instrument. He must find out just where to sit on the bench, just how to sit, how to hold his hands, his wrists, his fingers, his legs, his feet. I can offer no definite suggestions here, because, quite simply, there are no rules to offer! Human bodies are differently constructed, and each performer must determine for himself just what he must do to feel at ease. But I can insist that the ultimate result of his experiments in posture must be complete relaxation.

The young player should use little mental helps to relax himself. He should practice lying down on his bed with the feeling, not that he is holding on to the bed, but that the bed is holding him up and saving him from falling through to the floor! He should try to think that there are no bones or muscles in his arms at all—let them be merely flexible electric wires which transmit his musical intention from the generator in his brain to the motors in his fingers. Another way of securing relaxation is the establishment of a free and happy relationship between teacher and pupil. The teacher, if he is wise, will never lose his temper! On the contrary, he will encourage his pupil to regard him as the one person with whom he need never feel tense or ashamed.

Balanced Finger Action

“The actual playing of the organ is divided between manual and pedal techniques. On the manual side, the important thing is to develop an absolutely balanced finger pressure. Let the fingers be like the weighing pans of a scale—never does one side go up before the other comes down, and exactly the same balanced rhythm governs the motion of both. That is how the keys of the organ must be moved. On the piano (where the percussive nature of the instrument makes a pure legato impossible), one note must often be held until just after the one next has been struck. On the organ, where a true legato is not only possible, but essential, the slightest interference in key pressure blurs the tone. If the player lifts one finger a fraction of a second before the next one comes down, he breaks the tone; if he holds down the first finger a fraction of a second after the next one is pressed, he smudges the tone. Only the most complete balance in finger pressure will do—and that must be acquired through the most diligent planning and practice.

‘Let me offer another hint. In manipulating stops, pushing pistons, and pulling out stop-controls, the player should always try to move his hands rhythmically with the pattern of the (continued on Page 106)
Steps in Building the Junior High School Orchestra

by Dr. Clyde Vroman
Instructor of Music Education, University of Michigan

In the preceding article in this series on building a school orchestra, certain "first steps" were suggested as a pattern for planning the instructional program in the elementary schools, the first essential in the total plan for building the school orchestra. It was pointed out that the second major phase of the problem consisted of the junior high school program, which is undoubtedly the most important and crucial period in the development of the school orchestra. If a director can establish an appropriate and successful program of instrumental music on the junior high school level, his work in the senior high school organizations will be greatly simplified and both he and the pupils will be assured of a rich experience in playing music appropriate to the emotional maturity of the pupils.

It should be understood that by a junior high school orchestra the writer has in mind a group of players of string, woodwind, brass, and percussion instruments with an instrumentation growing in the direction of a balanced orchestra and playing good orchestral literature. Likewise, it should be understood that no single pattern or plan of organization will fit all schools. In general, there should be from two to five rehearsals per week depending upon the size of the school and the music staff. Of course none of us can prescribe by remote control a detailed plan for building an orchestra in any given school. On the contrary, it is suggested that the director who wants specific help on this problem consult with a specialist in the field and with his school administrator and then set up a definite program appropriate for his school, its pupils, its curriculum, and its community. Accordingly, this article will deal with the over-all thinking which is essential and preliminary to the specific steps in building an orchestra in the school.

Basic Viewpoints

The first step in building a junior high school orchestra is to clarify the basic viewpoints which underlie the total program. Some of the major viewpoints which the writer has found helpful in building his school orchestra are:

First. The primary objective of the school orchestra is to make it possible for school youth to play good orchestral literature as one of the most effective means of achieving some of the fundamental purposes of American education.

Second. If we accept this point of view, then we must recognize that instrumental music requires considerable technical training and is to some extent, therefore, a specialized area in the total school music program, just as football is a specialized phase of physical education. Both programs require teachers with special preparation and both programs are intended to serve pupils with special interests, aptitudes and abilities. This natural and appropriate tendency toward specialization is the result of the general philosophies and purposes of secondary education, wherein it is intended that youth begin some specialization in those fields where they find themselves to have special interests and aptitudes.

Third. The rate of progress and level of achievement of the orchestra will be set by the standards attained by the majority of pupils in the orchestra. This continuous need to train the instruction to the group as a whole is related to pupils with inadequate interest or ability dropping out of the orchestra. This process is natural and to be expected, for in an elective course such as the orchestra, certainly no pupil should continue beyond the time when he experiences is having no longer represent the best use of his time and the school's resources.

Fourth. Unless pupils with adequate interests and aptitudes for instrumental music are found and developed by the end of their junior high school years, it is not likely that they will have a worth-while experience by starting instrumental music in the senior high school. This viewpoint is based on the simple fact that pupils who become an instrument during his high school years will have mainly those experiences which are appropriate to children in the elementary school. Of course there are exceptions to this general rule, but in the main this concentration of the teacher's time and effort on the beginning high school student is one of the striking weaknesses in most schools where the instrumental music program is in the drums. The few pupils who do merit special attention should be trained to secondary instruments with which they can most rapidly become acceptable members of the orchestra; that is, string bass, viola, trombone, and percussion.

Planning for Two Groups of Pupils

These four basic viewpoints, then, are typical of those broad areas of thinking in which each teacher must orientate himself and set the scope and nature of his instructional program.

The second step in building a junior high school orchestra is to plan an appropriate program of instruction for the pupils. Here again the problem is twofold. In one group of pupils the teacher has those children who are interested in the elementary school classes and orchestras, and from this group the teacher should receive a continuous supply of players on the primary instruments, violin, clarinet, cornet, and drums, as well as a few players on secondary instruments as viola, violoncello, trombone, horn and flute. On the whole this group of pupils with previous experience should provide the nucleus for the junior high school orchestra. Since the teacher knows these pupils quite well, he should be able to plan rather quickly their adjustment as regards continual technical and the occasional change to another instrument.

However, the main problems and challenge to the teacher lie in the second group of children who come to the junior high school instrumental music program. In most junior high schools there are many pupils who have either not had an opportunity to study an instrument or who have become interested in playing one. This group not only has a right to explore the possibility of playing an instrument but also presents a resource that the alert and capable teacher can use to start pupils on instruments needed to maintain balance in the orchestra. Furthermore, the time and effort used by the teacher to develop these players is one of the most effective applications of his time in terms of building the orchestra.

Now the basic problem in working with this second group of pupils is to find out which children are likely to succeed in their study of orchestral instruments, for it is neither desirable for a pupil to invest time, effort, and perhaps money in the venture, nor for the teacher to use valuable time and effort on the pupil, if he does not have a reasonable chance to become proficient on an instrument. There certainly is no easy way to answer this question, but the experienced teacher will look immediately for information concerning the pupil and with due regard for such factors as the following:

1. Education factors:
   a. General intelligence. Most schools know the intelligence quotients of their pupils. The important point here is not the actual I. Q. of the pupil, but rather his relative rank in the total group. In general the pupils with high intelligence are usually those who do not require much training to make of his opportunity.
   b. Academic achievement. School records should reveal the pupil's scores on standardized achievement tests as well as his school marks. Taken together they give some indication of the pupil's general ability, academic potentialities, and work and study habits.
   c. Educational experiences. What kind of school did the pupil attend? What opportunities did he have for general training and what use did he make of his opportunities?
   d. Home situation. Is the home environment conducive to the musical growth of the pupil? Are the parents interested and willing to support the pupil's music education?
   e. Health. Is the pupil healthy, normally developed, and without physical handicaps that would jeopardize his chance of success?

2. Musical factors:
   a. Musical background. What general and special music training has the pupil had, and what has it actually done for him?
   b. Sense of pitch and rhythm. Is the pupil's sense of pitch and rhythm developed? If not, is there at least some promise of adequate development?
   c. Technical skills on an instrument. Is the pupil as yet able to show a promise of real proficiency of performance involving scales, rhythms, and sightreading?
   d. Personal factors.

   a. Personality. Does the pupil have a desirable attitude and enthusiasm for the work to be done?
   b. Citizenship. Has the pupil proved himself to be dependable and cooperative?

   Thus, in this general way the teacher tries to see through the pupil's viewpoint and with this understanding he may proceed safely.

Supplements to Full Rehearsals

So far, we have considered some of the thinking which must precede the actual work of the year, and have given some attention to the nature of the school of the types of planning activities which are essential to the factors which require the teacher to "go the extra". The question of whether or not, without which the program cannot be successful in each school orchestra. A brief list of the most important points:

1. Private technical instruction should be available for intermediate and advanced players. Unless such instruction is available through local or visiting teachers, the school (Continued on Page 115)
The Oboe

Its Function in the Band and Orchestra

by Dr. Alvin C. White

Music and Study

FEBRUARY, 1945

“FORWARD MARCH WITH MUSIC”

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The Oboe is made of metal, wood, and of ebonite; the latter is valuable chiefly for instruments intended for use in hot climates. Of the following variations are used: ebony (Afrikan blackwood), rosewood (Panama cedar), cocobolo, violet wood and boxwood. Ebony is a very dense wood and favors the production of a rather thick tone with plenty of body; it wears well, but is liable to split at any time. For hot climates, ebonite is strongly to be recommended. Rosewood is very generally favored; its characteristic tone is sweet, but with less body than ebony; in most cases it wears fairly well. Cocobolo wood is much used by some makers. Its tendency is generally towards excessive woodiness, and it may perhaps be more durable than all. Violet wood, when used, is not considered very durable. Boxwood is good for tone and wear, but there is a prejudice against its lightness. In regard to its employment for hard material, it does not easily crack, but it has one great objection—its liability to warp. In so delicate an instrument as the oboe, the very slightest deviation from truth in its bore is enough to affect seriously the tone and intonation of some of the notes, and it is because of this that the more reliable rosewood has come into use.

Early oboes were chromatic only so far as partially, or irregularly stopping the fingerholes would allow, and the reeds used were almost as wide as our modern bassoon reed. According to Merseme, such an instrument was more shrill than all others with the exception of the trumpets, and that this was little, if at all, improved even so late as Mozart's time. Mozart used clarinetts whenever they were available, for he is said to have remarked that the "imnuance of tone" of the oboe, was so great that no other instrument could contend with it in loudness.

The Reed

That fine attenuated timbre peculiar to the modern oboe, is dependent far more on the adoption of the small narrow reed than on mechanical improvements in manufacture and construction. The oboe reed consists of two blades of thin cane bound together with silk thread in such a manner as to leave a small opening through which the air is blown into the instrument. The vibration of this reed sets the column of air in motion thus producing the tone, the pitch of which is controlled by opening and closing the fingergloves and keys.

Obistis always experience more or less difficulty in obtaining suitable reeds, and out of a dozen, perhaps less than half are really satisfactory to the individual performer. Reeds should neither be too soft nor too hard, for if the latter, the tone is hard and unsympathetic, and if the former, too much air is required. A spongy reed is also to be avoided, and care should be taken to see that double reeds are not made with too wide an aperture, for this fault often gives rise to unsatisfactory results. Where possible, it is a good plan for oboe and bassoon players to get some instruction in reemaking, for often a reed otherwise discarded as useless can, with a little judicious adjustment, be rendered perfectly satisfactory.

The Important Staple

Cane should be strait in grade and without ribs or ridges. As to the best age for cane reed work and how long it should be kept seasoning, opinions are rather more divergent than they are on other details of reed making. Some believe the proper age to be two years, some five, others ten; and some even claim that twenty years is not too long for seasoning. One thing is practically certain that cane which is cut from growth in a bad condition will not be improved by keeping, and it seems highly probable that artificial methods of drying and forcing are not harmfull. Cane should be stored in a dry, and shady and cool place with a free current of air. Steam and gas heat should be avoided.

