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James Francis Cooke

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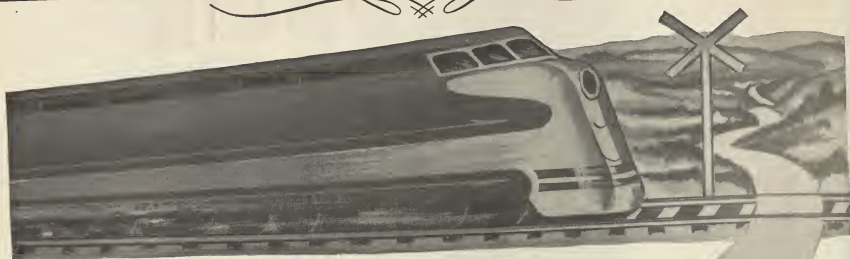
THE ETUDE

August
1944

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EUGENE ORMANDY, during his recent tour of Australia and other Pacific army camps, was invited by Gen. Douglas MacArthur to conduct the Manila Symphony Orchestra when the American forces retake the Philippine Islands. Dr. Ormandy spent an hour with Gen. MacArthur at the General's headquarters, discussing music, and it was during this visit that the invitation was given.

THE NATIONAL FEDERATION OF MUSIC CLUBS has taken over the responsibility of supplying musical equipment for all hospital ships used in bringing back wounded Americans from foreign battlefronts. The project will be under direct supervision of the War Service Committee of the National Federation.

A TRAGIC SIDELIGHT of the War is the finding in Rome, following the occupation by Allied troops, of the world-famous composer, Pietro Mascagni and his wife, living in most deplorable conditions. His money gone, he had been permitted to remain with his wife in a small hotel when it was taken over by a kindly disposed French officer. Now eighty-one years old, he wept as he recalled when, at one time, ninety-six opera houses all over the world were simultaneously performing "Cavalleria Rusticana."



Pietro Mascagni

BORIS KOUTZEN has won the annual publication prize of the Juilliard School of Music with his symphonic poem, "Valley Forge." Mr. Koutzen is head of the violin department at the Philadelphia Conservatory, and has had his orchestral works performed by the Philadelphia Orchestra, the San Francisco Symphony, and the Chicago Symphony.

WINNING MUSIC FESTIVAL AWARDS when playing on a home-made violin is becoming almost a habit for nine-year-old Joan Curtis of Truro, Nova Scotia. She recently won the silver cup award at the New Glasgow (Nova Scotia) Music Festival, in which entrants from all over the province competed. This is the third such prize to be won by Joan, whose father made the violin as a hobby. The adjudicator of the festival, Dr. J. Frederick Staton, commented on the beautiful tone of the instrument.

A MOZART FESTIVAL of four concerts will be directed by Dr. Serge Kousseritzky at Tanglewood, Massachusetts; this in lieu of the Berkshire Festival which remains a war casualty. The four concerts are scheduled for July 29 and 30; and August 5 and 6. Soloists announced are Dorothy Maynor, soprano; Ruth Posselt, violinist; Robert Casadesu, pianist; and the duopians, Luboshutz and Nemenoff. Following the Mozart Festival there will be a series of chamber orchestra concerts in Boston by members of the Boston Symphony Orchestra. The Boston Flute Players Club and the Boston Society of Early Instruments also will participate.



Dorothy Maynor

A PRIZE OF A \$1,000 WAR BOND will be the award in a nation-wide competition conducted by the Cincinnati Symphony Orchestra, for the writing of a "Jubilee Overture" to celebrate the fiftieth anniversary of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works submitted must be between ten and fifteen minutes in length and written especially for the anniversary.

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

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ, with various ages for each group. The contests will begin about February 1, 1945, and all entries must be in by January 15. Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has announced its twenty-sixth annual competition. Composers who are American citizens (native or naturalized) are invited to submit manuscripts. These should be mailed between October 1 and November 1. Full details may be secured from Mrs. Helen L. Kaufman, 59 West Twelfth Street, New York 11, New York.



The World of Music

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

her retirement in 1928 she was for a time head of the vocal department of the Hartford School of Music in Connecticut.

BRUNO GRANCHISTAEDTEN, widely known Viennese composer of operettas, who had been a refugee in this country for four years, died suddenly on May 30, in New York City. He was at work on an operetta scheduled for fall production when stricken. For twenty-five years operettas by Mr. Granchistaedten were produced regularly in the leading theaters of Vienna. He composed also for the films in Austria and France.

GEORGES BARRERE, long considered one of the world's greatest flutists, died on June 14 at Kingston, New York, at the age of sixty-nine. Born in Bordeaux, he studied at the Paris Conservatory. He had been in America since 1905, when he became first flutist of the New York Symphony Orchestra. Since 1931 he had been on the faculty of the Juilliard Graduate School. In 1910 Mr. Barrere founded the Barrere Ensemble of Wind Instruments and in 1914 he organized the Barrere Little Symphony which was destined to maintain its place in the musical life of New York City for almost two decades.



Georges Barrere

THE EIGHTH ANNUAL PRIZE SONG COMPETITION, sponsored by the Chicago Singing Teachers Guild, is announced. The award is one hundred dollars, with guarantee of publication of the winning song. Manuscripts must be mailed between October first and fifteenth, and full details may be secured from Mr. E. Clifford Toren, 3225 Foster Avenue, Chicago 25, Illinois.

AN ANNUAL COMPETITION to be called the Ernest Bloch Award has been established by the United Temple Chorus of Long Island, for the best work for women's chorus based on a text from or related to the Old Testament. The award is one hundred and fifty dollars, with publication of the winning work guaranteed. The closing date is December 1, and all details may be secured from the United Temple Chorus, Lawrence, Long Island.

A PRIZE OF ONE HUNDRED DOLLARS is offered by The H. W. Gray Company, Inc. to the composer of the best anthem submitted in a contest sponsored by the American Guild of Organists. The closing date is January 1, 1945. Full information may be secured from The American Guild of Organists, 60 Fifth Avenue, New York 20, New York.

A COMPOSITION CONTEST open to all composers of American nationality is announced by Independent Music Publishers. A cash award of five hundred dollars will be given the composer of the winning composition and also publication of the work will be assured, with royalties on sales and fees for public performances going to the composer. The closing date is September 15, and all details may be secured from Independent Music Publishers, 205 East Forty-second Street, New York 17, N. Y.

ERICH KLEIBER, noted Austrian conductor, has been engaged by the Metropolitan Opera Association for the coming season to replace Bruno Walter, now enjoying a year's vacation. Mr. Kleiber, a former conductor of the New York Philharmonic-Symphony Orchestra, and a director of the Berlin State Opera, never before has conducted at the Metropolitan.

THE FLINT SYMPHONY ORCHESTRA of Flint, Michigan, one of the major projects sponsored by the Flint Community Music Association, recently finished its twenty-fifth season. Organized in 1913, with about twenty players, it has grown both in numbers and in playing ability until at present it is a full symphonic organization of one hundred players capable of presenting programs of high artistic standing. The director, Dr. William W. Norton, has been with the orchestra since 1921 and it is due to his ability and untiring efforts that the orchestra has made such gratifying progress.

SIR HENRY COWARD, famous English choral conductor, author, composer, who once made a world tour with the Sheffield Choir, died on June 10, at Sheffield, England, at the age of ninety-four. He was born in Liverpool and did not take up music as a profession until he was forty, and before he was fifty he was considered the foremost choral master of England. He formed a choral society which developed into the Sheffield Musical Union. The Sheffield Musical Festival, established in 1865, pro-



Sir Henry Coward

(Continued on Page 102)

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I know a green cathedral,
A shadow'd forest shrine,
Where leaves in love join
hands above
And arch your prayer and
mine;
Within its cool depths sacred,
The priestly color sighs,
And the fire and pine lift
arms divine
Unto the pure blue skies.
In my dear green cathedral
There is a flower'd seat
And choir loft is branch'd
cud.
Where song of bird-hymns
sweet;
And I like to dream at evening,
When the stars its arches
light,
That my Lord and God tread
its hallowed sod,
In the cool, calm peace of
night.

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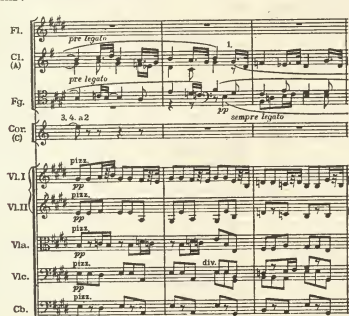
The Mind's Ear

WITHOUT making an audible sound, read the following:



Easy? Now imagine it played in succession by a violoncello, a trumpet, an oboe, a flute, a diapason stop on an organ, a xylophone, and a piano. It is always just a little harder to hear tone quality than to hear pitch.

Without making an audible sound, listen to these measures from the heavenly *Andante Moderato* from the "Fourth Symphony" by Brahms:



Can you hear these notes played as the composer wrote them, with the mystic *pizzicato* strings, the clarinets, and the bassoons?

The reason there is so much unmusical playing is that the performers rarely listen to the tones of their instruments in the "mind's ear"—to paraphrase the common expression, the "mind's eye." Merely going through the mechanical motions of putting down the keys on the keyboard or stopping the strings on a violin does not signify that one is really hearing music.

Rembrandt had many apprentice pupils and it is said that he used to ask them to close their eyes and picture in their imagination various shades of blue, yellow, or red, and the resultant colors of the spectrum. The color sense in the highest form is in the imagination. Color perception requires sight. In some, color perception is very highly developed; in others it may scale down to absolute color blindness. In music, the mental concept of tone, rhythm, harmony, and counterpoint is always desirable. This can be cultivated from very simple beginnings to a very high technical proficiency.

We do not know of any more wholesome musical practice than that of listening to music silently. Many of the foremost composers we have known have written without referring to an instrument for composition purposes. Some look with disdain upon the composers who are compelled to compose at the keyboard. On the other hand, we have known some widely recognized masters who did much of their creative work at the keyboard, trying out various themes and harmonies as they proceed from measure to measure. Of course, the really well-trained musician should be able to take any composition and enjoy it, without playing it or hearing it played for him.

Five-sixths of the music that Schubert wrote was not published until after his death, and much of it he never heard performed. Some of Schubert's finest things were written without recourse to the piano, for the tragic reason that he had no piano. Berlioz played the guitar, and anyone who is familiar with that very ex-

(Continued on Page 478)



BRAMHS AS A CONDUCTOR
From contemporary drawings by Willy von Beckerath

Keep Jazz Within Its Limits!