Difficult as reed making may now be, it is simple compared with what it was previous to the introduction of the reed machine by which the thickness and size of the reed can be regulated as precisely as possible. It will sometimes happen, notwithstanding the greatest care and attention, that the reed turns out badly, an error arising not from any fault in the making, but from the quality of the cane itself.

An important point is, that when the reed proper is the staple, which is commonly made of brass, silver, or German silver. Brass being least liable to corrosion, is much used, but the metal is somewhat soft; German-silver staples are not very popular and are rather lacking in vibration. The essentials of a good staple are thinness of metal to insure sympathetic vibrations; sufficient strength to resist the strain of binding on the cane and to maintain its true shape; exactitude of bore taper, which should be a continuation of the conical bore of the oboe until it merges in oval form at the nosele to receive the cane. Staples may be with or without collars indifferently. Nearly all staples are now fitted with a cork base. Should the cork shrink and become too small to fit the oboe socket, smearing it with vaseline and passing it through a light flame will cause the cork to swell to the required size.

In the oboe family, distinguished by its double reed mouthpiece, there are four instruments; the oboe, or English horn; the bassoon, or baritone; and the double bassoon or contrabass.

Prospective players are often deterred from learning the oboe, for it is a difficult instrument to play. On the other hand, the oboe is a most expressive instrument and is capable of producing a louder and fuller tone.

Reeds made from cane sticks of smaller diameter will obviously be more open, that is, each blade of the reed will be more arched than reeds obtained from larger sticks; each player, therefore, should work up the materials which best suit his methods. The more narrow the reed, the smaller the diameter of the cane will need to be. A reed, the blades of which lie very close together, will vibrate into the having so little room to vibrate, the slightest movement bringing them together. Such a reed is said to be too close.

The quality of cane varies astonishingly. This variety is due not only to the different hardness of the cane, but also to the time of cutting, seasoning, and general treatment of the raw material; weather too, has some influence. As a rule, cane with a bright yellow bark, clear markings, inclining rather to orange than to pale red color, shows a sort of silky sheen on the edge of the scraped part will prove satisfactory. Cane much marked is bad, especially if it be unequally marked so as to make one blade differ widely from its mate. On the other hand, a cane dark chocolate color, if bright and shiny, may make up passably; green tinged cane is seldom satisfactory; very pale cane is dull, lifeless and becomes sodden (or holds water, as the players say); cane varying towards a brown tone is usually hard and unsympathetic, but a reed made of such color wears well.

The Oboe's Place in the Band and Orchestra

The first military bands in France consisted of oboes and drums, the authorities allowing generally two oboes and two drums to each company of infantry. Lully wrote for these in four parts, descant, alto, tenor and bass oboe (or bassoon) with two drum parts. This instrumentation appears to have been adopted by the French during the reign of Louis XIV. Kastner, the historian of French military music, considers that they took the custom from the Germans. Certainly it is clear that the oboe was not included among the warlike instruments of the French when Tabourot wrote in 1588.

In the year 1705, the composer Philidor, as the king's music librarian, collected an (Continued on Page 112)
Music and Study

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor

I should greatly appreciate it if you would pick a list of recommended teaching material—studies and exercises ranging from beginner's methods through to Paganini. Are there any modern books of studies which can be used to replace the old standbys such as Mazas and Kreutzer?

I should also like to know what scales you would recommend for the development of tone in pupils who can play comfortably in the first three positions.—H. L.

Considering the advances in violin technique that have been made in the past fifty years—even in the last fifty years—it is rather amazing that these advances have not been crystallized in some really good books of modern studies. The fact remains, however, that a well-rounded technique—which includes the technique of expression—is still best developed by an intelligent and imaginative use of the time-honored "classic" curriculum, much of which was composed more than a century ago and most of which is at least fifty years old. For the first or second grade there have been some excellent methods and studies published within recent years; but as the pupil advances, the conscientious teacher finds that he must go back to or at least refer to the older writers.

For most beginners, the best Method is probably that of Nicholas Laoureux, in four books and two supplements. Other good methods, each of which has its particular advantages, are the "First Violin Book," by Roy Peccey; the "Primer Method," by Samuel Applebaum; and the Method by Maxvite Czerny. In general, the Czerny Method is not as interesting for the student as that of Laoureux, but the material is well-graded and thorough. For young children the "Melodic Studies" by Josephine Trott may well be substituted for them. By the time the pupil has finished Laoureux Book I, or similar material, he is usually ready for the first book of the Czerny Studies, Op. 20. If these seem too difficult, the last part of the Supplement to Book I of Laoureux can be used.

During the first year of study, most pupils need some kind of specialized finger exercises; the best are the "Preparatory Trill Exercises" of Sevcik. However, they should not be allowed to take up too large a part of the pupil's time. These exercises are uninteresting, and are of value only if the student clearly understands what they can do for him and will practice them conscientiously.

Speaking of Sevcik, many educators in the first book of his Violin School, Op. 1, have considerable value for bringing about a correct shaping of the hand in the first position. But these, too, should be given only in homoeopathic doses. They can be made more interesting for the pupil if he is constantly encouraged to improve his tone quality while he is practicing them.

At this stage, the student usually needs special attention to his bowing technique. For this, I have to suggest my own "Twelve Studies in Modern Violin Bowing." The principles upon which these Studies are based can be further developed in later, more advanced, studies; but these may often have to be adapted to encompass the basic principles.

While Kayser Book I is being studied, the second book of Laoureux should be given—there is no better material for introducing the positions. As soon as the pupil is fairly at home in the third position, the second book of Wohlfahrt, Op. 45, should be taken up, and, a little later, the second book of Kayser. With these, the second part of Sevcik's Op. 1 can be used as needed. At this time the pupil has reached the fifth position section of Laoureux Book 2, the third book of Kayser, the Dont Studies, Op. 37 (Preparatory to Kreutzer), and lastly some of the Mazas. "Special Studies" of the Mazas, "Special Studies" of the Mazas, however, is the slowest and most difficult, and the pupil should be given time to bring his general technique up to this point. In the Mazas, Mazas' Studies give it to him.

Then comes Kreutzer. In the January and March, 1944, issues of The Etude were articles discussing a dozen or so of the Kreutzer studies and their possible application to the needs of modern technique. Only one pupil and one have been taken, but not without good reason, I think, to say that it is an exceedingly good idea, for the reasons mentioned above, to continue with the more difficult of the Mazas "Special Studies," and later, the De Beriot "Twelve Caprices of De Beriot can also be used in conjunction with Kreutzer. At this stage, many pupils derive great benefit from the "Preparatory Double Stop Studies" of Sevcik.

While he is working on Kreutzer and Mazas—and later—the pupil should certainly be practicing the third book of Sevcik's Op. 1. This is one of Sevcik's most valuable books.

After the student has mastered the single-note studies of Kreutzer, and while he is working with the double-stop studies, he should begin to practice the Caprices of Paganini. There are no other studies at this stage at this stage that so quickly acclimate the hand to the position being played by the higher positions; moreover, these Caprices give far more opportunity for the development of bowing technique than do the studies of Kreutzer.

In pointing Florillo should come the 24 Caprices of Rode, and, with them, the Book 4 of Sevcik's Op. 1. The Rode Caprices are, of course, a lifetime's study to be returned to again and again as the years pass. In addition, the "Twenty Brilliant Studies of Dandia. After Rode and Dandia come the Etudes and Caprices, Op. 33, of Dant, and the "First Thirty Concert Studies," Op. 123 of De Beriot. When possible these two books should be studied at the same time, for they will develop entirely dissimilar qualities of left-hand technique, and the Etudes give many more opportunities for bowing practice than occur in the Rode Caprices.

When the pupil has thoroughly assimilated Dant and De Beriot he is ready for the Caprices of the "École Moderne" of Wohlfahrt, the Grandes Etudes of Snaret, and finally—the 24 Caprices of Paganini.

There are other excellent books of studies that I could mention, but the course I have outlined here has many times brought splendid results, and I hardly think it can be improved upon.

Regarding solos for the development of tone in the lower positions, I have found the sonatas of Corelli and Handel to be unfailingly beneficial. They not only encourage the production of a strong, clear, and flowing tone, but they also develop the musical taste of the pupil and awaken in him an understanding of the fundamentals of good music.

What to Do with Cold Hands

Can you tell me what would be a good exercise for warming up my hands when I begin to practice? The room I use during the winter is heated to about 60 degrees F., and I usually practice an hour or more to get warmed up. I usually begin with a study if recommended by the development of tone in pupils who can play comfortably in the first three positions.—H. L.

I can sympathize with you, for I have known what it is to practice in an unheated room: the advances, a descent from the fingertips, and the fingers themselves, instead of loosening up, become stiff and tense. It is rather discouraging. However, there is much to be gained in warming and relaxing the fingers that will not take up too much time. Try the following procedure—you will almost certainly find that it works.

Before you begin practicing, take a few minutes of brisk exercise in order to set the blood circulating well throughout the body. Then dip your hands in hot water for a few seconds. This will warm your hands quickly. A hot water cold water is very important in sensitizing the fingers and relaxing the muscles of the hands. Then take up your violin.

I have found it best to begin with three-octave scales and arpeggios taken at a very moderate tempo. Rapid playing never warms or relaxes the fingers; it tends to stiffen them. On the other hand, slow practice, with the thumb pressing the strings and dropping of each finger in the correct position, is almost always effective. The point to bear in mind is that the fingers must be raised and dropped with the utmost care; the fingers should be brought into play slowly, and lifting the fingers downwards for a few seconds.

Following the scales, by far the best practice material—your hands—can be warmed up by practicing scales, and so on, for half the practice time.

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"FORWARD MARCH WITH MUSIC"

THE ETUDE
The Healing Art of Music

by Harriet Garton Cartwright

The author of the ensuing article is a practical worker in the field. She has had no medical or psychiatric experience except through innumerable contacts with physicians in institutions for mental hygiene. Her musical work began in Des Moines, Iowa, where she received diplomas from Des Moines College and The Des Moines Conservatory of Music. Later, at the Institute of Musical Art in New York, she studied theory, languages, and singing with Mme. Emma Thursby. Composition was taken up in the classes of Daniel Gregory Mason. As a graduate student at Teachers College and New York University she specialized in educational psychology and the history of primitive music. She continued the study of singing with distinguished teachers. The following article is that of an experienced musical observer, who for many years has been endeavoring to find the practical value of music as a healing agent and also to suggest what scientific evidences might be set up if a profession of musical therapy might be created in a way that it could be recognized by the proper scientific bodies, so that its standing would not be questioned. Mrs. Cartwright's successful experience as a teacher has been wide and varied in Des Moines, Chicago, and New York. She has for many years as a public school music supervisor, a successful concert singer, and as a choral director. She has been a teacher in the Bush Temple Conservatory of Chicago, the Horace Mann High School of New York, and also, for twenty-five years, as a music teacher in the famous Miss Chapin's School for Girls in New York City.

Very early in my life, as a young singer, I was impressed with the comforting and invigorating power of music. Aged, ill, and depressed people were greatly benefited by simple, lovely music. Later as a supervisor of music in public schools, I witnessed many remarkable evidences of the powerful influence of the right kind of musical activity on the behavior of children. One teacher on a class of adolescent boys (considered by many to be delinquent "problems") said: "I can do anything with these boys by pulling the music strings." Years later, in New York, at Teachers College, I attended the classes of Dr. Willem van de Wall. His course was "Music in Social and Mental Therapy." Our field work was demonstrated in general hospitals, hospitals for the insane, jails, and other public institutions. I observed many evidences pointing clearly to very great possibilities for the use of music as a remedial agent. Perhaps Shakespeare, with his uncanny vision, said more than he realized when he wrote:

"When griefing grief
The heart doth wound
And doth the mind oppress,
Then Music with her silver sound
Will speedly help to slay redress."

We have come to live in a world of terrible and tragic tension. Two noted physicians, Dr. Weiss and Dr. English, have made clear in their book, "Psychiatric Medicine," that inward teneness, in about one-third of all patients, presents symptoms of definite disease. Anything that will relieve tension cannot fail to have therapeutic value.

One of the first cases that impressed me was that of a man in the ward of a civilian hospital. We were told that he was very near the end, but that we could go in very quietly for a few moments. Our violinist played The Swan of Saint-Saens on muted strings, followed by Mendelssohn's On Wings of Song, sung by a soprano with a pure sympathetic voice: then the pianist played the Waltz in A by Brahms, very softly. During the singing of the song the patient opened his eyes and looked at the singer, and after hearing the words, he said, "I feel better." According to the report of the assistant chaplain, he was noticeably improved for the next (Continued on Page 110)

FEBRUARY, 1943
Questions and Answers
Conducted by Karl W. Gehrkens

Music for Organ, Piano, and Violin
Q. I have read your page in The ETUDE with considerable interest over the past year, and I think you may be able to help me. Is there any name of a better performer, in organ, than Grieg? The player is good musicians but are too busy to spend much time in preparation. Would you suggest a selection of songs with piano and organ accompaniment? The following will be useful for practice: Wagner's "Le Dehne," by Saint-Saens; The Harp of St. Cecilia, by Auguste Wiegand; Invocation, by Alfred Holy; Devotion, by Mark Andrews; Meditation, by George A. Mietzsch.

A. I will give you the names of a few pieces for organ, piano, and violin, and you might also write to the publishers of The ETUDE, asking them to send you a selection of songs with organ and piano accompaniment. The following will be useful for practice: Wagner's "Le Dehne," by Saint-Saens; The Harp of St. Cecilia, by Auguste Wiegand; Invocation, by Alfred Holy; Devotion, by Mark Andrews; Meditation, by George A. Mietzsch.

A. It is always risky to suggest specific numbers for a situation that one does not know well, and I hesitate to do it. However, the following will give you an idea of how to build up a program so as to earn the respect of your employer, and I think that the best way to do it is to combine the studies of several composers, and think through the music in your own way.

1. America the Beautiful—sung in unison, with piano accompaniment.
2. Swing Low, Sweet Chariot—in three parts.
3. Round of your selection—probably sung in three parts.
4. Hail! Hail! the Gong's All Here—unison with simple chord accompaniment, using the words, "Hail! Hail! the gong is here, Go to fill my stamp book. Get to fill my stamp book. Hail! Hail! the stamps are here. Go to fill my stamp book now.
5. The Home Road (John Alden Carpenter)—unison with piano accompaniment.

The fifth song on the list is in "Twelve 50 Community Songs," and in several other song collections which may be procured through the publishers of The ETUDE.

A. This is strange that Hanon is not listed in many of the standard dictionaries. I do not know why this should be. He is, however, briefly mentioned in the following reference books: "The Art of Music," Vol. 11; Baker's "Biographical Dictionary of Musicians," "The International Cyclopedia of Music and Musicians," and Pratts "The New Encyclopedia of Music and Musicians." Hanon wrote quite a number of compositions for piano, as well as some songs. His reputation today, however, rests entirely upon his widely used set of piano exercises, "The Virtuoso Pianist." During his lifetime he was well known as an organist and piano teacher.

About Crossed Slurs
Q. I enjoy reading your page and I hope you will help me with this question. How should crossed slurs like these be played?

A. The long slur indicates that the entire group is to be played legato. The short curved line is really not a slur, but at all times the note on the bass staff to the note on the treble staff. Sometimes a straight line is used for this purpose, and such a line might have been better in this case, because it would have avoided the very confusion that you yourself have felt in trying to interpret what looks like a double slur.

Why the Double Signature?
Q. In The Most Simple Music in Gregorian Chant (Vatican Version) Fischer Edition, at the bottom of page seven, two key-signatures occur:

A. Double signatures are frequently found in modern editions of Gregorian Chant, and indicate that the chant may be sung or played at either of the two pitch levels, here in either three sharps or four flats. It is not always correct to say that this chant may be done in A or A-flat major, or F or F-sharp minor, since these melodies are all in the medieval ecclesiastical modes, not in major and minor modes. I do not have a copy of the particular chant to which you refer, so do I not know why this double signature should be followed by only two measures of music. Are you sure that it does not apply to any of the following music on Page 8?

In What Key Shall I Write It?
Q. 1. How can one satisfactorily determine the key in which to write a piece of music?

A. 1. In a piece in four-four time I would write a triplic in the right-hand part, and the left-hand part to occupy the entire time of the triple. How am I to decide if the C natural in the right-hand part is a true or false note in the key of C minor?

A. 1. Write it the way it "feels and sounds." In the case of a song, there is also the use of the vowel range and in composing a piece for an instrument, one often has to consider the fact that some keys present more mechanical difficulties than others. In other words, the key of F-sharp major is harder for most people than the key of F, so if you are to be the composer and you write it as you would in F, I would definitely use the F major.
A perfect legato connection of repeated notes cannot be made with the fingers. Such a connection is possible only with the aid of the pedal. Most pupils have a very indistinct knowledge of the legato pedal because nine out of ten have been taught to put the pedal down after the tone is struck. In a sense this is correct; however, the important thing is not the depression of the pedal, but its release. To make a perfect connection of tones the pedal should be raised exactly at the instant that the new tone is struck. Its depression can take place at any time so long as it is taken before the finger leaves the key.

To illustrate this let the reader pedal the hymn tune, "Dover Patrol," counting four to each chord. In order to get a perfect legato connection of chords the pedal should be raised exactly on count one, but it can be depressed on any of the counts two, three, or four without destroying the legato. However, a too quick up-and-down action of the foot may not completely shut off the previous chord, thereby causing a blur, while too long a wait may result in the new chord not being caught. Depressing the pedal on count three will, in this case, be most satisfactory.

When the pedal is not used, naturally, there is a break between repeated notes, since the key must rise before it can again be pressed down. This letting up of the key is an important factor in the playing of repeated notes. If the release of the tone is not made with military precision the technic is sure to become sticky; for instance, the upper melody in this passage from Sonata Op. 2, No. 1, by Beethoven (Ex. 1),

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 1

can be kept legato only if the repeated E-flats are played as eighth notes followed by eighth rests, thus:

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 2

If the same phrase were to be played in a slow tempo the repeated E-flats would be played as follows:

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 3

When two notes are tied and followed by a repeat, the second of the two tied notes becomes a rest:

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 4

Ex. 5

Likewise, when a dotted note is followed by a repeat the dot becomes a rest:

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 6 furnishes us with an excellent example of each of the above types. In the upper voice we have two tied notes followed by a repeat and, in the lower voice, a dotted note followed by a repeat. Practice these two measures of Bach's carefully, observing the rests as marked in parenthesis.

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 6

The bass part of this measure from "Holberg" Suite, Ex. 10, furnishes an interesting example of the confliction of voices. The arpeggio in the right hand is unplayable unless the notes in the left hand are made staccato.

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 10

In Ex. 11 we have what is often a puzzling situation for many pupils. The question here is, shall the half-note C be struck, or shall the whole-note C be held its full value? On the piano the interfering note is always struck; however, on the organ, because of its tone sustaining quality, the tied notes would be held.

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 11

Octave playing often calls for a very rapid repetition of the same note. Schubert's "Erste genie die" is a good illustration (Ex. 12). When playing such octaves the keys are not struck from above; that is, when playing these octave triplets do not allow the keys to rise to the keyboard surface.

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 12

Likewise, a rapid repetition of chords is also more easily accomplished if the full action of the keys is not used as in the opening measures of the Sonata, Op. 53, of Beethoven.

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 13

Another cause for worry is the confliction of two voices. In Ex. 9 (a measure from Schubert's "Holberg" Suite, Ex. 10, furnishes an interesting example of the confliction of voices. The arpeggio in the right hand is unplayable unless the notes in the left hand are made staccato.

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 9

Playing two chords in rapid succession seems to trip up many pupils; this is especially true when the second of the two chords has a strong accent as in Ex. 14 (a measure from Heller). Usually the first chord is played too loudly, thereby weakening the accent of the second chord. Treat such a passage as you would the pronunciation of the words "the man," "the boy," "the dog," "the cow," and so on. This mental attitude toward the chords will generally set them right.

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 14

The ending used by Liszt in his Terentieff is a very common but not a very satisfactory one. A better and more pianistic way of treating this type of ending is to tie the right-hand repeated octaves and omit the grace note octave in the left hand (Ex. 15). By playing them in this manner the clumsiness of the repeated octaves is avoided.

\[ \begin{array}{c|c|c|c|c|c|c} \hline 1 & 2 & 3 & 4 & 5 & 6 & 7 \\ \hline \hline \end{array} \]

Ex. 15

The proper handling of repeated notes is so important a factor in piano playing (Continued on Page 111).
The Brahms Intermezzo, Opus 117, No. 1

A Master Lesson

by Edwin Hughes

JOHANNES BRAHMS
This rare old portrait by Maria Fellinger was made in 1853, showing the dreamy Brahms in his twentieth year.

W
E ARE perhaps very apt to think of Brahms first and foremost as the composer of four great symphonies, and of a series of chamber works that are unsurpassed in their field. Also Brahms is the Lieder composer to music and instantly as we recall the well-known Cradle Song from Op. 69, Fünf Serenade, The Blacksmith, Sapphirc Ode and many others of the two hundred or more fine songs from his pen. But we must remember also, that Brahms began his career as a concert pianist and a composer of piano music. His Opus 1 is the splendid C major Sonata, published in 1854, and followed shortly after by the Sonatas Op. 2 and 5; and his Op. 119, "Four Piano Pieces," is the last but three of the groups of compositions published during the years preceding his death in 1897. All during that period we find him returning to the piano as a means of expression, with the two great Concertos, the Variations on themes by Handel, Paganini, Schumann and others, the magnificent Sonata for two pianos (arranged afterwards as the E minor Piano Quintet), the "Waltzes, Op. 33," for piano duet, the "Liebestäler Waltzes," the "Hungarian Dances," the two-piano Variations on the St. Antonio Chorale by Haydn, and the shorter piano pieces Op. 76, 79, 116, 117 and 118. In his chamber music works the piano is constantly included, with the exception of the three string quartets, a string quintet and the two string sextets. Also in his songs, the piano plays a part fully as important as that of the singer.


The piano compositions of the master bear the unmistakable stamp of his technical, musical and pianistic individuality. At first these works were rated as technically gauche and musically dry by contemporary performers, but their artistic worth gradually overcame all opposition, and today they are in the repertoire of every concert pianist. It is still true that their unique style demands much effort on the part of the interpretive artist, and that they do not quite seem to grow out of the nature of the instrument as do the

more "pianistic" compositions of Chopin and Liszt. But we must bear in mind that with Brahms the musical and poetic concept transcended any ideas of pianistic fitness or virtuoso display for effect's sake, and that, rough hewn as many of his figurative passageways may appear, he does not in the least lose that inner wealth of musical idealism that makes no concessions to ear-pleasing tonefulness or bravura virtuosity, offering ample reward to the performer who can encompass their difficulties and interpret their beauties.

Perhaps only in the Paganini Variations did Brahms, then under the spell of Tchaiksky's brilliant playing, try to see far enough to actually go in the composition of piano music of transcendental purity for its own sake.