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Paul Whiteman

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Dr. Julius Loman, states: "Doctors need a hobby to prevent a neurosis as well as their patients, and music is one of the best forms of unreality." **

In all other callings (notably in commerce and industry) your editor is constantly discovering personalities at the very top of human endeavor, who have proved that music has been of priceless value to them in their life-educational plans. Let us look at the 1928 editorial which runs:

The *Raison d'être* of the editorial was frankly that of giving our readers material which they could bring to the attention of those whose training and experience had not yet made clear the practical importance of music as a part of the education and the daily work of the average individual. It suggested also a means whereby intelligent members of a college faculty might recognize the relative importance of music in the curricula of a liberal arts college and at the same time the reason why adequate academic credits should be given for musical accomplishment.

There are now thousands of people in America who have had a musical and an artistic training. They know from experience the importance of acquiring

JOSEF HOFMANN

counting the operations (notes and fingering, accidentals, interpretation, rests, pauses, phrasing, pedaling, meter, rhythm, and other details) took this musical expert nearly a week to audit and collate, and this with the assistance of a computer. The total result was that 319,418 operations were required in a program which Mr. Hofmann presents in not more than ninety minutes of playing time. This indicates that Mr. Hofmann's mind travels consciously and subconsciously at an average rate during this period of about 349 operations a minute. In no other life call could a greater number of operations be processed by the muscular and nervous system. The musician's brain flies ahead at an airplane speed which makes that of the average man appear like the old-fashioned stage-

** Dr. F. William Sunderman, of the University of Pennsylvania, himself a fine violinist, has written admirable brochures on the musical careers of the noted physicians, Billroth and Borodin.

coach. More than this, every note must be delivered with the extreme split-second accuracy of a chronometer. Every note must have the right relation to touch, length, and must bear its proper relation to the lofty, aesthetic demands of an artistic masterpiece. Still more, this is only one program among scores which the virtuosio pianist is expected to retain from memory in his repertoire. His mental achievements, therefore, make those of the average professional man and the average business man appear like mere novelties.

This giant intellectual work is reserved for the specialist, the virtuoso. However, all music study has a proportionate effect in quickening the mental machinery, sharpening the wits, improving the memory, and establishing better mind and muscle coordination. Time and again in *The Etude* we have published lists of men and women who have had a fine musical training in youth, and have willingly stated that their life success in other callings has been helped by the mental discipline afforded by music. We know of one man, in fact, whose name is well known to *Etude* readers, who, was in the professional musical field

readers, who was in the p...
until he was over fifty. He then went into busines
and soon occupied one of the finest and most lucrati
managerial positions in the country. Another case i
that of one of our best American composers, whose
works have been done at the Metropolitan and b
our great symphony orchestras. This gentleman con
ducts a highly successful mercantile business said t
years over \$2,000,000 a year.

These facts have been stressed in *The Etude* to convince practical parents of the enormous mind-sharpening value of music study. Music study will not turn a fool into a wise man, but it will, in almost every case, enormously help all who have the opportunity to engage in it. We have made this curious census of Mr. Hofmann's achievements (which is similar to those of all great virtuoso pianists) because it will assist many unthinking people to gain a new respect for the brain capacity of musicians.

Your editor has a list of over two hundred such names of eminent men and women who have gladly attested to the fact that music study has been of unqualified value in helping them to obtain and maintain their prominent and successful positions. The

are doubtless thousands of other outstanding people
who could endorse this.

It would thus seem from this standpoint and many others that the vast sums of money spent on mu-
education in our country are the finest investment
that American parents can make for the com-
generation.

generation, and for human occupations—literature, science, mathematics, painting, architecture, engineering, business administration, and so forth—the worker has time to check, correct, and amplify his work. The performing artist, however, cannot stop in the middle of a program and say, "I'm sorry. I have just made a mistake, but with your kind permission I will repeat the composition all over again." His creation, his interpretation, must be technically and artistically perfect the first time it is performed. He does not have another chance. We cannot think of the performer of a profession such as the military, police, or medical professions, or of the scientist, the technician, or the educator, as calling such lightning decisions or scientific control of mind, nerves, and muscles upon a plane of such super accuracy and timing as does muscle study.

Psychologists are not all agreed that mental exercise in one field (music) is transferable generally to other activities. There may indeed be special cases in which musical proclivities (Continued on Page 10)

PAUL WHITEMAN

Now General Music Director for the Blue Network and Director of the Philco Hour.

Paul Whiteman is one of the few people in the world who needs no editorial introduction, in any country, amongst any group or class. There is, perhaps, one slight qualification. Most people recognize the title of Whiteman as a jazz musician. Actually, he is a musician, and a very good one, but his reputation is not so subtle but important difference there, and the essence of this difference is responsible, in a measure at least for Mr. Whiteman's success. He is first of all a serious and thoughtful musician. He has had thorough musical training. His knowledge of the music of the past, and of the public works of Denver and well known as a leader of musical activities in the West. (It was during these days that Paul Whiteman first made friends with THE TRUTH, which occupied a first place on his father's record list.) He is a man of great personal refinement and high regard in his accessible world for an musician.

Whiteman's professional career started symphonically, and for eleven years he remained as violinist and principal viola player in various symphony orchestras. Then he turned his attention to the then-developing field of popular music, and brought to it the knowledge and experience of more than a dozen years of serious musicianship. It is precisely in this serious and experienced musicianship that we find the roots of the wonderful arrangements, interpretations, and performances that have made Whiteman's name a byword in every country that listens to music. In addition to his public work, Mr. Whiteman has assumed the post of Director of Music of the Blue Network.

In the midst of the controversy recently raging around jazz and jazz values, THE ETUDE has asked Mr. Whiteman to express himself on what jazz does for us.—EDITOR'S NOTE.

number of wind jazz does for us.—EDITOR'S NOTE.

THIS NY DISCUSSION of jazz sends me back nearly twenty-five years, when exactly the same sort of discussion was going on. At that time, I was the background myself. I had taken jazz into Harlem, and I was being asked to explain it. It was not as dance music but as concert music; it was performed symphonically; special musical numbers were given, not as incidental dance airs but as serious musical compositions. I was asked to explain the sort of comment that the old farmer made when he saw a griffin and said, "There ain't no such animal." On the one hand, jazz music was being performed in the same way as classical music, and those who said it just wasn't music! I asserted my position at that time, and I find that, essentially, it has not changed much since then. It is this: there's no such animal as jazz music. It's a performance. Its adherents realize the fact that it's only a part of music. It has a definite niche, a definite job: within the scope of these it is excellent. The difficulty being that it's not a music, it's a performance. It's a

Jazz tickles the muscles. It is the sort of thing you want to dance to, the sort of thing that sets your feet moving, that appeals to the instinctive urge for self-

expression through motion. It will do just that to a three-month-old baby. Let the baby hear a jazz record, and it will begin moving and jumping around. There you have an instinctive, primitive appeal. Regarded in that light, it is not surprising that the baby can't express its own feelings through motion—but that isn't the whole picture of our reactions and responses. We need something to stimulate us spiritually as well, if our emotional lives are to be balanced and complete. And that's where the baby can't help. The baby can supply: it requires cultivation, contemplation. And in time, our hypothetical baby grows into it. When that happens, the child does not renounce its fondness for the jazz sounds; it keeps the kinds of feelings that the baby had. But the child must learn to come to the child would be the rejection of the more developed musical appeal because of its fondness for jazz. Wherever that happens—wherever you find folks refusing to have anything to do with the things that are the heart of jazz—there is a failure of the child. We are witnessing a development that lacks balance and proportion. But, happily enough for all concerned, such cases are rare. In my experience I have found that jazz and jazz babies are not mutually exclusive. The baby and the baby, the symphony orchestra, themselves have!

Learning With Entertainment

Americans, in the whole, are specialists in their work, in their sports, in their fun. They seem to find it more natural to take to one thing at a time and develop that. Also, they learn most easily when they get delight and entertainment out of what they learn. So, they'll learn fast enough if they're entertained, but they'll stray away from "learning" as such. The first great musical educator to stimulate a love for good music through the presentation of popular music was Sousa. He was the first to put his own concerts simply to swing to the rhythms of his own wonderful marches. And what did Sousa do? He kept those popular marches to the end of the program and first played symphonic movements, overtures, and so forth, and then he'd come through them willingly, waiting for the marches to come. After a few years, those opening numbers were no longer strange and "odd"; the people enjoyed them for their own sake. Sousa was the first to do this. He was the first to make the school orchestra

The next great personality to do the same sort of thing was John McCormack. People came to him for simple home and folksongs and found themselves listening to his wonderful interpretations of Mozart. Then came the vocalists—Beverly Sills, for example. Listening, they learned and enjoyed. Third in order among the early musical educators came the old-fashioned motion-picture-house orchestras, who provided music for dancing, singing, eating and drinking. And, as did it by using bits of the classics. Again, the people came for entertainment—and got it in terms of Mendelssohn, Rimsky-Korsakov, and Wagner.

Finally, then, came our bands, the Whitemen kind of thing, the "hot" ones, the jazz bands, the swing where "jazz" means "hard music." But now kind of

classics; modern classics making use of the modern or jazz idiom. I commissioned a number from George Gershwin for the first of my symphonic concerts. He agreed to do it, but kept playing around with his ideas, and nothing was written. Three weeks before the performance, when the advertising had already gone out, I got after him and told him the new work would *have* to be done in time. It was. You know that work as the *Rhapsody in Blue*. I don't feel that the jazz elements in the *Rhapsody* have proved harmful to the development of American music!

Not a Substitute for Beethoven

The point is, of course, that jazz (like everything else) must be kept within its limits. It is not a substitute for Beethoven, and wise folks don't try to pretend that it is. But it can help lead one to Beethoven! First a youngster is thrilled by jazz; that sets him to thinking about music. The next thing, he wants to try to express himself a bit through tone. He starts fooling around with an instrument. Next thing you know, he tries a few lessons. As his musical knowledge increases, he enlarges his musical scope. This is not merely a pipe dream of my own. I have seen it happen time and time again.

Take the matter of recordings, for instance. Some years back, Alda and Kreisel made a fine recording of the *Song of India* by Rimsky-Korsakoff. This, even on its original ballad setting, is a bit of a dunderhead. But it was well received and sold very well. Then, sometime later, I made what has been called my first "desecration" of good music by arranging the *Song of India* as a modern dance number. It was a dance number to start with; I adapted it to suit the pace of modern dancing, call, jazz, and the like. It sold for half million. And the climax of the story is that, as a direct result of popular familiarity with the tune through the popular recording, the Alda-Kreisel record took a new lease on life and sold over one hundred per cent better than it had originally. So, you see, popular recording harm the cause of any music.

A Word on Arrangements

In the twenty-five years that have sped by since the first jazz controversy, a number of things have happened to popular taste—the same popular taste that still likes jazz! It is no longer possible, for one thing, to use jazz bands as the final resting place of poor players. The kind of error that once befell the Memphis Jugband is now a definite faux pas for a band. Musicianship is the first requisite for holding down a place in a jazz band. The boys who swing it hot must be as thoroughly familiar with Bach and Beethoven as they are with jazz. To be sure, there is a certain freedom in jazz that is not to be found in the music of the past. In addition, there is a certain very youthful and somewhat rebellious attitude that prevails. But of tradition does not mean lack of musical precision!

Much of the popularity of jazz, rests on the various arrangements in which it is offered. As I was the first to do these arrangements, I'm glad to tell how they originated. I was trained by (Continued on Page 482)

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"FORWARD MARCH WITH MUSIC"

THE ETUDE

AUGUST, 1944

"FORWARD MARCH WITH MUSIC"

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The "Greatest Show on Earth" Grew Out of Music

An Interview with

Mrs. Charles Ringling

Co-Owner and Director,
Ringling Bros and Barnum & Bailey Circus

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBT

Americans have a national love of finding out how great things began, and the more obscure the beginnings, the better we like it. We find a personal thrill in hearing how the miracle of applied electricity grew out of the dreams of a small boy who experimented in a box car, how the popularized motorcar grew out of the kitchen of a young watchmaker who wanted to see what he could do. We find an equal thrill in learning that the world's greatest circus grew out of a love of music. If the son of a harness-maker in Baraboo, Wisconsin, hadn't been "crazy about music," there might be no "Greatest Show on Earth."

The older generation of the Ringling family consisted of seven sons and one daughter, and, though the father's harness business provided a comfortable living, the boys early realized that they must make their way in the world to help along. In looking for something to do, they consulted their own deep instincts as to something with music. Actually, they had been doing something with music as long as they could remember. Entirely self-taught, the young Ringlings had formed themselves into a family orchestra that had fun at home and later branched out into making fun for others for a fee. They gave concerts, played of school and of dances, and earned a great reputation in Baraboo, Wisconsin. Then, when Charles, the youngest, was not quite eighteen, they made up a Concert Company and went forth to conquer the world, or that part of it, at least, that lay near Baraboo, Wisconsin. The "Big Show" privileged to present the recollections of Mrs. Charles Ringling, widow of one of the "Big Show" founders and mother of its present president, concerning those musical beginnings that started out so obscurely and grew to great—Eaton's Note.

"I MAY NOT BE entirely impartial about the old Concert Company, because I thought it was wonderful the first time I heard it. I was twelve years old then. I grew up in Baraboo and had always known the Ringling boys, and at the sight of old friends up there on the platform, making music, was staggering. The music was good, too. At that time the outfit was called 'The Carnival of Fun.' It was made up of six members and they changed the name a few times.

"There was Albert Ringling, called Al; Alfred T. Ringling, called Alf-T; to keep from getting mixed up with Al; Otto Ringling, Charles Ringling, Ed Kimball (whose daughter, Clara Kimball Young, was distinction in the movies), and another boy whose name, alas, I have forgotten. There were no women in the company and no assistants. The boys did every bit of the work themselves. The programs were carefully selected from good, entertaining, pleasing music. All the boys sang and played several instruments—Alf-T was a first-class cornetist and Charles specialized on the violin and the trombone—and together they were able to put on programs of vocal and instrumental solos and group numbers.

A Worthy Enterprise

"There were operatic arias, marches, overtures, well-known ballads (oh, how I thrilled to 'Rocked in the Cradle of the Deep' sung as a bass solo!) national songs, popular songs—everything. Also, the boys always included a comic sketch which they had written and rehearsed themselves. There was no slapstick, no jazz—it didn't exist then!—and nothing rough. Families came and brought the children and everybody had a good time. The first step up was the special kind of sponsorship that the company attracted. "Pretty soon, the boys were able to stop playing just dates, and to accept invitations from churches and schools. This gave them the character of the Chautauque circuit and served as public testimony (of which they were justly proud) that their performance

was a worthy one. I like to recall that my husband and his brothers had firm ideas about the show business; they believed that entertainment could be done, neat, and uplifting without losing any of its sheer fun value. They always held to that belief.

"Years later, when they had a 'big show' on their hands and the owners of questionable side-shows racketed offered them big fees for concession privileges,

the boys regularly refused the fees and the racketeers. This earned them the name of 'the Sunday-school outfit.' They took it as a compliment, although it was by no means meant as one! But all that came much later. In the early days the church and school sponsorship helped make them known to ministers, school boards, and the nicest kind of people. Also, it extended to some degree the scope of their tours. Instead of staying around Baraboo, they began a tour of one-night stands all over the Middle West.

"On one such tour, they landed in Nebraska in the midst of a heavy snowstorm. The storm grew steadily worse and the boys were marooned in their hotel with no chance of getting to their engagements. Another musician was stranded there, too. He was Blind Tom, the fabulous Negro pianist, who played anything and everything by ear. The boys made friends with him and they spent their entire winter making music together. Many years later we found ourselves in a town where Blind Tom was playing. My husband and I went to hear him, and afterwards Charles went around to speak to him. He said only, 'Hello, Tom!' not a word of any past meeting. Blind Tom stopped a moment, swung his head around and answered, 'Ah! I know—Charlie Ringling—snowbound in a little hotel in Nebraska.' He had never met my husband in the intervening time, yet, the recollection of his had stored up the sound of his voice.

"After some years of musical work, the boys had saved up a little—a very little!—and invested it in a small wagon show. This consisted of a few wagons, a few circus acts, a few animals, and a band. They had to learn the circus business, but they came out strong in the band. They played and in it themselves and saw to it that

they had a soprano voice, I played the 'cello, and I fitted right in! I don't believe that a day of our married life passed without our practicing together. My husband kept up his violin playing, and I accompanied him. On tour and at home, we found our recreation in going through the library of violin and piano works, interspersing the sonatas of Mozart, Beethoven, and Brahms with waltzes, salon numbers, and songs. Later, my husband collected a number of fine Cremona violins, including two Gaglianinis, an Amati, and a Stradivarius.

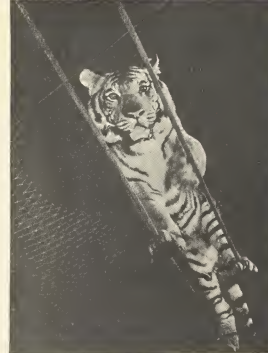
"Naturally, it was a satisfaction to us both when our love of music showed itself in our son, Robert, who, before becoming president of our company, sang as leading baritone of the Chicago Opera. Like his father, Robert too turned to music when a serious decision had to be made. Robert sustained an injury when he was a child and, at twelve, had to spend

MRS. CHARLES RINGLING

'circus music'—more the mere something—more than mere noise. A wagon show means just that—no money for railroad transportation, every inch of ground had to be covered by wagon travel. No child was ever more thrilled by an elephant than were the Ringlings when at last they were able to purchase. In a small way, they kept on demonstrating the value of wholesome fun, and they prospered. Presently they were able to change the old wagon show into a railroad show. After that, they grew quickly.

A Musical Romance

"I entered the picture, so I speak, when I was eighteen. I saw the Ringling Circus last summer—the first time I had ever seen any circus—and mar-



RAJAH
Thrilling tightwire performing tiger of Alfred Court's wild animal groups with the Ringling Bros and Barnum & Bailey Circus.

ried Charles Ringling in the fall. After that, I went along on tours, and have been doing just that for fifty-four years. For half the year our home was a private car, and wherever we went we made music. We had a five-octave piano, and when the day's work was done we had fun playing and singing.

The Bond of Music

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ALBERT OSTERMAIER AND DOHOGS
His famous horse, featured with the Ringling Bros and Barnum & Bailey Circus.

JACK LE CLAIR (Top) CLAYTON CHASE (Bottom)
Two of the fifty funny clowns with Ringling Bros and Barnum & Bailey Circus.

seventeen months flat on his back in a cast. So abrupt a departure from normal routine could handicap an active boy—but music settled the difficulty. My son spent most of the day listening to (and studying) phonograph records, learning songs, arias, and roles, and perfecting himself in languages and interpretation. He emerged from his ordeal with a background of musical knowledge that was most helpful to him when his own career began.

"Yes, we Ringlings still make music! Professionally, the music of the 'big show' gets the same careful attention that went into the old Concert Company and into the Chicago Opera. And privately, we have fun with tones. I enjoy playing my son's accompaniments, and the private car that is still home to us for many months of the year has its piano.

Honesty Pays

"The 'big show' grew out of music—and the thing goes deeper than the mere fact that a group of boys who played and sang, happened to invest in a circus. There is a certain philosophy of living that underlies all good music. No matter how entertaining or stimulating or moving music may be, it is always more than one thing more besides. That 'something more' has to do with the qualities of character that make music a source of uplift. The Ringling brothers didn't look on

music as an alien thing that simply gave them a livelihood. They believed in it, revered it, felt it, loved it. "The Ringlings tried, in their small way those years ago, to make their music bring culture and good things to their hearers, along with the fun. They were completely honest about it. I've lived long enough to know that honesty is about the only thing a person needs, to make good in life. He doesn't need to be intellectual, or handsome, or rich, or clever if only he can convince people that they may trust him. Naturally, you have to spend a long time with people to come to that conclusion. When I was younger, I used to turn up an inward nose when I heard a man say, 'I done it.' Today, I'm not so particular. I'm quite satisfied to have him say 'I done it'—if I know that he really did it, and that I can put my trust in the honesty of that doing!

"That kind of honesty, I think, is the cornerstone of all good music. The composer who puts down notes that he knows he will never hear because he wants to catch a passing fan, isn't honest. The performer who woos popularity through exhibitionism rather than through an earnest desire to reflect what the music means, isn't honest. Only honesty, only complete sincerity can one convince others. Only through sincerity did a small concert company of small-town boys develop into the 'big show.'"

The Vital Use of Drudgery

by Leonora Sill Ashton

DRUDGERY used to be applied, in music study, to the practice of scales, arpeggios and finger exercises. The repetition of technical exercises on the keys of the piano, has one aim in view; namely, to generate in the five fingers of the player's two hands the ability to sound the keys with a firm and accurate touch.

This "habit" of striking the piano keys is one of the prime attributes of piano playing, and like all

other habits it is created in the lively and interesting manner explained to us by the pioneer American, William James. Habit, he tells us, is a path in our nervous system, along which a nerve current flows, each time the same stimulus arises. The first time we perform this act—say that of practicing the scale of D-flat major—our will has ordered the flow of nerve current into the definite channel. In other words, we are determined to sound the scale on the keys. Each time we repeat the act of playing that scale, the same channels are used for the effort; and the pathway, through that intricate nerve system of the human body, flows along that road more and more easily, until after countless repetitions, it proceeds almost without conscious direction.