Difficulties in Brahms' Piano Works

The technical difficulties in the performance of Brahms' piano music lie largely in the field of awkward control is essential for the discovery of their ultimate beauty. In the same composition one often finds robust masculinity combined with romantic, dreamy lyricism, often strongly nostalgic in quality.

There is epic greatness in some of the Ballades and other short pieces, while others evoke mood of deep melancholy or sublimes resignation. While some may find in this music the typical characteristics of Brahms' low-country ancestry, stemming from those North Germanic provinces of Hanover, Oldenburg and Schleswig-Holstein, where the flatternoods oozed gradually into the cold and misty North Sea, still there is in his music a note of the sparkle of Vienna, where he made his home for so many years, or of the warm sunshine of Italy, whose romance beauty always beckoned to him at vacation time.

In his last groups of short piano compositions, in which the Intermezzo in E-flat is included, the basic German characteristics predominate. Among these two score of shorter pieces only six are impressionistic in mood; the balance are lyric, introspective, contemplative. To this group belong the three pieces in Opus 117.

Brahms' thirst for literature was only second to his hunger for music. He was a voracious reader, a lover of the best works of the German literature and of translations of the classics and the finer works from other tongues. Among his favorite writers was Herder (1744-1803), one of the founders of modern German literature, who not only enriched that literature by his original writings, but also added to it through his translations of the poetic works of other nations. Brahms was evidently particularly fond of Herder's many lands, and gradually went into German. The old Scotch ballads continued with him throughout his life, for we find the Scotch Ballad, from Herder's "Ballads," and, among the works in the "Reliques of English Poetry," the original "Reliques of English Poetry," in Percy's "Reliques of English Poetry."}

The Melody in Perspective

In the English original these words read, "Ere low thee weep." In Herder's translation the lines become, "Ich sahe mein kind, sahst sauf," and these three pieces in Op. 117 "Cradle Songs," and, in large measure they bear out this dictum of Herder's. Perhaps his thoughts dwell on the approach of that end of his earthly journey, still the moments of two of these pieces, into mood of melancholy, noble resolute Brahms' life work: "the creation of harmonics forming eternal homes in a Realm of Beauty, perfection of form and purity of feeling, tranquil peace and calm." The E-flat Intermezzo is really a lovely lullaby, and the middle section, they are dispelled in the closing pages of this three-part (Continued on Page 118)
TWILIGHT SHADOWS

A three-and-a-half grade composition such as this, with a suggestion of bravura, is rare. Pupils enjoy seeing their hands leap over the keyboard. Of course the chords on the upper staff must be played softly while the melody notes on the lower staves are sustained by the pedal. Grade 3½.

J. J. THOMAS

Moderato m.m. (\(\text{\textit{d}} = 84\))

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February 1945

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HOMAGE TO THE HILLS

FRANK GREY

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Grade 3½.

Moderato m. m. \( j = 132 \)
BAGATELLE
FROM ELEVEN NEW BAGATELLES

This, the last of the "Eleven New Bagatelles," which Beethoven wrote in the latter period of his life, must be played with great tenderness and simplicity. Beethoven looked upon it as a kind of song for piano. The trills in measure 16 should be played as follows.

Andante, ma non troppo

LUDWIG van BEETHOVEN, Op. 119, No. 11
Bye-low, my babe, lie still and sleep!
It grieves me sore to see thee weep.
(From the old Scotch ballad,
"Lady Anne Bothwell's Lament")

Mr. Edwin Hughes' master lesson in this issue on this widely played Intermezzo (the first of the group in Opus 117) makes clear many technical difficulties, which often baffle students. One peculiarity about Brahms' piano works is that they must be practiced and practiced until the hands seem to be moulded to them. The composer was very fond of his intermezzi and frequently played them in public, Grade 6.

Edited by Edwin Hughes

Andante moderato (\( \text{\textit{d}} = 108 \))

\[
\begin{align*}
  \text{p dolce} & \\
  \text{dim.} & \\
  \text{p} & \\
  \text{una corda} & \\
  \text{tre corde} &
\end{align*}
\]

Più Adagio

\[
\begin{align*}
  \text{p sempre, ma molto espressione} & \\
  \text{rit. molto} & \\
  \text{una corda} & \\
  \text{tre corde} &
\end{align*}
\]
Although melodically quite different, this very suave waltz has something of the romantic flavor of Chopin's *Valse in B minor*. Watch the phrasing closely and do not hurry. Mr. De Leone, whose pieces are always idiomatically pianistic, is a piano teacher, conductor, and composer of wide experience. Grade 5.

FRANCESCO B. DE LEONE
THE SWEETEST STORY EVER TOLD

This, one of the best known of American "home songs," has been sung by scores of famous artists. In the adroit piano arrangement by Henry Levine it makes a very effective keyboard composition.

R.M. STULTS
Arr. by Henry Levine

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DANCE OF THE SUNBEAMS

SECONDO

CHARLES WAKEFIELD CADMAN, Op. 34, No. 8

Gracefully, and not too fast

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THE ETUDE
DANCE OF THE SUNBEAMS

CHARLES WAKEFIELD CADMAN, Op.34, No. 8

Gracefully, and not too fast

FEBRUARY 1945
THE VOICE DIVINE

Elsie Duncan Yale

Andante

The voice was so sweet, That called to the weary, op-

When ever I would roam, The voice that re-calls me I'll

pressed. I knelt at His feet, And by my Re-deem-er was bless'd,

though tri-a-als may come, I'll go where His good-ness shall lead.

This bur-den of mine, the His cross I would bear, His

cares of the day, His mer-cy di-vine has tak-en a-way. I hear-kend that word, and came to my Lord, Find-ing rest!

path I would share, His bid-ding I'll do with loy-al-ty true. I'll hear-kend His word un-till my dear Lord Calls me

Last homel (Calls me home!) He call'd me to car-ry a cross till my jour-ney should cease,

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faith-ful-ly bear it, till yon-der in Heav'n came re-lease.
Suf-fi-cient in-deed His strength for my need, He
prom-ised to guide what-ev-er be-tide, I heark-en'd that word and fol-low'd my Lord, Find-ing peace!

INTERMEZZO

Moderato M.M. = 100

Sw. Salicional 8'; Viola 8'; Oboe 8'; & Flute 8' 
Gt. Diapason 8' & Salicional 8' 
Ped. Gedebht 8' & Flute 8'

G.F. HANDEL 
Arr. by Paul Tonner

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FEBRUARY 1945
FLAG OF MY COUNTRY

Allegretto M. M. \( \dot{j} = 144 \)

Beautiful flag of my country, Proudly it waves on high.

Red, white, and blue are its colors, Gleaming against the sky.

Stars on a field of blue, Stripes, red and white.

Banner that stands for justice and right. D. C.

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TURKEY IN THE STRAW

In the last century the people of rural America enjoyed what are called "square dances." Usually some talented fiddler would create tunes at the moment for such gatherings. This old jig tune probably had its origin at such an occasion. Grade 2.

OLD AMERICAN JIG

Arr. by William Scher

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THE ETUDE
very learned scholar And he plays a tune upon his banjo, "Cooney in de Holler!" Possum up a gum-tree, 

cooney on a stump, Throw a stick a-whizin', watch old cooney jump, Eb'ry 

time de wild goose beck-ons to the swaller You can hear Old Zip a-playin' "Cooney in de Holler!"

THE SPINNING TOP

ELDIN BURTON

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FEBRUARY 1945
From the Army to the Piano

After spending three years in the army and more time in school I would like to get back in piano playing condition again. I am thirty years old, principal of a public school of twelve grades, and have to teach instrumental music for the duration. In the school besides. Therefore my piano review will have to be as concentrated as possible. I am going to try to spend one hour each day on it.

I have been using Hanon, Cerny, Cramer and Bach's Preludes. What course of study would you advise?

—W. E., Michigan.

You are a shining example for us all. With two men's jobs already in your hands you still plan to devote precious time and energy to piano study. We admire your zeal and ambition.

As a teacher you realize (as you say) the need for highly concentrated study if you are to make good progress. Therefore, if I were you, I would not practice more than fifteen minutes of the daily hour on technic. . . . I advise you first to practice the ' Finger Conditioner' exercises (June 1844 Prêtre) for several weeks; thereafter I would concentrate doses of technic every two weeks by practicing different kinds of technic during each period. For example, I'd work at one of the 'Cerny Studies in the 'Cerny-Liebling Volume III' for two weeks, then I'd switch to arpeggios or scales for two weeks more, then back to the finger conditioners of Cerny and so on.

The remaining forty-five minutes of your practice time ought to be regularly apportioned to two pieces. For one of these I would advise a Chopin Prelude—any one from the series presented on the 'Teach-Me-of-the-Month' pages from October 1843 to September 1844; and the other a movement from a Mozart Sonata —A Major or F Major—or if you prefer, a modern piece of your own choosing.

But after all, the sky's the limit so far as piano literature goes, isn't it? You have an embarrassment of riches to choose from! .. By following a procedure such as I have outlined I am sure you will be all set for a year of balanced and enjoyable piano study.

---

Can you identify these 5 themes from the great symphonies?

How many can you name? Can you tell which movements these themes are from, as well as which symphonies? The answers are at the bottom of this page. To find out how you can really know your symphony themes, read the rest of this announcement.

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FEBRUARY, 1945

The Teacher's Round Table

(Continued from Page 72)

second longer!) with all the care, concentration and intensity you can command. . . . Then stop. . . . Take your hands off the piano . . . take a deep breath, . . . and sit down again at the piano . . . repeat the whole process. . . . After several such two-minute periods leave the room entirely, and change your position for ten or fifteen minutes. Return to piano. . . . This time try a few three-minute periods. . . . Each day lengthen the periods by a minute or two.

Really I believe you will find (1) that you will not be able to concentrate wholly on your practice, that is, engross yourself completely in the music without a single extraneous thought longer than from five to ten minutes at a time; (2) that if you persist in this method of study, your nervousness, worry and lapes will gradually grow less. (Aha! They say my entirely disappear) (2) that your confidence, control and authority will gain immensely.

Scales

When I ask my pupils to play a few scales they act like I asked them to cut off an arm. . . . What is wrong?

T. T., Mississippi.

Maybe they are actually afraid that they will lose an arm? Scales, as they are ordinarily taught are so stupid, dull and time-wasting that I don't blame students a bit for letting out a squawk . . . why should they practice them when they see no sense in doing so!

If any young student acted that way at a lesson with me I know what I'd do. . . . First thing I'd show him the reasons for acquiring good scale facility. . . . I'd demonstrate that music is based on key relationship and that unless you are thoroughly acquainted with all the members of all the musical families you certainly cannot be on friendly, familiar terms with them. Then I'd show that fast music is often made up by ascending and descending scale shapes which are wholly dependent on the swift, smooth underpassing of the thumb, and overpassing of the hand. . . . I'd make clear to him that another very important reason for easy, rapid scales is to avoid having to work interminably on each scale shape or fragment as it comes along in a piece. . . . If you have your scales and fingers "down cold" you don't have to slave at all!

Then I'd proceed to show him that fast scales are a cinch. If you think of them in combined blocks of three and four fingers instead of single fingers . . . which would lead to a complete working out of the "scales-in-squares" and the slow-fast practice methods frequently expounded here on the Round Table page.

Throw overboard your old-fashioned, out-moded, dum-dum scale routine, and use the new ways so successfully taught by all up to date teachers. A thorough (and fascinating) exposition of these methods appears in a new volume, "The Children's Technic Book" by Smith-Miller, soon to be published. . . .