The psychologist declares that we can create any habit within ourselves with practice. To accomplish this, he gives us the following formula.

First: we must launch ourselves into the new and desired activity, with as strong and decided initiative as possible.

Second: we must never suffer an exception to occur until the new habit is securely rooted within us. (A good warning against aimless playing and practicing.)

Third: we must seize every opportunity to act on the habit, and make chances for it to act, so that it may be strengthened and intensified.

Drudgery it may be—this toll of striving to attain piano technique which shall free the mind without the mind and heart; but drudgery with a vital meaning, when it is viewed in the light of modern psychology.

THE MUSICAL RINGLING FAMILY

Back Row (L. to R.) Al. Alfred T., August G., Charles, Otto
Front Row (L. to R.) John, Mrs. August Ringling, Mr. August Ringling, Ida, and Henry

"FORWARD MARCH WITH MUSIC"


THE ETUDE

Eileen Farrell, the young soprano who has gained so much fame for her singing over the Columbia Network, was again chosen to replace Gladys Swarthout this year in the summer series of Columbia Network's Family Hour. With Miss Farrell are heard Red Kennedy, baritone, Jack Smith, tenor, and Al Goodman and his orchestra. The show is a typically gay and melodic one, which undoubtedly will appeal to countless listeners. But to us it is marked as a weekly feature because of the voice of Miss Farrell, who is on

RADIO

Recently the CBS Network of the Americas (Cadenas de las Americas), first inter-continental radio chain, marked the completion of two years of full-time operations. In the beginning the chain was made up of seventy-six affiliate stations, but today it consists of one hundred and two located throughout all of the twenty neighbor republics. This daily contact with South America, through radio entertainment, will be far-reaching in its political *(Continued on Page 48)*

A portrait of a young man with dark, wavy hair, looking slightly to the right. He is wearing a light-colored shirt with a dark collar. The portrait is rendered in a soft, painterly style with visible brushstrokes.



CORPORAL ABRAHAM VEINUS

ALLIGATOR 2046

BOOKS

"They All Had Glamour"
By Edward B. Marks
Pages: 448
Price: \$4.00
Publisher: Julian Messner, Inc.

by B. Meredith Cadman

"FORWARD MARCH WITH MUSIC"

"FORWARD MARCH WITH MUSIC"

THE ETUDE

Music and Study

where the program was given on the hotel terrace, with the 11,000-foot Mount Hood serving as an immense back-drop. Perhaps the children did not play as well as if they had appeared on a regular studio program, but few of them will ever forget the marvelous day they had!

As a further means of stimulating student interest, miniature "rectal diplomas" are issued—a six-by-eight sheet of heavy paper bearing the name of Johnny Jones, stating that he took part in a public recital on such a date. The holders of these diplomas automatically become members of the Student Club. Twice a year parties are staged for these students.

Although the club has been successful in introducing many innovations, still it has had its troubles, too. With the exception of the last year or so, one of its greatest problems has been the professional jealousy found within its own ranks. For some unknown reason a great many of its musicians seem to be so supercharged with this unpleasant attribute that it has required persistent efforts of the officers and advisory board to overcome it.

Teachers' Courses Help

This has been accomplished in several ways. First, by offering a series of practical classes so attractively priced as to emphasize repeatedly to all members the value of their cooperation. Pride in their own organization has been augmented further by throwing these classes and lectures open to all music teachers who pay a small registration fee.

One of the most popular classes was the one which prepared teachers for the state examinations. At least fifty teachers were enrolled in this course.

Then, some time later a local teacher, who has built up quite a following by reason of her successful methods for beginners, was hired to demonstrate her course before the group. In place of the customary fee of thirty-five dollars which the individual teacher would have paid had she taken the course by herself, the complete series was brought to her through her cooperative at the small cost of five dollars. Thus more and more the Progressive Teachers learn that group participation—"the one for all and all for one" idea—brings increased values.

SOMEWHERE IN THE PAST

Here is a V-mail letter from an Etude subscriber that all civilian readers ought to ponder.

"April 15, 1944

Gentlemen:

Please send the 'Etude' to my new address.

We get shoved around quite a bit, these days. It's good to keep up a contact with a thing as steady as the 'Etude.' Funny, the way it takes the experience of War to teach us the meaning of Peace and quiet-rest. Well, I've learned my lesson completely. And now for some more of the stuff the 'Etude's' made of.

Yours truly,

JOSEPH SKALSKI"

"FORWARD MARCH WITH MUSIC"

Protect Your Precious Musical Instruments

by Allan K. Walker

HAVE YOU THOUGHT of how long it may be before the manufacturers of musical instruments of any type can supply the great wave of demand for new instruments, even though the plants work in day and night shifts? The huge requirements of the American people for all kinds of commodities for the American home are so enormous that they stagger even our Yankee imaginations. Right at this moment we are witnessing a "rocket" among unscrupulous piano dealers who are buying up ancient instruments and after making some repairs and doctoring their external appearance, are selling them at exorbitant prices. Most, to deal only with established dealers of good reputation.

In this emergency the value of your piano has gone up more than you perhaps realize, and it is of great practical importance to have your instrument in good shape, tuned, and kept in order by the best possible piano technician you can secure. This is as applicable to pianos that are not used daily as to those which are in constant use.

In the case of wind and string instruments, care is of vast importance. Very few people know how to care for metallic instruments. Such instruments have not been on sale in any volume to the general public since the war, and because they have been put on the priority lists for military use, their manufacture has been restricted. Some of these instruments are deteriorating rapidly. Moisture, body acids, salt, and foreign matter are among their enemies. Unlike the owner of a piano, one who possesses a wind instrument must take care of many things concerning it and should know about the instrument and its maintenance. This cannot be covered briefly. The highest praise can be given the excellent article on this subject by Robert Schulenberg, which appeared in *The Etude* for February and March, 1944.

If you play any orchestra or wind instrument you will find an invaluable manual of instruction for its preservation included in a most useful booklet, "How to Care for Your Instrument," published at cost as a war emergency contribution by C. G. Conn, Ltd., Elkhart, Indiana. This booklet may be obtained by sending, to the above address, only ten cents for a very practical, well-illustrated, brief treatise of great interest to all who play any one of the piston valve instruments, slide trombones, and rotary valve instruments; also for players of the French horn, saxophone, clarinet, flute, piccolo, oboe, bassoon, and the pipe organ instruments. The booklet was prepared by experts of long experience. The facts are easily and sensibly put forth, so that anyone who reads it may save money by learning how to give the instrument the attention at the right time to the instrument he plays.

Unfortunately, in the case of the piano and the organ, you cannot do the repairing yourself and it will be "give over" their care to a recognized expert, who will save money for you by insuring their good condition in these critical war days. There is, however, a little booklet, "How to Buy a New Piano," by William Roberts Tilford, which contains much information on the care of this instrument. A copy of this will be sent gladly by the Theodore Presser Co. to anyone, upon receipt of two three-cent stamps.

If Parents Had Had Their Way...

by Myles D. Blanchard

If the parents of these famous musicians had had their way—Claude Debussy would have gone to a nautical school and become a sailor. Frederick Delius would have been an orange grower in Florida.

Edward Grieg would have been a prophet. Robert Schumann and Peter Tchaikovsky would have been lawyers.

THE ETUDE

Meeting Daily Vocal Problems

by Henry B. Gurney

IF ALL ASPIRING singers and speakers who go to voice teachers had fine voices to start with, the problems of the teachers would be materially lessened. Unfortunately, however, only about two percent of the pupils who go to the average teacher are really fine voices.

There are many teachers and coaches in the large cities who have been fortunate enough to have pupils who attained national reputations, and, as a result, have a following of pupils with good voices who hope their teacher's name will open the door to big engagements. This is quite natural, and these teachers, having neither time nor patience to spend on any but those with promising material, are not faced with the problems which confront the average instructor.

These problems are many and varied among them are the young men and girls just out of high school, some hollow chested, with poor postures, and having only about one octave of good notes. Some have little control of the larynx and when they attempt to sing beyond a certain point, the voice breaks. These conditions cannot be corrected by assigning scales to be practiced, or even by taking hours about the anatomy of the throat, lungs and diaphragm.

The first thing which must be corrected to counteract this plight is posture; in so doing, correct breathing and natural action of the diaphragm will follow. The first thing more should be said about posture, or about the muscles of the body. The correct diaphragmatic intercostal way to breathe, both for singers and speakers, will have been acquired.

Concerning Posture

What is meant by posture? Well, it may mean a great many things, according to the needs of the individual pupil. There are a large number of physical culture exercises of a corrective nature to prescribe for special defects of posture. For instance, the average pupil, who has no idea what posture means in relation to singing, will strike an attitude, which has been taken by athletes, or else he will stand as though he had swallowed a ramrod or had heard a drill sergeant bark out, "Attention!" Or again he may throw back his hips like a horse when checking. The real need in such cases is a few simple exercises such as the following:

(a) Stand straight at ease; (b) arms forward at shoulder level, with palms down; (c) holding this position, elevate the hands at right angles to the arms, so that anyone opposite can see the palms; (d) with hands and arms in same position, push forward and lower the arms until the hands are at the side of the body.

The effect of this exercise is to put the chest in the naturally elevated position with the abdomen drawn in, without pulling and without strain or tension. In this position give two or three short "hisses." If done correctly, the abdomen will move slightly toward the backbone, and the diaphragm will be supported naturally, with the breath pressed against the elevated chest where it must be when singing with either chest or head voice, loudly or softly.

At this point a note of warning is in order! Do not raise the shoulders and try to drink the breath in. Try to create a vacuum. This is easy if one stops to realize that we live in an atmosphere of fifteen pounds' pressure to each square inch. All that is needed is to make room, and the air will rush in.

After acquiring the correct posture the following exercise may be done:

2. (a) Place the fingers on the lowest floating ribs in front of the body, letting the thumbs stretch for the size of the chest, and the body; (b) with hands in this position make a polite bow, maintaining correct posture; (c) expand ribs while mentally counting five; hold breath acquired for five counts and take five counts to exhale. Repeat this five times, keeping the nose open and the lips relaxed and separated. Another note of warning: Be sure to hold breath with ribs and not with restricted throat.

(d) Repeat breath, hold for the count of five with tip of tongue against roof of mouth, then sound "N" (as in now); keeping as near as possible the same position, change to the vowel E. Repeat, using all the vowels after the original N, keeping in the middle and easy part of the voice, beginning and ending *pianissimo*.

The next step is to help the pupil find the upper register, commonly called the head voice. This latter term is apt to be misleading, as the tone is not made with the head but with the vocal bands at their apex. It is produced without any of the facial culture exercises of a resonance, but directly from the throat towards the forehead; hence, it is given the name "head voice." It is possible to find this upper register in all voices, even the lowest bass. Some find it easiest on the vowel *oo* and others on the French *e*. It can be carried to the lowest note but will be simply a whisper. If practiced carefully for several months it will soon coordinate with the lower register, developing more quickly with those in their teens and early twenties. It should not be attempted, however, except under the direction of a teacher who can demonstrate it clearly.

The Head Voice

Contrary to the thoughts of many that the falsetto or falsetto voice should not be employed, as this is proved that it can be used and developed to such strength and power that a tone started with it can go into the full voice, commonly called the chest voice. The great singers used both chest and head voices. If

you cannot sing with full voice above the staff, then you must practice until you can use the so-called "upper register." The following exercise must be mastered:

1. Imitate a puppy whining for its master, a baby fretting, or the blowing of a siren. Begin high above the staff, then bring it down to your lowest notes.

2. Now whisper *Ha, Ho, He*, whispering higher and higher. In a few weeks you should be able to find your pure head voice. This voice is produced with the muscles direct from the larynx and thyro-arytenoid (front of Adam's apple); therefore, it should always be practiced softly.

If a click or break comes into the voice when you try to swell to full voice, that is an indication for you to wait until it gets stronger before again attempting it. Exercises must be done daily, always starting with the light upper register, if you want to retain your voice to old age.

Tongue Control

Before this second step is attempted, the tight jaw and stiff, flat, or rolled-up tongue must have been mastered. The conquering of an unruly tongue is a necessity in the development of a fine resonant singing voice.

When under control it is the key to coordination of the upper and lower registers, to the range, the power, and to *fortissimo* and *pianissimo*. To be under control, the tongue has to be trained for several weeks without singing exercises, until its action becomes subconsciously, natural, and correct one.

Adults with poor voices—husky, breathy, nasal, and of short range, and also professional singers past forty years of age who are losing their upper notes, will find that with the isolating and developing of the tongue muscles will be of great assistance. The voice will be rejuvenated and strengthened, and there will be a resonance and ease of production never before experienced.

It is impossible to give, in a condensed form, detailed directions and exercises for this development, and a word of warning must be sounded—do not anyone attempting it without the aid of a teacher. Do not use any mechanical device

to hold the tongue down when singing, as this causes a hard, throaty, and flat intonation. The tongue can be trained to hang limp, resting on the lower teeth and in the front of the mouth. This sounds easy, but on examination of hundreds of voices, both of those in their teens and of adults, it does not prove to be. Instead, there is found a tongue that is tense, tip tight and turned under, the back part bumped up and pulled into the throat. This condition is prevalent with amateurs, salaried, speakers, and even others whose livelihood is dependent upon their voices.

Great voices seem to be blessed with a perfectly natural position of the tongue. In a word, they have strong *tonques* which take the perfect position with very little thought being given to it. For others, less fortunate, this corrective procedure is suggested.

A. Be seated before a mirror.

B. Relax the jaw; the tongue should fall with relaxed jaw.

RUO SAYAO
Sensational Brazilian operatic soprano

VOICE

"FORWARD MARCH WITH MUSIC"

AUGUST 1944

by Kathryn Sanders Rieder

At times the problems of the rehearsal period are not musical. For example, (Continued on Page 480)



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IN THE PRECEDING articles of this series, much emphasis has been placed on ear-training through the development of pure unison, octaves and interval study, with much consideration given to the unit of measurement, the semitone or half step, in order that accurate intonation may result.

It is entirely possible for an ensemble to sing well a melodic line in unison, but to have no real harmonic knowledge. The chordal structure may be vague and even out of tune, and the group may be completely at sea in the harmonies of the minor mode or in the many dissonances employed by modern composers. The music of today tends more and more to dissonance and complex harmonies. Groups which cannot negotiate them in perfect tune are denied the enjoyment and understanding of much music of their time.

Musical composition is not always satisfying if it employs only the simple harmonic structure of Handel and Haydn with its preponderance of tonic, sub-dominant and dominant harmonies and cadential sevenths. Chromatic alteration, augmented sixths, seventh and ninth chords, and close harmonies must be thoroughly familiar to all musical groups if anything approaching artistry is to result.

To familiarize the group with chordal structure, it is usually well to proceed from simple major harmonies by easy degrees until the most complex harmonic structures offer no difficulty. Needless to say, all ear-training is based upon the principle of constant listening and mental hearing.

The Minor Mode

Most groups flatten the pitch badly when singing in the minor mode, probably due to its minor and diminished harmonies with their lowered thirds. Since change of mode should offer no difficulties to a well-trained group, the following procedures are recommended.



Begin harmonic training with two parts. Sing a major third. Sustain and, without additional breath, lower the upper tone a semitone. Hold for several counts and return.

It is essential in all harmonic training that each section of the choir be perfectly at home singing any interval of the chord. For that reason do not have sopranos always singing the upper tone, basses the lowest, and so forth. Guard against the lower part sagging when the upper tone is lowered and check carefully that the upper section returns to exactly the same tone. Transpose to several keys and reverse parts.

Repeat the above procedure with the lower part raising a semitone. Be sure that the moving part returns to the original tone, as the tendency is to be under pitch at this point. Reverse parts and transpose, employ the same procedure using the upper part sagging when the upper tone is lowered and check carefully that the upper section returns to exactly the same tone. Transpose to several keys and reverse parts.



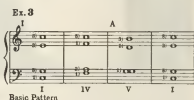
More Practical Hints on Ear-Training

by

Carol M. Pitts

Assistant Professor of Music
State Teachers College
Trenton, New Jersey

The following vocalise, if memorized and parts rotated so that each singer sings every part at will, should be of great assistance in laying a sound harmonic foundation. Transpose, sing in quartets or two or three to a part. Sing the pattern five times, each part automatically taking the next highest interval until it returns to its original part.



Assign parts to the root, third, fifth, or octave, not 5, 7, or 9, or bass. The singer should note that the fifth of the first chord becomes the third of the second, the fifth of the second chord becomes the third of the third chord, and the fifth of the third chord becomes the third of the last. It is essential that the singer know what interval of the chord he is singing; otherwise the result is apt to be from habit rather than intelligent singing. In rotating parts, those singing the tonic or root start next with the third; those beginning with the third, take the fifth; those taking the fifth, move to the eighth or octave; and those on the octave move up the root—all finally returning to their original interval.

Alterations of the above pattern provide splendid practice for the group. Sing the first chord major, the second minor, the last two major. In making this alteration, the fifth of the first chord moves a semitone to the third of the second chord, all other parts singing the same pattern as before. Rotate the parts.

Sing the first and last chords major, and the second and third minor. Note particularly the third chord and the modal feeling it induces. This alteration should be practiced until the group is thoroughly familiar with its harmonies. Rotate the parts. Vary the pattern in as many ways as possible. Begin with minor, end with major. Alternate major and minor, and vice versa. Sing all minor. Sing all major.

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The harmonic clarity resulting will amply repay singer and director. Always rotate the parts. A fine harmonic sense is seldom inherent, but is the result of thorough training of the ear.



Altered Chords

Through chromatic alteration, simple chordal formations may be evolved. These harmonic changes appeal greatly to the singer and create a keen interest in tonal combinations. In developing chromatic alteration, first alter only one part, then two, three, and finally all parts. Sustain the altered chord and check carefully for intonation. When dissonance occurs be sure the individual tones are firm and the chord "solid." Most choirs need to work carefully on dissonant combinations, as the tendency is to shy away from the dissonance and not sing it firmly.



Most modulations are introduced by dissonant harmonies. Modern music contains much dissonance; hence it is well to develop major and minor seconds and sevenths. If a group can sing these intervals firmly and in tune, other dissonant intervals will not cause difficulty. Insist upon firm rest without wavering or hesitancy.



Encourage the singers to form quartets and experiment with close harmonies. Such tonal experiments are helpful in developing harmonic consciousness.

Modulation

The most sensitive or characteristic tone of our scale system is the seventh, or leading tone. Change of key, or modulation, is merely a shift of the tonal center, or tonic, from which the other notes of the scale proceed in orderly arrangement. Modulation is very frequently secured through the introduction of the leading tone of the new key. The new leading tone is of great tonal and (Continued on Page 484)

Festivals Which Stimulate Student Interest

by William D. Revelli

DURING the past several months it has been my privilege to act as guest conductor and critic of numerous District and State School Band Concert Festivals. In many states these projects are being sponsored as substitutes for the pre-war School Band Competitive Festivals which have played such an important part in the development of the instrumental program of our secondary schools.

The Concert Band Festival program differs in many ways from its forerunner, the Competitive Festival. In the new program, the participating bands perform individually two or three selections from a repertoire of their own choice. These individual performances may or may not be adjudicated. In some festivals, the guest conductor is requested to write a confidential report and rating of the band's performance, whereas, in other localities, the participants prefer criticism without ratings. In other situations no ratings or comments are desired. Such arrangements and decisions are usually determined by the Festival Committee and participating conductors.

In many of these festivals the concert is brought to a climax by either a select band whose personnel is composed of the outstanding musicians from each of the festival bands, or a massed band composed of the entire membership of all bands. In the latter event, the concert or massed band is rehearsed by the guest conductor on the morning or afternoon of the Festival

festival program eliminates that feature. Also, we find more participation of the less proficient bands and less immature bands, since they need not be concerned with a rating. Hence, this program does more for the individual school districts and counties since it provides an opportunity for all schools having a band, regardless of its ability, to enter the festival without embarrassment to the students, school administration, community, or conductor.

Community Advantages

The district or county festival also eliminates long-distance travel, and brings the festival program directly to its own people rather than to an unfamiliar community and audience. In other words, the festival concert more or less brings the program to its people rather than taking it from them, and in addition saves the community considerable expense by eliminating the travel heretofore necessary when attending the state and regional competition festivals. It is

been generally agreed by most school band conductors that competition festivals have proved their value more during the present period than when the program was actually functioning. Its elimination has proved its worth, as many bands have lost standards and student interest since the competition festivals have been discontinued.

In my experiences with the concert festival programs I have found that, with few exceptions, the standards of performance were considerably below that of the competition bands. This cannot be attributed to the war, since I base my opinion on the pre-war program. The festival concert bands usually lack complete instrumentation, and their repertoire is often inadequate in content and ill chosen in regard to quality. I have also found it difficult to secure inspired performances from some of these groups, due to the material and lack of individual preparation. There seems to be too little responsibility and serious study on the part of the festival participants. The philosophy seems to emphasize participation—with less regard for standards. The competition festival has its faults, and without doubt frequently overemphasizes the value of the "superior" rating. Nevertheless, a premium is placed upon a job well done, and that would seem to be good training for the student's future. We cannot deny that the meeting of standards and objectives is inevitable and that education, be it music or otherwise, will be judged to a degree by its standards, results, and contribution to the problem of living.