Yes, within a few minutes I'd get the pupil so interested and absorbed in blocked scales, that he would forget his prejudices pronto and never afterward act abused.
Music Student Awards
Make Better Pupils

(Continued from Page 73)

The number "10" is written opposite that assignment of the previous week in his note book under the heading "Points." Large gold seals such as occur on scale certificates or honor rolls count 20 points.

Large red seals are "bonus" seals and count 25 points. These seals and their equivalent in points are given for any outstanding achievement such as an original composition, playing a piece from memory, a repertory of three pieces from memory, and so on. Also they are posted on the covers of all completed books. These points for "bonus" seals are recorded opposite the heading "Miscellaneous."

Stars count one point each. Most juveniles use the "Pretty Good" B positive and red seals for stars. Coloring a chart, placing fingers of a key on note chart over the corresponding keys of the pupil's notes, or reciting recital passages for the week. In fact, almost anything a little younger does well merits a star in addition to the seals he gets for playing.

It is possible to get three seals on a piece of work. The first seal for the music correctly as to notes, rhythm and fingering; the second seal for good execution with close detail to technical, pedaling, and the like, and so on; and the third seal for memorization. These three seals would be recorded in his note book opposite Sightreading, Studies or Technical and Memorization respectively.

Sometimes the playing of work is not perfectly satisfactory but will pass. It will receive a seal, in that case with the number 9, 8, 7, 8 written above it and that number recorded in the note book. Failing to get at least 5 points, the pupil would review that work until such time as it did merit a seal.

Studio Charts

Written assignments receive points but time spent on written work is not to be counted as practicing.

At the beginning of the lesson, the total practice record for the first week is transferred to the top of "Daily Practice Record" on the next leaf where the coming weekly record is to be made. As a rule, six practice stamps each pupil has in his note book.

At the end of the lesson the points are totaled and transferred to the top of the next leaf above the work "Points." Each week's entire practice and point total are added to the foregoing total before transferring. In other words, we add as we go along. At the end of the term the books are turned in to the studio and each pupil's record of practice is transferred to his group chart. These charts quickly inform us who are the winners of the prizes offered in the folder. We then put the various stamps each pupil has won into small, uniform envelopes and write the names on the outside as well as the number of stamps within the envelopes and for what they were earned. At the closing recital each group assembly these envelopes are read aloud and presented to the winners.

At the opening of each semester, a chart like the following one is put up in the studio and shows clearly who is not eligible for prize one (offered in the folder).

**ATTENDANCE CHART**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Lost Missed</th>
<th>Tardiness</th>
<th>Make Up Lessons</th>
<th>Change of Lesson Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 8</td>
<td>(Name of Pupil)</td>
<td>(Name of Pupil &amp; Date)</td>
<td>(Name of Pupil)</td>
<td>(Name of Date)</td>
</tr>
<tr>
<td>Sept. 15</td>
<td>(Name of Pupil)</td>
<td>(Name of Pupil &amp; Date)</td>
<td>(Name of Pupil)</td>
<td>(Name of Date)</td>
</tr>
<tr>
<td>Sept. 22</td>
<td>(Name of Pupil)</td>
<td>(Name of Pupil &amp; Date)</td>
<td>(Name of Pupil)</td>
<td>(Name of Date)</td>
</tr>
</tbody>
</table>

**AGE GROUP CHARTS**

A chart for each group of pupils bearing the following captions is made out at the beginning of the semester:

Pre-School Group One (Quota of practice 10 to 15 minutes daily under adult supervision).

Primary Group Two (Quota of practice 20 to 30 minutes daily) (Pupils in first three grades of public schools).

Intermediate Group Three (Quota of practice 40 to 50 minutes daily) (4th, 5th and 6th grades).

Junior and Senior High School Group Four (Quota one hour daily).

Each group chart is shown in the form of the following example:

**INTERMEDIATE GROUP THREE**

(Quota for Term—3000 Minutes)

(Weekly practice multiplied by number of weeks)

<table>
<thead>
<tr>
<th>Names</th>
<th>Attendance</th>
<th>Points</th>
<th>Most</th>
<th>Practice</th>
<th>Technique</th>
<th>Scales</th>
<th>Quota</th>
<th>Best</th>
<th>Practice</th>
<th>Total</th>
<th>Stamps</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Prize 1)</td>
<td>(Prize 2)</td>
<td>(Prize 3)</td>
<td>(Prize 4)</td>
<td>(Prize 3)</td>
<td>(Prize 5)</td>
<td>(Prize 1)</td>
<td>(Prize 2)</td>
<td>(Prize 3)</td>
<td>(Prize 4)</td>
<td>(Prize 5)</td>
</tr>
</tbody>
</table>

At the end of the semester, the names of the winners are written under the proper heading.

The prizes offered for improvement in Technical and Scales are somewhat determined by the number of points the pupils receive in these branches of study, but mostly largely by the results.

The "Best Kind of Practice" (Prize 7)

addition shows that he accomplishes the most in a given length of time. His practice record averaged with the number of points achieved, gives a fairly accurate idea of the kind of practice going on.

It does seem like a lot of work! It is some (although it really is not as complicated as it may seem at first reading) isn't every business quite a chore? Most teachers are willing to concede that music is one that is "flexional, and a business. That being so, perhaps it is about time that we consider the business angle a little more than we have hitherto done. Making a gradual turn of the business of teaching will not hamper the artistic or professional aspect. It seems to me it will raise the standard immeasurably. If we decide we do have a business, then like all businesses, we shall probably have to invest our time, some money and keep records. This will require system. I have heard many teachers excise their lack of system with much. It is like a "flexion, and not to be a business woman! I'm a professional woman!"

Well! Can one be successful in a profession devoid of any system or interesting business methods?

**Practical Hints for the Organist**

(Continued from Page 77)

music. One sometimes sees an organist playing a work in masterful four-part rhythm and suddenly thrusting his arm in a jerking rush to reach a stop. That is distracting to look at, and the sudden jerk of the arm that cuts across the rhythm of the music, somehow intersects itself into the musical pattern. The organist should try to prepare for the moments when a stop is needed, and move the arm in precise rhythm. He should not drag the stop pedal back, either, but let the stop-pulling gesture fit into the pattern. If the hand is already subdivided, he should divide it a little further at a point is rhythm. It should never be forgotten that the organ is the orchestrator of instruments, and it must be played as such—entirely performed in a more beautiful. On all numbers as simple and natural as possible. The audience can carry away the impression of the easiest, freest thing in the world!

**Concerning the Pedals**

"This same matter of ease is the most important. Point to bear in mind in this case, are the only new technical mechanism (Continued on Page 77)
Voice Questions

Answered by Dr. Nicholas Douyu

Should the Contralto Use the Chest Voice?

Q: I am a teacher of public school music and I have a contralto voice. I was trained by the downward vocalization method so I did not have the heavy chest tones or any control. I tried to open up these lost tones, B, C, G, before middle C, and I finally succeeded, but my scale was not as smooth and my head tones not as full and pretty. My first method of production was easy and flowing and pleased my audience, while my later method has to be studied and scientifically worked out and makes singing work for me. I have listened to Mrs. Ernesto, Mrs. Anderson, Bruna Castagna, and other bel canto singers, and they seem to use chest tones on the low tones. Of course, these singers have blended the registers and are successful with this method of singing. You have referred to Miss Anderson's article in the October, 1939, Etude. She might not think of it as three positions, but she uses it just the same. Which shall I follow? My first method made singing a joy, yet when I sang, I heard my voice and the last phrase, "Singing to the Filipino" was weak and un-dramatic, while by using the chest tones I achieved just what one would wish. Would constant work build in these lower tones by using the first method?—P. C.

A: This is a very intelligent question and we will give as much space to it as we possibly can. Without a doubt there are two processes by means of which dramatic soprano's, mezzo-sopranos, and contraltos are able to produce their lowest tones. The first is the process you have followed; namely, to imagine upon descending scales and to produce the extreme low tones without any adjustment of the vocal bands, the resonances, or the breath. The singer can obtain a very smooth and low tone of a pretty quality by this method without any perceptible change in sound. These low tones are quite adequate for small auditoriums and churches and they sound well over the air, especially those that are not too heavily accompanied and do not require great dramatic force. Nor need the singer be extraordinarily gifted vocally. Every person should get a comfortable, easy pose of voice, as you have stated, and sing in the same manner from the top to the bottom of the scale.

2. Quite a number of dramatic sopranos, especially those accustomed to singing in opera, concert, and concert in large auditoriums accompanied by a large orchestra, find the lowest tones produced by the first method lacking in power and brilliance. The orchestral tone in any to cover them, so that at the back of the hall they sound weak or are quite indistinguishable. For example, it would be almost impossible to sing the name-role in Verdi's "Aida," or the mezzo part in the same composer's "Manon Lescaut" without resorting to the so-called "chest tones." All the great Wagnerian contralto roles demand these also.

To produce these tones in the grand opera manner requires an adjustment of the vocal cords themselves—a sort of "change of position" which the first method does not necessitate. Authorities differ as to just what this adjustment really is. Some scientific voice workers call it a "four-fold" production, which means that the cords vibrate throughout their entire length during the production of the chest tones. Other harpologists contend that the arytenoid cartilages partake of the vibrations synchronously with the vocal cords. The celebrated Dr. Michael put the matter into words as follows: "The change of timbre in the voice is accounted for by the change of material set into vibration; in the case of the chest voice, both the muscular and the non-muscular parts of the vocal bands vibrate." The lovely, thrilling, sensuous, extraordinarily brilliant low tones of Miss Anderson, Mrs. Castagna, and Miss Swaub are formed this way, and they add immensely to the charm of their singing and to their artistic stature. Meeker, Norden, Ernesto, and the late Mrs. Anderson (all Marseilles pupils), Cavalli, Verdi-kirke, Graf, Ternina, and the beloved Schninn-Heink also used this method on low tones.

The difficulty, as you point out once more, is in blending the different timbres so that there will be no more difference of quality and power in the different parts of the scale than there is between the E and the G strings of the violin. The chest and low register of the clarinet. This takes a marvelous control, not only of the larynx but of the breath and the resonance, which requires continual practice and a skill which only the greatest singers seem able to achieve. The mellow, full low tones produced by the great singers in this manner sound quite different from the somewhat cory-like tones of less skilful contraltos. I may try to produce the chest voice without a proper understanding of the necessary adjustment of the larynx, and the correct use of the breath and the resonances. Will you please read again Miss Anderson's article and the remarks of Clarice Waters in former issues of The Etude in the light of these explanations? The editor of Voice Questions is very grateful to you for giving him the opportunity to answer your very intelligent questions upon a very delicate subject.

The Baritone's High Tones—Should They Sound Like a Tenor?

Q: Since I subscribed to The Etude last January I have found the answers to Voice Questions give me the information that I need for further training. I have had, however, three years of the best voice training that I could receive. I have a rich, full baritone voice with a good range, but sometimes the high tones, which I use to reach the audience, I have little trouble with, but F and G seem high. Perhaps this is because I am, after all, just a baritone. Should I be able to reach the F and G? And do you think it is more than likely that difficult to achieve?

A: The baritone is the natural male voice. There are more baritones than either tenors or basses. The baritone voice must be round, firm, resonant, and rich. The high tones can be reached by using the breath and the resonances, the chest and low register, and the vocal cords. There may be several reasons for this:

1. It may be that you do not give these tones the same breath-support that you give to the lower ones.

2. Perhaps the larynx rises too high in the throat upon these notes, so that the vocal tube is shortened.

3. Perhaps the resistance of the vocal bands and muscles is diminished upon the high tones, and thus they lose their firmness.