The competition festival as conducted during the past few years, placed a premium upon "standard of performance." The competing soloists, ensembles, bands, orchestras, or choruses were competing, not against each other as in the early contest days, but rather against a standard of "superiority." This was a very sound and worth-while educational plan. It retained all of the good qualities of the competition program, yet eliminated its undesirable features. There were no losers or winners, only superior, excellent, good, average, or poor performers and performances. Students were performing against themselves and against opponents. As a result, more bands, orchestras, and soloists were engaged in the task of improving their general musicianship.

Now that the war has temporarily eliminated this competition and the trend is toward the concert festival with no ratings or criticisms, we must give more and more attention to the standards of performance and see that the students receive the same thorough training, guidance, and preparation that was provided the boys and girls of the competitive era.

Properly organized and administered, the concert festival program is certain to make an important contribution to the instrumental program in our schools.

Not a One-Man Show

It is a comparatively young program and is still afflicted with "growing pains." Certainly time and experience will do much for those sponsoring the program and the future will find great progress in its organization. One of the major weaknesses of the present is its gross mismanagement. In too many instances I have found the lack of organization and administration to be the principal cause for the failure of those particular festivals.

The sponsorship of such a project involves endless details, much planning, and (Continued on Page 484)

JOHLY HIGH SCHOOL BAND, JOLIET, ILLINOIS
A. B. McAllister, Conductor

Concert. In some districts the performance is presented in the school or city auditorium, while in other instances, if the festival is held in the spring, the school stadium or city park is preferred. In practically every festival, capacity crowds attended the concerts and from all indications were tremendously impressed with the programs.

While these festival concerts do not replace the competitive festivals in the post-war program, they are serving a very vital current need, as well as proving to be a satisfactory and practical substitute for the competitive festivals which have been discontinued or curtailed. Although the concert festival program does not as yet meet the standards of performance of the competitive festival, nevertheless it does offer some advantages over the latter. As for example, in the competitive festival there is always the problem of rating the various groups, while the concert

also partially responsible for the renewal of community life which was practically lost in the late pre-war days.

The aforementioned facts represent a few of the advantages of the concert festival. Yet the fact remains that the competition festival still has many advantages over the former, one of the most outstanding being that of musical standards. Individual student motivation, responsibility, and pride. It is human nature to love competition, and since it is a factor in our everyday living it seems only logical that it be a part of our training and educational program. It has

BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The Library of Congress Recording Laboratory Goes to War

by *Walter H. Connelly*

ONE OF THE GREAT STEPS in advancement of American music was taken by the music division of the Library of Congress in April, 1940, when it established its recording laboratory. Funds for the elaborate equipment and the expense of making documentary recordings were provided through a grant of \$41,530 from the Carnegie Corporation.

The recording laboratory and its mobile field equipment will make it possible for the music division to provide schools, libraries, and individuals with authentic recordings of American folk-music, American poetry—read and interpreted by its authors; unpublished string quartets, new American music, and similar materials. Previously, access to these treasures was possible only to those who could come in person to the Library in Washington or defray the high expense of special transcriptions. When the work of the music division is completed under the Carnegie grant, thousands of new recordings of American folk-music, and duplicates of a large portion of the division's store of songs on cylinders will be available to all. It will then be possible for a student in Washington to study the fiddle tunes of the Carolina mountains; for a poet in Florida to hear the ballads of the Evangeline country of Louisiana; or for a musician in California to hear the songs of the pioneer Forty-Niners.

Through the Library's records it will also be possible for a student to trace the migration of American folk-music and to make historically accurate notes of changes in verse and melody in the various regions through which the music progressed.

The Laboratory Goes to War

Completion of the tremendous project must be deferred until after the war, in order that the skilled personnel and elaborate equipment of the recording laboratory may be devoted to the present war needs of our nation. The laboratory is making all of the master foreign-language records for the Army education branch of the morale service division of the Army. These are the recordings which have literally revolutionized the science of language instruction, enabling average American soldiers to master conversational elements of difficult European and Asiatic dialects in a matter of weeks, where years were required by conventional programs of language education.

The Laboratory

As librarians, dedicated to the task of preserving the fruits of human experience and creation for unborn generations, the staff of the music division has set the highest standards for the quality of their recordings. This, in turn, demanded recording equipment of the greatest possible fidelity. For this reason, most of the equipment in the laboratory was especially designed by their own engineers, made to their order and installed under their own supervision.

The master discs are cut on two Svelby recording machines, supplemented by a number of black turntables for "dubbing"—a process by which the sound contents of two or more discs are synchronously combined into a single recording.

Field Recordings

Music, readings, or sound effects enter the Scullys by way of a master control panel. The sound signals, which may originate from one or several sources, are received, amplified, modulated, or combined in the control panel. These sources may be the microphones in either of the laboratory's spacious broadcasting studios, the dubbing tables, the sound systems of two auditoriums in the library, or may be brought in from any point in the world by means of a radio receiver. One receiver is a Hallenators frequency modulation receiver for recording selected portions of FM broadcasts.

Because folk music must often be recorded, for the sake of integrity, in the geographical region where it is played or sung, the laboratory has nine portable recording units as well as a completely outfit-fitted sound truck. All of the units have their own power supplies operated from power batteries, and several have also been equipped with powered generators for use in charging the batteries. Before the war, the Laboratory field recorders were in use in such widely separated points as Alaska, California, Wisconsin, and the Ozark Mountains.

One of the most interesting devices in the laboratory is a cylinder transcribing machine used for the playing of old cylindrical records. The machine, a superb example of craftsmanship with hand-cut gears—has been constructed according to specifications prepared by the Library. A specially designed crystal pick-up passes the sound matter of the old recording into the master control panel, where it is amplified and passed on to the Scullys for recording into the form of master discs.

A Rare Collection

For fourteen years prior to establishment of the recording laboratory, the Library sponsored a project for recording American folk-music in the field. Donors have given significant collections to the Library, and a number of worth-while collections have been purchased.

These acquisitions form one of the largest collections of recordings in the world, and include more than ten thousand songs on discs, plus many more recordings on paper and cylinders. The resources of the Library, however, extend even beyond the vast store; rare recordings in many private collections will also be duplicated as arrangements are made with the owners.

On several occasions the Library has been successful in purchasing for nominal sums phonograph record stocks of country stores that have gone out of business. The unused collections of records have included many rare items in perfect condition, such as the discs or cylinders have never been played.

Reclamation of Old Records

A large number of badly worn, scratched, and broken records have been received by the Library, and laboratory technicians look forward to the day when they may be successful in repairing or reclaiming hundreds of significant recordings so that they can be re-phono-duplicated on modern discs. Such work is delicate and tedious, particularly in the case of records which have been scratched or broken and reassembled. The oldest disc in possession of the Library is a wax-covered paper disc made by Alexander Graham Bell in 1880. An inscription on the disc, signed by Bell, indicates that he was experimenting with stylus and the effect of varying degrees of cut. One of the post-war projects of the laboratory may be an attempt to re-record the Bell disc—with the prospect that its message may be lost forever unless a satisfactory recording results from the first course of a recording needle through its soft wax grooves.

First Performances Preserved

The national Library is unique in possessing the Coolidge Auditorium where first performances of the work of contemporary composers and of rare musical works available only in manuscript, are presented. This auditorium is permanent while one finger is stopping its name. You would do well to begin your practice in the study of the laboratory so that concert performances may be recorded in the first few days you can also allow yourself to play the scales somewhat faster, giving sharp attention to the action of each finger.

You would also benefit greatly, I think, by practicing the ninth study of Kreutzer as I recommended in the January, 1944, issue of *The Etude*—that is, lifting each note sharply as the next note is played.

This is not the conventional way of playing such passage-work—tradition says that the fingers must be held down as much as possible; nevertheless, I have found it to be the most effective means of developing strength and independence in the fingers. You should work on the trill study in D major, No. 10, in the same manner, using the variants I suggested in the March issue of *The Etude*. Another study that can very profitably be practiced in this way is the thirtieth of Kayser.

At first, you should play these studies quite slowly—at a tempo of about 72—66—making consciously sure that each finger falls with strength and "set" and that it is lifted with equal clarity as soon as the next finger grips the string.

Later, as you become conscious of increasing strength, you can gradually increase the tempo.

This type of finger exercise is string, and you must be careful not to overdo it. You devote ten minutes to it twice a day it will be quite sufficient. And for the goodness' sake don't continue practicing when you are conscious of a sense of strain or fatigue in your hand! As soon as you feel this, stop playing, and shake

To Regain Technical Fluency

"I have recently begun to practice again after not playing for over ten years. My technique is coming back nicely, but it seems to me my fingers are not as strong as they should be. . . . Can you recommend any study for me to practice that will improve this? I am working on the Kreutzer and Forlito studies, which I was doing when I stopped studying."

I should like to know also how I can improve my sight-reading. I never had much chance to do it, and now that I have opportunity to play quartets, I read badly. Is it just a question of experience?—Mrs. C. L. M., Wisconsin.

Did you give any special attention to your finger grip when you resumed practicing? To have done so would have brought back within a few weeks the former intensity of your grip. This nervous intensity, so modern discs, so necessary to technique and to the production of a vibrant tone, is a quality which is not natural to many violinists, in the sense that they can depend upon it even when out of practice. Usually, however, this finger strength returns fairly quickly. Even though a player may lose for a time that peculiarly alive contact with the string which is called "grip," it can be regained in a day or two by thoughtful practicing. But ten years is a long time, and it may take you two or three weeks to restore the supple strength that you are at present missing.

Slow practice is essential, and you should avoid, if possible, all rapid playing for about ten days.

Practice with slow, three-octave scales and arpeggios, taking about one second to each note and being sure that each unit is stopped with an instantaneously strong grip. Be careful that you grip with only one finger at a time; that is, do not allow the other three fingers to be tense while one finger is stopping its name. You would do well to begin your practice in the study of the laboratory so that concert performances may be recorded in the first few days you can also allow yourself to play the scales somewhat faster, giving sharp attention to the action of each finger.

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This type of finger exercise is string, and you must be careful not to overdo it. You devote ten minutes to it twice a day it will be quite sufficient. And for the goodness' sake don't continue practicing when you are conscious of a sense of strain or fatigue in your hand! As soon as you feel this, stop playing, and shake

No question will be answered in *THE ETUDE* unless accompanied by a self-addressed and stamped envelope. Only initials, or pseudonym given, will be published.

your hand loosely downwards for ten seconds or so. Resume playing only when the hand feels completely relaxed. Many violinists—and pianists, too—think that they acquire endurance by "playing over fatigue," what they are more likely to acquire is a chronic muscular cramp.

Good sight-reading is the result of several qualities in combination, experience being one of the most important. Others are a good sense of rhythm, an adequate technique, and the ability to "read ahead."

Counting accurately and sensing the recurrence of the first beat are absolutely essential. If, following a long rest, one is not quite sure what the first beat falls, the likelihood of coming in on the right beat is rather remote. These attributes of good sight-reading must be constantly developed until they become second nature. Fortunately, they develop quickly if given the opportunity.

The question of technique is rather more complicated. Obviously, there must be sufficient technique to cope with the demands of the music being played: a player who is not at home above the fifth position will have a difficult time if he attempts the first violin part of one of the later Beethoven quartets; whereas he might be able to sight-read a Mozart quartet very well indeed.

But something more than adequacy of technique is necessary—whatever technique a player has must be under subconscious control. As Haydn or Mozart, *allegro* passages, there is little time to figure out how the passage should be fingered or bowed; the player's technique, therefore, must react automatically to the demands of the music. And here, I think, lies the chief cause of your difficulty: after being away so long from your violin, you have probably not yet regained that instantaneous coordination between eyes and fingers.

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher

and Conductor

This need not worry you, for it is a quality that will certainly return before long if you follow a carefully chosen course of study. In this connection, I think it would do you a lot of good to study the "24 Caprices" of Rode, for they require a high degree of coordination.

Meanwhile, whatever you are practicing, you should endeavor to acquire the habit of reading ahead, for this is perhaps the constant of good sight-reading. A fraction of time is required for the eye to take in a group of notes and flash an understanding of them through the brain to the fingers. If an unexpected change of harmony occurs, or a change in the pattern of the music, the player who sees only the notes he is actually playing will probably stumble. A good rule is to keep the eyes at least a beat ahead of the note being played.

And for sixteenth in rapid two or four-quarter time, the eyes should be reading two beats ahead. Few people do this naturally; it usually requires practice. But the habit is not difficult to acquire, and you may find your mind to read ahead when you are playing anything whatsoever from notes, you will soon gain facility in doing so.

Finally, never allow yourself to stop when you make a mistake; go right ahead, keeping the rhythm steady in your mind. If you do this, you will certainly find your place within the measure or so. The violinist who puts down his instrument or bows every time he stumbles is definitely retarding his progress. A good teacher—besides being a possible cause of embarrassment to others!

The ability to read well at sight is an essential part of a good violinist's equipment, as well as the source of much enjoyment; so the time and thought you may consume in acquiring it will be well spent.

Is a Shoulder Pad Necessary?

Will you please advise me whether a shoulder pad or cushion is necessary to advanced violin playing, or can one who is accustomed to shifting and holding the violin with the left thumb have a fair chance in executing the intricacies of the great concerti?—K. L. S., California.

In the past, arguments for and against the use of a shoulder pad have often waxed exceedingly vehement; nowadays, however, the "pros" are rapidly outnumbering the "antis," for it is increasingly apparent that the demands of modern music of some sort if they are to hold their violins easily and without tension. Those who do not need a support are usually people of stocky build, with short necks and prominent collar bones. The player

of taller, more slender build who uses no pad generally gets into the habit of pushing up his left shoulder in order to hold the violin firmly, or he holds it up with his left hand. Neither of these faults is an immediate handicap in the earlier stages of study, but both become so as the years go on.

The tendency in each case is to create stiffness in the left arm. Pushing up the shoulder puts an unnatural strain on the muscles of the back and upper arm, and the violinist who plays in this way for a period of years very often develops a chronic ache in his arm or shoulder. This inevitably affects the ease with which he plays technical passages, for the lack of relaxation and of muscular coordination cannot help slowing up the movements of his fingers. The player who holds up his violin with his left hand is likely to run into similar trouble as his technique advances. A passage of rapid and complicated technique gives the hand quite enough to do, without the added responsibility of holding the violin in position. If it must also do this, the likelihood is that the effort will cause a pronounced stiffening of the arm. Furthermore, supporting the violin with the left hand is liable to be a decided hindrance to the development of a free and relaxed vibrato. These ill effects are rarely noticeable in the younger player, but they usually appear in the early twenties, as his physique matures, and it may take him years to overcome them.

It would seem, then, that the acquisition of a relaxed and coordinated technique is aided, for most violinists, by the use of a shoulder pad. There are, however, arguments against its use which are worth examining.

Critics of the pad generally give as the reason for their disapproval the fact that "it deadens the tone of the violin." In the case of a pad that presses against the back of the instrument, this is undoubtedly true. But as there are several kinds of shoulder pads which do not touch the violin at all, the criticism has very limited validity. In this connection it may be remarked that many teachers who refuse to let their students use a pad, nevertheless permit them to use a chin-rest which clamps on the side of the violin—yet this sort of chin-rest checks the vibrations of the instrument every bit as much as the wrong kind of pad. The only type of chin-rest the aspiring violinist should use is one that clamps over the tail-piece.

Another argument frequently advanced against the use of a pad is that it causes the violin to slope too sharply to the right. This criticism, too, is valid only in the case of a pad which is too large or is badly adjusted. A well-fitting pad of the right size allows the player to modify the slope of the violin at will, according to the string he is playing on.

The desire of every violinist is to acquire a facile and accurate technique and a vibrant quality of tone, and he certainly will not be willing to sacrifice the latter to the former. In addition, in the violin he will find exercises a good deal of influence on the quality of the tone: if it is allowed to slope downwards away from the player, the strings will be less concentrated and less vibrant. It should be held so that the strings themselves slope slightly towards

(Continued on Page 462)

(Underground 4, Endowment, Washington, D. C.)

THE LIBRARY OF CONGRESS RECORDING LABORATORY

The plan of the Library is to serve as a national depository of recorded American folk-music and classical compositions, and to arrange for a system of state and local archives, cooperating with the Washington offices, which will give students and musicians access in their home communities to recordings of the national Library.

Ultimately, however, tens of millions of Americans will enjoy the fruits of this great project through Library transcriptions presented over national radio networks and local broadcasting stations. In this way, the music division will fulfill the conception of a truly national library by extending. (Continued on Page 477)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

AUGUST, 1944

"FORWARD MARCH WITH MUSIC"

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What Is a Virtuoso!

Q. I am eighteen years old and have been studying piano for three years. I play such pieces as *Nutcracker*, by Respighi; *Waltz in A-flat*, by Durand; *Rhapsody No. 9*, by Liszt, although these take quite a bit of practice. My ultimate goal is to be a concert pianist, and I want to ask you how long you think it will take me to become a virtuoso. My teacher says my ability to read difficult music is wonderful but that otherwise I am just average. One of my biggest problems is making myself study theory, which I find boring and difficult. How important are theory, keyboard harmony, and so on, to one who wants to be a virtuoso?—J. H. S.

A. I believe you are a little mixed up in your ideas about a virtuoso. It is true that there have been cases in which a singer or player had enormous mechanical dexterity without fine musicianship to back it up. But the day of the "virtuoso" of that type is over, and today the fine performer is also a fine musician who knows his harmony, counterpoint, form, and all the other things that go to make up what is called "musicianship." Most outstanding performers of the present began to study while quite young, and they have worked constantly and indefatigably for years and years, sacrificing practically everything else to their musical ambitions. You are rather late in beginning such intensive study, and considering all the things you have told me in your letter (I don't have space to print them all), I do not feel like encouraging you to proceed with your plan. But probably Uncle Sam will be in the case have another plan for you, and by the time the war is over you may have changed your ideas entirely.

I believe that only those with really outstanding talent and who have had a chance to begin serious study early in life ought to look forward to a career as a concert performer—or "virtuoso" as you call it. For the others the road is too long and there are too many disillusionments and heartbreaks before the end is in sight. So be a good soldier, continue to play and enjoy good music, and after the war you will be among those who contribute to making America musical, not by astonishing audiences with their virtuosity but by playing and singing in their homes, by supporting every form of music in their communities and churches, and by giving their encouragement to music in the schools—which are the real cradle in which a musical America will develop. Good luck to you!

Who Was Gustav Damm?

Q. I have secured a book by Gustav Damm, published long ago in Germany, and I should like to know whether it is written as a teacher, composer, and player. I should also like to know what he means when he says that a certain composition in G major may be played in E minor.

A. The name Gustav Damm was a pseudonym used by Theodore Stengler who was the son of a piano maker. He founded a music publishing firm in Leipzig in 1878, but before he had published a piano method under the name of Gustav Damm. Evidently he taught piano but I can find no reference to his standing, so my guess is that he was just another "through German piano teacher."

As to keys, it is of course impossible

Questions and Answers

Conducted by

Karl W. Gehrkens

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

What Is the Matthay Method?

Q. A writer on music teaching recommends to piano teachers that they follow the advice of Tobias Matthay: "To separate complicated processes and teach singly instead of simultaneously." And at another point: "In learning to play the piano the child has heretofore been confronted with the task of assimilating nine separate processes." He does not state what these processes are and I should appreciate very much your throwing some light on them.—J. S.

A. I do not happen to know the details of the Matthay scheme, but if you will look in *The Etude* for December, 1943, you will find an article by Matthay himself and the editor's note at the top of the page you will find the names of three books in which you will, I feel certain, find the answers to your questions. The Matthay scheme is of course only one of many possible methods, but the success of this fine teacher's pupils indicates that it is a plan that ought certainly to be given consideration.

Intelligent music study is always based on the idea of beginning with some sort of a "whole," analyzing this whole in order to examine and practice upon various details, then incorporating these details in the "whole" so that it is now more perfect and more complete. Having gone through this process, the pupil, possibly under the guidance of a teacher, now analyzes the improved "whole" and discovers other details that are imperfect, so he sets out to master these, always returning to a performance of the whole, which, as the result of such repeated study of more and more details is coming gradually closer and closer to perfection. So the road leads from an imperfect whole to the study of a part, which upon being put back makes the whole more nearly perfect but still not perfect. Therefore, if there is needed further analysis of and practice upon certain parts; each time a part is perfected, however, restoring the detail to its place in the whole so that the whole may be more complete and perfect.

If the process is continued long enough the details are finally all mastered and the piece as a whole becomes perfect. But it is highly important that the student shall constantly keep in his mind the whole while he is attempting to perfect, even while he is working hard at some detail, and that when he has

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

mastered the detail it shall at once take its place in a gradually perfecting whole. It is probably something like this that Matthay means when he urges that the child work at details, for of course details are important only as they take their place in a whole. When by improving its parts is gradually becoming more and more nearly perfect.