4. To try high tones you may have tightened your throat, jaw, or soft palate and thus interfered with their free emission of the tones.

It is frightfully difficult to determine just exactly what was wrong with him. The baritone does not allow his upper tones to become thin and weak. They are the chief glory of his voice because of their power and their special effect. He must remember the difference in his physical condition and that they have lost a little of the fullness and smoothness of voice because of the tenor influence.—H. K. H.

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Answered by HENRY S. FRY, Mus. Doc.

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Q. Can you advise me where to secure some information about vestments for a choir of which I am leader?—E. A. M. G.

A. We have made a number of which the editor that they were not. We are sending you, by mail, the name of the firm that furnished them. The church to which you belong has been a prominent city, we should think you could secure gowns from some firm in that city, and suggest that you make such an effort if you do not care to secure the firm that furnished the vestments for the church mentioned.

Q. I am director of a small church choir of about fourteen voices. Will you advise which would be most suitable for us to use—soprano, alto and baritone music or treble, female music and let the boys sing the low alto part? One boy is tenor and the other three baritones. Also can you give me the names of anthems or books suitable for use?—E. B. R.

A. We suggest that as you have the material for either kind of choir, you use both the lowest choir and the choir consisting of females and boys. We think it might be advisable to omit the use of the boys when you are doing the soprano-soprano-alto type anthems. We suggest the following books from which you can make your selection, for both types of choir: "S. A. B. Young People's Choir Book"; "S. A. B. Sacred Tests." Edited by Hanke; "S. A. B. Easy Anthems for Intermediate Choirs"; Nevin; "S. A. B. Sacred Tests for Women's Voices"; "S. A. B. Dixon Tests for Women's Voices"; "S. A. B. Easy Anthems for Intermediate Choirs," Nevin.

Q. Can you tell me where, in my vicinity, I can get in touch with dealers who handle second-hand second-hand and pedal reed organs? Do you think such an instrument would be satisfactory for pipe organ practice? The chief purpose for manual and pedal study is to be made the Mason and Hamlin reed organ still be in business? Is there a reed organ in existence that has a stop consisting of striking reeds?—J. H.

A. We do not know of anyone in your vicinity who deals in the kind of instrument in which you are interested, and we suggest that you communicate your needs to a pipe organ builder who may have taken in trade the kind of instrument in which you are interested. The organ will probably be satisfactory for the purpose you name. The firm who made the Mason and Hamlin organ is no longer in business. All reed organs are constructed on the striking-reed principle.

Our Future Musical Theater

(Continued from Page 89)

"educated" for a truly national musical theater? Not in the least! Audiences are the most flexible element in the world. They need no preparation for what they sense to be true, vital, lasting. And never can they be fooled. It's a curious phenomenon—you can take a number of individuals and ask them about music, and find out that they know nothing. But mass fifteen hundred of those individuals into an audience, and, whether or not they "know," they react as a mass to those parts that they feel to be genuine.

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2530 The sailor's Song, C. (Flame Technique)

Our Future Musical Theater

(Continued from Page 105)

Jolly Valentine—group of his fellow students, or non-student friends, a good beginning. I got my own preliminary experience in writing amateur shows—"Varisty" shows when I was a student at Columbia, and later, for girls' clubs. Any earnest amateur can make amateur opportunities possible for himself. If he can get to a good conservatory, he will find plenty of preliminary scope in the school performances—which, incidentally, will give the same experience of living music to the orchestra members and the singing casts. We should all wish music as much as we wish living—partly by wise counsel and even more by experience. My small daughters learn adding and subtracting as lessons—but the lessons become living when they get their all. Only by the living reaction of a living, feeling audience can a composer learn which of his themes are real and which are rule-book exercises. Don't scorn the amateur audience. It is composed of many who will go to the professional shows to-morrow night, and their reactions are just as valuable to you as they are to the manager of the show. In one respect, at least, amateur audiences are particularly helpful—there is no "reacket" of professional criticism to come between reaction and result.

The kind of musical expression that has come to the front in the past few years makes me immensely hopeful for the future. Our audiences are all right. They react fast enough to what they want—and what they want is a sincere statement of Life and Truth as it touches them, as they know it and can judge of it. The rest is up to the composers. Only those "effects," he will remain either an unappreciated "long hair," or a Tin Pan Alley hack. But when he forgets effects and sets himself to writing down his sincere beliefs, in a natural way that can project those beliefs into other human hearts, he will have taken his first step towards building our national musical theatre.

The Treatment of Repeated Notes

(Continued from Page 83)

that unless the student is very conscious about this phase of his work, he cannot hope to attain a clean-cut technique. Such playing cannot be achieved by any other means, and, no matter how much praise he takes with anything else, if regular notes are not played with the utmost precision only sloppiness can be the ultimate result.
The Oboe
(Continued from Page 79)

enormous number of military pieces which Lully and himself had composed and arranged for the army, many of which are still preserved at the Paris Conservatoire.

It is difficult to imagine how so delicate an instrument as the oboe, which Schubert in his "Aesthetic of Tonkunst" calls the "coquette of the orchestra," could have been of any service to the military. But we must remember that the oboe of that period was a very coarse thing compared to our modern instrument. It was monochromatic, and was played with a reed almost as large as that used with a present-day bassoon. Such an instrument was well adapted for military purposes, and we can readily accept the testimony of the learned Merseene ("Harmonie Universelle," 1639) who said that it gave a tone louder than all other instruments except the trumpet. Even in Mozart's day, it was so formidable that the composer of "Don Giovanni" remarked that it had such "impudence of tone," no other instrument could contend with it.

The British band originally consisted of fifes, trumpets and percussion instruments. The departure from this form was made in the reign of Charles II of England when on January 3, 1685, authority was given for the formation of a military band of twelve hautboys in the companies of the King's Regiment and Foot Guards in London. A few years later, when regiments of dragoons were raised, they were equipped similar to the Horse Grenadiers, and one oboe and two drums were allowed to each troop. In these oboes we have the real beginnings of the military band in England. In 1682, seven trumpeters, a kettle drummer, and five oboists accompanied William III to Holland. In 1781, the bands of the three regiments of Guards consisted of eight performers made up of two oboes, two clarinets, two horns and two bassoons. King Henry VIII of England had a private band composed of the other instrument than the oboe, and Shakespeare gave frequent stage directions for the use of the oboe (hobby or hoeboy) in his plays.

It will be seen that the oboe was formerly a band instrument and was little known in church and orchestra music. Its place in band music was so established that in Germany military bands were given the name of "Haltkonzerte." Until Hitler's Regime there was a guild of oboists in Germany, known as obolstein-bundes with 1100 members and an official Journal published in Jena.

Two and three oboes are employed in symphony orchestras, the third performer being also provided with an English horn to be used when required by the score. In Handel's time the oboe shared the place of leading instruments with the violins. It is probably on this account that the proportion of oboes to strings was so great. The oboe holds the place relative to the violins similar to that which the bassoons hold relative to the violincellos and basses.

The part played by the oboe in the orchestra is chiefly melodic, either as solo or obbligato; it is used also in doubling other parts. This, owing to its great depth, is most effective in enriching the quality of the ensemble. It is also used harmonically, but to a limited extent in giving effects as fully characteristic as those of the violoncello.

In large orchestras, it has always been the prescribed right of the oboe to sound the "A" from which the other instruments tune. This privilege dates probably from the period before Handel, when it was the only wind instrument present. The oboe, however, is not good to tune by unless played by a competent artist. It is more preferable to tune to the untunable clarinet. This procedure has been tried with marked success by several important organizations, notably the renowned Crystal Palace orchestra as far back as the seventies.

Steps in Building the Junior High School Orchestra
(Continued from Page 78)

The teacher himself must plan his work so as to provide this individual instruction at least for the advanced players.

1. Sectional rehearsals are essential to a well-developed orchestra and constitute an economical use of the pupil's and teacher's time.

2. The music used must be appropriately easy, carefully graded, and of good musical value. It must be within the technical abilities of the pupils, the secondary parts should be musically interesting, and it should consist mainly in numbers to be used in public performance.

3. The orchestra should be in contact with artist players and fine orchestras. If this is not possible, at least good recordings and radio programs can be made to serve the same end. It is reasonable to expect that most schools could procure some outstanding performers to appear at their assemblies and to conduct clinics in the schools. Most colleges and extension departments now make these resources available to schools.

4. The orchestra should participate actively in local, district, and state music festivals, with equal emphasis on solos, ensembles, and concert orchestras.

5. Music instruction should be made available during the summer months. Many communities are including instruction in music as a part of the summer recreational program for children. In this way the alert teacher of music can do much for his program, particularly in starting his beginning classes.

6. There are increasing opportunities for children to attend summer music camps and music camps. This is one of the most profitable ways to raise the standard of the students in the orchestra, and to increase their interest in the work of the school year.

7. The conductor of the school orchestra should continue to grow musically and professionally. He should become increasingly informed on the technical problems of developing orchestral players; he should hold active memberships in his professional educational and music associations; and he should attend periodic summer of music study where he can be assured of learning of the recent

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The EFIDE
The Brahms Intermezzo

(Continued from Page 84)

song form.

From the pianistic standpoint, the Intermezzo requires a finely graded and controlled tone production, so that the melody stands out in perspective against the accompaniment. The dynamics remain within the range of piano and pianissimo throughout, except for the rinfersondo in the middle section marked piano. Work out carefully the indications in the two upper voices, starting at the close of Measure 40. The rinfersondo marks. In this edition the dynamic indications are all original, with the exception of the two pianissimos printed in smaller type in the third section, which have been added by the editor.

In the first and third sections, the melody is accompanied by a second melodic line. This must be in the picture throughout, but its tonal relation to the principal melody must be like that of the second violin to the first in a string quartet. Still more in the background must be the left hand, which acts as the less distinctly painted background of a picture, which harmonizes with the subject, yet does not unduly attract the attention. An exceptionally fine control of the balance of tone is a prerequisite to the performance of this composition. In the first four measures the second voice consists of the bell-like organ points on the F florid. See that this does not interfere with the prominence of the bell-like melody. Use a soft, perfectly controlled pressure touch, with fingers on the keys that can be felt and manipulated, and vary the tone quality carefully with the rise and fall of the melodic line and with consideration of the rhythmic stresses, keeping the left hand pianissimo except at the points where it moves melodically, as in Measures 7, 12, 16 and 18.

The middle section, marked Pianissimo, is need be taken only slightly slower. Note the crescendo marked by the composer over the melody notes in Measures 21, 22, and 25. This will give you the clue for the shading of these deeply felt one-measure phrases. In Measures 23, 25, and 33, do not allow the chords to tonally overshadow the melody line. A mood of brooding introspection characterizes this page.

In the third section the bell-like organ point appears again in the high, right-hand chords. Keep them very pianissimo, so that they do not interfere with the melody. Also the new sixteenth-note figuration, starting at the end of Measures 32, must be discreetly subdued, although audible as a second voice. Work out carefully the indications in the two upper voices, starting at the close of Measure 49. The rinfersondo marks. In this last two measures the pianissimo must be quite reverent in quality.

The use of the pedal has been marked in detail in this edition. The original is bare of pedal indications, save two. For your foot only half way down, so that the pedal changes may be clean and noiseless. Give special attention to the legato touch with which the composer has indicated the three-measure phrases. The metronome indications are suggestions by the editor.

The Music America Wants

(Continued from Page 65)

Whenever we broadcast I endeavor to envision the audience as individuals, and tricky; the more sophisticated want something more modern. We have to please, with a little of this and that, but every program must be vivid and vital from beginning to end. Through clever instrumentation, upon which my staff of nine expert orchestral and choral arrangers spend hours daily, the programs must bring about relaxation, happiness, optimism, and contentment. They must ring with the sincerity of the effort of every performer. The audience must know that those who are singing and playing for them are honestly conveying a message which at every moment they mutually comprehend and enjoy. How to "put this over" in the proper spirit is the result of years of accumulated training.

The Chorus Is Added

Most of all, the vast audiences, radio and otherwise, need something more than mere effects. They want to hear man's greatest instrument, the voice, through which a human message is conveyed. Totally, the English language is rich, appealing, and powerful—but it suffers phonetically from the most difficult and complex system of spelling of all languages. This we circumvent by the use of a system of "tone syllables" which we have devised to bring out the phonetical beauty of the vowels and the consonants. This I will discuss later.

Owing to time limitations and the requirements of exhaustive rehearsals, it has been necessary in recent years to have a large chorus of well-trained singers separate from the orchestral players. It requires hours and hours of each of these groups to prepare for our weekly radio programs, so that every detail must be worked out with the utmost minute care. The task of operation, of course, has expanded with the times. For instance, a few years ago it was possible to secure choral singers for twenty-five dollars a week. Today they earn about the same as an instrumentalist.

Mr. Warner's conference will continue next month, with a description of the extremely original and highly effective choral technique he employs. With this he has revised phonetically our pronunciation, so that words are particularly distinct when heard in audition, and over the radio. The unique combination of the voices, often used as instruments with varied sounds, in what Mr. Warner calls the "Vocestra," has attracted the enthusiastic attention of musologists. He will discuss this in his next article.
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**THE WORLD OF MUSIC**

"Music News from Everywhere"

MRS. B. H. A. BEACH, most celebrated, perhaps, of American women composers who produced many major works and about one hundred and fifty songs, died on December 28 in New York City, at the age of seventy-seven. A native of Hannover, New Hampshire, she manifested at a very early age a marked talent for music. When only 8 years old, she began to write little compositions. Her piano instruction was under the guidance of Ernst Perabo and Carl Baermann. She made her debut as piano solist at the age of sixteen. Her first important creative work, the "Mass in E-flat," was presented in 1892 by the Handel and Haydn Society, the first composition a woman composer ever to be given by the society. Mrs. Beach had the distinction also of being the first woman composer to have her name appear on the program of the New York Symphony Society. Among her songs, the settings of the Browning poems, "Ah, Love, But a Day and The Year's at the Spring," have attained immense popularity.

THE CURTIS INSTITUTE OF MUSIC has received a gift from Mary Curtis Bontecou of the famous Bontecou Collection of Beethoven's works, consisting of over five hundred items, including letters, manuscripts, documents, and biographical material. Most of the letters in the collection are as yet unpublished.

THE SECOND ANNUAL KIWANIS MUSIC FESTIVAL, sponsored by the Kiwanis Clubs of Greater Toronto, will be held from February 10 to March 3. There will be contests covering every classification, including choral, vocal solos and duets, junior choral, junior vocal solos, college and school choirs, and various instrumental classifications.

THE AMERICAN YOUTH ORCHESTRA, New York City, under the direction of the Negro conductor, Dean Dixon, had a most successful opening concert on December 17. The ambitious program, which included the seventh Symphony of Beethoven, conducted in a manner to demonstrate that the (the conductor) is a musician of temperament and sensibility to his fingertips, of high intelligence, and with the qualities of leadership and control which make an orchestra play.

THE TENTH ANNIVERSARY FESTIVAL of the Bach Festival Society of Winter Park, Florida, will be held on March 1 and 2. Four programs will be given, the feature of the second day's session to be the "Mass in B minor" to be sung in its entirety—Part one in the afternoon session and Part two at the evening session.

ARTURO TOSCANINI will conduct the final Philadelphia Orchestra Pension Fund concert of the season early in the spring. On February 17 Claudio Arrau and Josef Safdji will give a joint recital for the Pension Fund.

WILLIAM GRANT STILL, Negro composer of Los Angeles, was the winner of a 10,000 prize bond offered in a nation-wide competition for writing a jubilee overture in celebration of the fiftieth anniversary of the Cincinnati Symphony Orchestra. The winning composition, entitled The Symphony of the Stars, was given its world premiere by the Cincinnati Symphony on January 19.

FRANZ BÖRNSCHEIN, well-known composer of Baltimore, received an ovation from a capacity audience when his symphonic work, "Ode to the Brave," was first performed in Baltimore by the National Symphony Orchestra, directed by Hans Kindler.

MARCABERT DESSOFF, whose father conducted the world premiere of Brahms' First Symphony in Karlsruhe in 1876, died on November 27 in Lucerne, Switzerland. She was well known in the United States as a conductor; since 1933 she was at various times director of the "Adeschi Chorus," the Chicago Symphony, and of the Schola Cantorum. Miss Dessoff also conducted the Institute of Musical Art.

REGINA RESNIK, young soprano of the Metropolitan Opera Association, was the stellar attraction at the season's first performance of Puccini's "Il Trovatore." Called to sing the role of Leonora on two-hour's notice, and with opportunity for only an hour and a quarter of rehearsal, she took over and "won several ovations for her efforts."

IN THE OCTOBER ISSUE of The Etude there appeared a picture of William Saunders Adams, Lynchburg, Virginia, as the oldest living subscriber to this magazine. Word has just been sent us by friends in Lynchburg that Mr. Adams, a faculty member at Randolph-Macon Woman's College for nearly forty years, passed away last March 29. Funeral services were conducted in Preser Church, at the college. On his retirement from active teaching at Randolph-Macon in 1933, he was made emeritus professor.
Competition

THE THIRD ANNUAL Young Composers' Contest of the National Federation of Music Clubs has been announced. Open to all in the age group of sixteen to twenty-five, the classifications and prizes are the same as in previous years. The closing date for the submission of manuscripts is April 1; and full information may be obtained from Miss Marion Bauer, 115 W. 3rd Street, New York, N. Y.

A FIRST PRIZE of $2500.00 is awarded to a composition contest sponsored by Henry H. Ridgway, 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 $500.00 and $250.00 respectively, are included in the awards. The winning compositions will be played by the Detroit Symphony in the Pan-American Arts Building in Washington.

AN AWARD of one hundred dollars for a setting of the Fourth Psalm, to be written in four-part harmony for congregational singing, is offered by Monmouth College. The contest opens upon all composers, will run until February 28, 1945, and full particulars may be secured by addressing Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

A CONTEST for the selection of an American student, one intended to promote the ideals of patriotism among the student body of the Western Hemisphere, is sponsored by the Pan-American Union. The contest, which will be divided into two stages, the first national and the second international in scope, will be conducted with the cooperation of the Minister and Commissioners of Education of all the American Republics. The closing date is February 28, 1945, and full details may be secured by writing to the Pan-American Union, Washington, D. C.

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 closing date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Perry, 24 Edgewood Avenue, New Haven 11, Conn.

AN AWARD OF $1,000.00 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 not be 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 J. Clarke, Metropolitan Opera Association, Inc., New York, 11, New York.
It was a movie in technicolor of a Mexican fiesta. Village girls in lovely costumes danced gracefully, while musicians strummed guitars and tapped drums; and when Bobby left the theater with his uncle, the rhythms of the music kept repeating themselves in his memory.

"I like Latin-American music, Uncle John, don't you?" asked Bobby. "It's so full of lively rhythms."

"Yes, I like it very much, Bobby. You know, the first European people to settle Mexico, South America and the Islands in the Caribbean Sea were Spaniards and Portuguese, but the original natives were, of course, a type of Indian. Spanish and Portuguese music is very rhythmic, and so is the music of the Indians. In the course of time these two styles of music became blended and produced the music we now know as Latin American."

"I think I can hear Indian drums in it!" exclaimed Bobby, "Most Americans are familiar with the dance forms of Latin America, such as the tango, from Argentina; the rhumba, from Cuba; the samba from Brazil; and even the folk songs are becoming known to us, such as the Cucuracha, that Mexican tune you play on the piano."

"Somebody sang a Mexican song at our school concert, too," said Bobby. "It was about a star, or something."

"It was probably Estrellita. That means Little Star," explained Uncle John. "But now you might like to know something about the composers of these countries, because so much of their music is played these days by our symphony orchestras—and concert soloists, and we can also hear it through recordings. Some of these composers are very important, you know."

"Who, for instance?" asked Bobby. "Well, suppose we begin with Mexico. Did you ever hear of Carlos Chavez?"

Bobby shook his head. "Sounds somewhat familiar, but I don't know about him, really."

"Carlos Chavez is Mexico's most prominent composer today. He is also the conductor of the Mexican Symphony Orchestra. Maybe you have heard it on the radio, because it does broadcast sometimes. Listen for it. He has also done a great deal to make Mexico's music better known to us in America. He has been up here, himself, you know conducting and lecturing."

"What about Cuba?" asked Bobby. "Does Cuba have any great composers?"

"Cuba's most popular composer is Ernesto Lechner, who is also a splendid pianist. He is best known for his suite for piano, which he calls Andalucia, which contains the familiar Malagueñas."

"I know that piece," said Bobby, "because we have a recording of it. But how did you pronounce it Uncle John?"

"It is pronounced Mal-a-gue-nas. It is a Spanish word, and the dance is of Spanish origin. An interesting thing about some of these Latin-American composers," continued toys and games, Take the Brazilian composer, Villa-Lobos, for instance. He wrote a suite called the "Doll's Family" which includes pieces called The China Doll, The Paper Doll, The Wooden Doll, The Rag Doll, and a lively one any boy would like called Polichinelle (The Clown). This music is very original, but unfortunately it happens to be difficult to play."

"That's too bad," said Bobby. "Yes it is, but like Debussy's "Children's Corner," it is intended to be played for children to listen to, rather than to be played by them. Then, there is the Suite called "Memories of Childhood" by D. L. Pinto, another Brazilian composer. This set of pieces contains Run, Run; Ring Around a Rosy, The Little Wooden Soldier, Sleeping Time and Hobby Horse. Do you notice how familiar these titles sound? He must have thought of Schumann's "Scenes from Childhood," though the music is entirely different in style. Pinto also has written a very clever march, called Tom Thumb's March, which I know you would like."
Junior Etude Contest

The Junior Etude Contest 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 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. An 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 February. Results of contest will appear in May. There is no essay contest this month. Puzzle appears below.

Red Cross Afghans

Squares for our Junior Etude Red Cross afghan were received recently from: Elizabeth Brown; Betty Harrold; Barbara Gulley; Gayle Crawford; Doris Downung; Gayle Young; Joan Travers; Betty Peet; Sue Karmen; Mrs. B. Bowman; Mrs. R. B. Burch; Barbara Rout; Marilyn Michler; St. Mary's School; Evelyn Peters; Nora Brent. Many thanks to the above. Remember, knitters, the woodruff, good-cutters, the Red Cross will accept wool, pink or baby blue squares; and be sure your measurements are as near correct as possible—four-and-a-half inches for knitted, and six inches for wooden good-cutters. When too large or too small they will not fit in with the other squares.

Answer to Circle Puzzle in November:

T-ron-e; E-ch-o; O-per-A; A-cen-T; T-tin-A; D-omin-A; T-tri-L; E-gre-E; R-es-T.

Prize Winners for Circle Puzzle:

Class A, Yoko Kawasaki (Age 14), Arizona
Class B, David Ray Puryear, (Age 13), Ohio
Class C, David Brooks (Age 8), Illinois

Honorable Mention for November Circle Puzzles:

Patricia Montrell; Esther Smith; Virginia O'Steen; Jean Hottman; Claudine Arnold; Lorenzo Leon; Zora Caggie; Frederick R. Smith; Patricia Davis; Nellie Potter; Tommie Nell Hill; Joanne Parry; Jean Billing; Alaine Bourgeois; Lloyd McCallum; Patricia McCullum; Jennie Lombeck; Rose Storer; Rogen King DuBois; Elmer Averett; Jean Goy D'Amour; Amanda Frechette; Elizabeth Connell; Doris Aquate; Laurent Constantine; Lois Magruder; Dora Perkins; Ann Koch; Marilyn George; Darlene Deere; William E. Moulin.

Stonewall Puzzle

Each stone in the wall is labeled with a letter. How many orchestra instruments can you find by moving from one stone to the next in any direction? Stones may be used more than once and the line from one instrument to another is not continuous.

Assembly Line Game

by Gladys M. Stein

During the past few years we have heard a great deal about the speed of assembly line production, so here is an assembly line game.

Draw two large music staffs on wrapping paper, marking the lines about two inches apart. Cut fifty-six squares, about one inch square. Twenty-eight of them draw one stone on each of the other twenty-eight draw a sharp, one symbol on one square.

Divide players into two teams, giving each team one staff and all the flat squares, the other team taking the other staff and all the sharp squares. Whichever team is the speediest in arranging all their key signatures on the staff wins. Instead of course, be seven signatures arranged on each staff.

Letter Box

(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:

My sister, who is a piano teacher, has given me lessons for three years. I am playing third-grade pieces. I have composed four pieces for the piano. I always enjoy singing and at the early age of three, my father, who is a school teacher, taught me to sing a few songs for the children. That was my first piano experience. At that age I was able to harmonize practically any song I heard. Since then I have heard many piano appearances, both singing solos and in duets with my sister.

From your friend, BARBARA BEERNS. Virginia.
PUBLISHER'S NOTES
A Monthly Bulletin of Interest to all Music Lovers

February 1943

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.

THE CHILD HANDAL—Childhood Days of Famous Composers for Piano Sheet Music—by A. A. Green—$0.35

Choral Preludes for Clarinets and Harp—Barbirolli—$0.90

Choral Preludes for Organ—Backhouse—$0.60

Colliers and Folk Melodies in the First Position for Cello and Piano—Kraus—$0.75

Lawrence Keating's Second Junior Choir Book

My Piano Book, Part Three—Richert

Nutcracker Suite—Piano Duet

Organ Transcriptions of Favorite Hymns—Kiss

Peace Offer—A Story with Music for Preschool Children—Kiss

Piano Pieces for Pleasure—Williams—$0.35

Read This and Sing—Teacher's Manual—$1.25

TEN FAMOUS SONGS—Arranged for Piano—$0.35

TEN Piano Duet Transcriptions of Favorite Hymns—Kiss—$0.35

The World's Greatest Waltzes—Kiss—$0.45

This Teach's Manual elaborates on the work in the Student's Book with detailed explanations, and provides exercises with a more expansive view of the work involved. A treasury of information on the music, it will prove a resourceful and invaluable unit in the library of every teacher who uses it.

Prior to publication, a single copy of this book may be ordered at the special Advance of Publication cash price of $1.00, postpaid.

SIX MELODY OCTAVE STUDIES by Orléans A. Lindquist—One of phase of piano technique which is worthy of a special volume devoted to its mastery is octave playing, and we are pleased to announce this new contribution to the subject by Orléans A. Lindquist, long-time parish priest of piano at the Oberlin Conservatory of Music, Oberlin, Ohio.

In this work Mr. Lindquist has set out to supply "unusual" octave studies, and this in his aim has succeeded admirably.

Further, he has analyzed the different types of octaves in a way unknown before this first study, Xylophone Player is devoted to repeated octaves in sixteen notes, with both hands getting attention. Eight of the octaves are taken up in The Spinner; interlocking octave passages, in The Chase. Right hand melody octaves are presented in Sound, with the conventional syncopated accompanying chords also played by the right hand. The last study, Victory stresses octave passages played with both hands together. Suggestions for practicing each exercise are included.

This invaluable little book will be published in the popular Music Mastery Series. A single reference copy may now be ordered in the mail, and the low cash price of 25 cents, postage prepaid.

CLASSIC AND FOLK MELODIES in the First Position for Cello and Piano—Selected, arranged, and edited by Charles Krane—These carefully chosen classic and folk melodies have been thoroughly prepared by an eminent authority, Charles Krane, an instructor in Teachers College, Columbia University, and the Institute of Musical Art of the Juilliard School. The young cellist is offered the full benefit of Mr. Krane's experience and musicianship, for the twelve numbers are designed to develop and perfect the technique of the young cellist. The works are a well-chosen collection of famous works which will prove a valuable addition to the library of the young cellist.

The story is told in clear narrative, along with the famous melodies, so that all cellists can enjoy it. The young cellist can learn to play the classic and folk melodies, and ultimately become proficient in all aspects of music. The book is designed for use in the music school, and is particularly suitable for use in the music school for young cellists. The book is an outstanding publication, and should be a valuable addition to the library of the young cellist.

PARK GYNT, by Edvard Grieg. A Story with Music for Piano, Arranged by Ada Richter—For her newest addition to the Sroms with Musical Settings, Richter has turned to the great drama by Henrik Ibsen, Peer Gynt, and the Incidental. In this joint publication, Norway's most gifted literary and musical artist, she has found a work ideal for adaptation to the music of young people.

The story is told in clear narrative, along with the famous melodies, so that all cellists can enjoy it. The young cellist can learn to play the classic and folk melodies, and ultimately become proficient in all aspects of music. The book is designed for use in the music school, and is particularly suitable for use in the music school for young cellists. The book is an outstanding publication, and should be a valuable addition to the library of the young cellist.

Amusement

THE WORLD'S GREATEST WALTZES
Arranged for Piano by Stanford King—There are waltzes for dancing and waltzes for concert rendition. This collection belongs to the dance waltzes, and will include concert waltzes, but will not include concert waltzes, but will include such numbers as Gold and Silver by Leduc; Waldteufel's Estudiantina and Tarentella; Overture to Rossini's The Bells; and others. This collection of the world's great waltzes without The Beautiful Blue Danube and Waltzes from the Vienna Woods by Strauss. Among them there will be 15 numbers of wide musical appeal.

The average pianist will not find forbidding technical difficulties among these arrangements. Many of our young people, and perhaps some a little older, only know dancing to these melodies through what they have seen in films, on the radio, in night clubs, where professionals present simplified waltzes. However, there are among many young hearts past 50, those living today who never fail to testify that the melody and rhythm of these waltzes make the waltz supreme among all dance forms.

Single copy of this book may be ordered at this time, at the Advance of Publication cash price of $1.50, delivered, delivery to be made when published. Sale of this book is limited to the United States and its possessions.

LAWRENCE KEATING'S SECOND JUNIOR CHOR BOOK—The publication of this book results from a natural demand for the material on children's work and Lipps' Keating's Junior's Choral Book which achieved national popularity within a short time of its publication. This new volume is based on the same material but provides an additional standard of junior choir work which characterized the songbook and quickly found its own tax place.

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During the time when the printing and engraving of details of this book are being made, for a single copy may be ordered at the special Advance of Publication cash price of 25 cents, postpaid.
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Among
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selections
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be:
The
King
of
Love;
My
Shepherd
Is;
Nearer,
My
God,
to
Thee;
The
Cross
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Christ
I
Glory;
O
Perfect
Love;
When
Morning
Gilds
the
Skies;
Rock of
Age;
Abide
with
Me;
Work,
for
the
Night
is
Coming,
and
twelve
other
choice
selections.

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services
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in
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possess
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in
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Richter's
delightful
style.

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Piano
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lessons
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Me;
Lead,
Kindly
Light;
Holy,
Holy;
Holy;
All
Hail
the
Power
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Jesus
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and
several
Christmas
carols.

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New Radio Programs of Unusual Interest
(Continued from Page 70)

and as soloist with local civic groups.
Vera Brodry, popular radio pianist,
opened her annual series of piano recitals
on the New York network sometime last
fall. Her programs are heard from 11:15
to 11:30 P.M., EWT. This year Miss
Brodry plans to devote the entire series
of recitals to the works of the romantic
composers of the 19th and 20th centuries.
Devotees of piano music as well as stu
dents of that instrument have acclaimed
Miss Brodry's playing and her interest
ing and able program planning.

Warming-Up Exercises
Make Better Public Performances
(Continued from Page 66)

Cuypers, or Mozart; or again, one of
the greatest masterpieces of Schu
cmann, Brahms, or Chopin. The first
exercise is one which contributes to
the calmness of the hands and steadiness
of the fingers. (It also gives that certain
feeling of "heavenly" needed for the
piece to be played.)

Letter from London
(Continued from Page 76)

much so that only the most hackneyed
program could be played or the most
well-known artist engaged or the box
office receipts might not cover the ex
penses. It has certainly brought concerts
within the reach of most people.
E.N.S.A. (Entertainments National Ser
cvice Association) has also provided
music for the services and war workers.
Famous orchestras give concerts under
their auspices in factories and in mil
itary camps. Earlier in the war, I was
listening to Maggie Teyte and others,
giving concerts to the Forces. I was
breathe with us. Really, as a composer: she
was a cabinet singer with a very little
voice but was very keen to sing some
classics. She began by singing songs
about love. The first two were written
by the prominent young English com-
poser, Benjamin Britten. They were
very

I usually play this Etude very slowly,
staccato, and with a firm and elastic
tone. By playing it through twice in suc
cession, it always brings me right into
the mood of my starting piece.

When the first number is the Fantasy
of Schumann, or the Handel Variations
of Brahms, or a piece of similar propor-
tions, I like to play through Exercise No
3 very slowly, playing every note sepa
rately.
THE FAMOUS JOHN M. WILLIAMS

FIRST YEAR AT THE PIANO
(LATEST REVISED AND ENLARGED EDITION)

To an already invaluable work the author has in this "new" First Year at the Piano added much material representing new developments in piano teaching, including numerous charts and other aids. Utilizing both clefs from the outset, it stands as one of the most important introductions to piano study available. Newly engraved and set up, this book is indeed "a worthy successor to its worthy self", and students of all ages will continue to find it the ideal first book. In it Mr. Williams' remarkable pedagogical experience and sound reasoning are clearly reflected, and a natural result is that, from the very beginning, smooth progress throughout is assured. ... Price, $1.00

SECOND YEAR AT THE PIANO

This Second Year at the Piano continues logically from the first book with special emphasis on the playing of pieces. It is copiously annotated throughout, and helpful suggestions as to the most beneficial study of each piece and exercise are offered. Preparatory exercises to the more technical numbers are included. A variety of excellent teaching pieces by various composers, representing many styles of work, are utilized to carry the pupil along. ... Price, $1.00

THIRD YEAR AT THE PIANO

This book takes the student into the playing of the easier classics and lighter type pieces. The work here again involves an equal number of exercises and pieces along with the author's hints on the most advantageous practice. An interesting assortment of finger exercises covering various phases of technic is interspersed throughout the book. Among the composers represented are: Cagnone, Koelling, Chopin, Heller, etc. ... Price, $1.00

FOURTH YEAR AT THE PIANO

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In his Fifth Year at the Piano, Mr. Williams concentrates largely on interpretation. Explicit and carefully prepared analyses of the various pieces in the book are a special feature. A clear understanding of many interpretive points, useful in all piano playing, will come of close attention to the author's instructions. Valuable technical material is involved in the study of this book and many attractive pieces, largely from the later composers, are included. ... Price, $1.00

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