An Unusual Abbreviation

Q. Will you please explain the meaning of T.S.P. in the piece *Prelude in A-flat*, Op. 28, No. 17, by Chopin? It is edited by Paderewski and appears in a collection called "Modern Music and Musicians." These letters are frequently used in pieces edited by Paderewski and always with a sign of the letters—L. A. H.

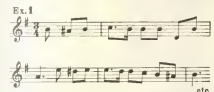
A. The letters T.S.P. are an abbreviation for an old direction *Tasto Solo*, meaning literally "key alone"; that is, only one key to be struck. It was used in the case that only the bass note was to be sounded, without an accompanying chord. T.S.P. might mean "sound only one tone, and then the next." It is used in the first few measures of the piece as a whole becomes perfect. But it is highly important that the student shall constantly keep in his mind the whole while he is attempting to perfect, even while he is working hard at some detail, and that when he has

How to Find the Right Tempo

Q. I would appreciate some information about tempo. How can one find the rate of speed if no metronome number is given, and/or, allegro, and so on? Even when the metronome number is given there seem to be inconsistencies in the use of the various kinds of notes printed with the number. I would also like to know whether a measure in 4/4 following a section in 4/4 and marked *Allegretto* tempo is of the same length as the measures in the preceding section, or whether it is the quarter note that is the same length.—C. M.

A. There are three ways of finding the tempo of a particular piece of music: (1) from the metronomic indication, if present; (2) from the so-called tempo terms—which might better be called "mood terms"; (3) from the "feel" of the music as one performs it. If all three of these fail, then your only recourse will be to ask some other experienced musician for his opinion, or possibly to secure a recording of the piece by some well-known artist. This latter procedure is always valuable in acquiring ideas on interpretation.

Tempo, or mood terms such as *allegro*, *presto*, *adagio*, and so on, give one at best only an approximate idea of the tempo, and I have always felt that it was a mistake to print any of them on the metronome. *Adagio*, for example, means "at leisure," and it is supposed to indicate a tempo that is slower than *largo*, which means literally "widely." But in one of its more specific meanings, it may refer to the way in which sounds fall into definite designs, into rhythmic forms, which the mind can readily grasp. The Viennese popularized by Kreisler—*Der Old Refrain*—furnishes a very simple and clear illustration:



While there is much variety in the melody and in the Kreisler version, in the harmony when it comes to rhythm, only one design is used—a short, two-measure one, easily recognized because continually repeated.



Such a design may be called a "rhythm," and it is with this meaning of the term that this article is concerned. Further examples of one-rhythm pieces are the Chopin *Preludes in A major and C minor*. The first uses a two-measure rhythm throughout; the second, a one-measure rhythm.



However, such simplicity and uniformity are exceptional, for the best phrases and periods of our greatest composers are distinguished by the number and variety of the rhythms contained within them. Take, for example, the first phrase of the slow movement of Mozart's "Sonata in E major," shown in Ex. 4.

The measure would be more suitable if cut in half, either by calling it two-four or four-eight. The latter would help the player to think it more deliberately. On the other hand we might retain four-four, but double all the note-values, thus making it also look more deliberate.

AUGUST, 1944

Musical Ideas Come First

by Richard McClanahan

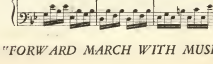
Richard McClanahan combines an extensive teaching experience with a broad educational and musical background. As a boy he studied with a pupil of Maria Tereza, who was a pupil Liszt, who was a pupil of Liszt, who was a pupil of Liszt. He was graduated from both the College of Liberal Arts and the School of Music. He then did concert work until that was interrupted by World War I. Since then he has specialized in teaching and has studied further in this country with Percy Grainger, Morley, and others, and in London with Tobias Matthay. He has had the opportunity to investigate many methods and traditions—those of Liszt, Oscar Riel, Schenker, Deppa, Witek, Leschke, and others. Since making the acquaintance of Tobias Matthay, well known as a proponent of his original and powerful ideas, Mr. McClanahan is one of the founders of the American Matthay Association, and was its president for four years. For many years he has been the Director of Music in the Riverside County School, from which work has grown the Riverside School of Music, where over one hundred pupils study under his direction.—Editor's Note.

In any case, here we have at least five rhythms. Rhythm 1 is a two-measure rhythm (counting now from four-eight meter). Rhythm 2, a slight variant on 1.

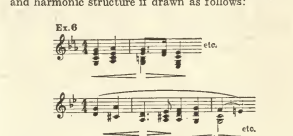


The same relationship exists between 3 and 4, which are one-measure rhythms in four-eight meter. Nos. 5, 6, and 7 are too small to deserve the name, yet their individual singling out and recognition will prompt much expressive detail in our playing. No 5 is significant, and full of meaning, doubling during some of its meaning from the similar rhythmic effect with which the preceding rhythm began; that is, the accented passing note embodied in the little two-measure relationship. Nos. 6 and 8, like 5, except for an upward inflection; No. 7 uses the same inflection line of "up a third, down a second," but lengthens the accented note and adds a little ornamentation. No. 8 consists of but three notes. These merely fill in the time between the end of the first phrase and the beginning of the second. Nevertheless, they are thematic, or significant, since they consist of the same three notes with which Rhythm No. 5 began. Notice that all have "feminine" or unaccented endings.

A simplified version will disclose the basic structure and serve to confirm our analysis. First, play the simplified version, then add the ornamental notes of the original:

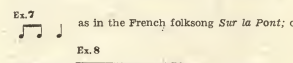


This example brings up the question of finding the correct measure for musical ideas; also the related one of placing the bar line at the right point in the idea. Since composers often make mistakes in this regard, or do not bother to change the location of the bar-line, even though the musical design has changed, students should, if necessary, be prepared to make such corrections for themselves. For instance, in Chopin's *Prelude in C minor*, and Schumann's *Gade*, the bar-line might be more in agreement with the true rhythmic and harmonic structure if drawn as follows:



To go, now, a little deeper into the matter, "rhythms" are really the embodiment in time-notation of what the Greeks used to call "the motions of the soul"—the external forms into which musical feelings condense, or crystallize. In short, rhythms are musical ideas, and if one would learn to think music correctly, he must then learn to think in terms of such ideas.

A rhythm must be at least one measure long; otherwise we do not have a metrical accent. And it may be as long as five or six measures, which is about the limit of what the mind can hold together as one idea. Anything less might better be called a motif—



Coming now to practical matters, a musical phrase is too often merely a monotonous series of notes with no differentiation, no punctuation, no organization. And, as Dame Myra Hess has so aptly put it, "If all notes are alike, none mean." (Continued on Page 486)

Practice With Your Brains!

by Dr. James L. Mursell

A SOCIETY MATRON in London during the late eighteenth century was presenting a bouquet of fulsome compliments to the English painter, Sir John Opie, renowned both for his distinguished work and his gruff disposition.

"Oh, Sir John," gushed the lady, "your color effects are simply too wonderful. Do tell me, what do you mix your paints with?"

"With brains, ma'am," grunted Sir John. In those three words he hit off an idea of basic importance for all workers in all arts. Slightly altered and transposed for musicians it amounts to this: *Always practice with your brains.*

If you are a student, paste that motto up in your practice room. If you are a teacher, have it on display in your studio. It is good psychology and good sound common sense. Practice which is just a thoughtless, inattentive, unanalytic going over and over of material yields a slow and meager harvest. It may even be positively harmful. What gets one places is not so much the amount as the quality of one's work, not the number of hours put in, but the degree of intelligence brought to bear during those hours, and indeed during each minute of each one of them. So the point for the student is to use his brains in his practice. And the business of the teacher is to help him do so better than he could by himself.

A Revealing Symptom

Here is an illustration to show part of what this means. You settle down to practice, and decide to go to work at scales. They are to be taken in parallel octaves with a range of four octaves. You start in, and go up the keyboard. Everything seems good enough for the first three octaves, but in the fourth you begin to fumble, and at the turn you fall right off the tightrope. What to do? Keep right on trying? This is what very often happens. But it's brains practice, isn't it? There's something the matter in that last octave. Somehow or other the machine has slipped a cog. Very well, stop and think it over. To be more specific, the pattern of movement which carried you over those first three octaves has gone to pieces. Just how? And where? And why? Set out to find an answer to those three questions. When you think you've got it, but not before, start over again. Then your next try will not be simply a blind effort made with an optimism for which you have no good reason. It will be an intelligent experiment, which is just what it should be. Solve the movement problem, and you have solved that particular problem in the playing of the scale. Other problems will, of course, arise—problems of added speed, of smoothness, of lightness, for instance. Tackle them one by one. And tackle them in the same way. That is how to make practice-time pay dividends.

Naturally the same idea applies to vocalises, to exercises, to studies, and to difficulties you find in a composition. Remember that any failure is a symptom—a symptom of something wrong with the action-pattern. A persistent note-error, a persistent bungle, means something wrong with the action, and should be treated with this in mind. You are doing something wrong, something clumsy, something that impedes and frustrates you. It is up to you to find out what that something is, and to put it right.

The finding out may not be easy. It may call for intensive analysis, and for the expert services of a good teacher. The scientific investigation of skill has shown that the difference between a successful and

an unsuccessful movement pattern is often quite slight. The difference between what you do with your body when you fumble a passage, and what a fine virtuoso does with his when he executes the passage superlatively is often minute and obscure. But it certainly shows up in the result! And the discovery of that difference is the secret of rapid progress. So, in all your practicing, you should be constantly studying exactly what your body does, and trying to find ways to do it better. This is one way of bringing your brains to bear on the job.

But there is another way, too. By all means give analytic attention to the movements you make. But also give analytic attention to the sounds you produce.

This calls for a special, conscious effort. Indeed it is a kind of effort which you must train yourself to make. You know how possible—in fact how easy—it is to play or sing without really noticing much of what actually happens in the way of music produced. This amounts to sheer thoughtlessness, poorly directed or completely undirected attention. It is brainless routine, rather than practicing with one's brains. What every student needs to work for, and what every teacher should seek to promote, is the kind of attention which makes a person critically aware of the results of his own efforts when he practices.

To make this concrete, let us go back to that scale again. Some of your scale practice should be the kind of experimentation with movement which I have described. But there is another approach which should also have a place. Before ever you play your scale, sit quietly, close your eyes if it helps, and concentrate on just how you want it to sound. Concentrate on the elements of smoothness, lightness, speed, dynamics, and above all, *rhythm*, which you want to hear coming out of the instrument. Then go ahead and make a try. Then sit quietly again, and mentally review all the results of your effort. Here once more, of course, you have a notion which applies not only to scales, but also to vocalises, exercises, studies, and passages in compositions.

A Clear Mental Aim

You may be inclined to admit that this is good as a scheme for ear-training, or for building an expressive interpretation, but to question whether it will really help in the solving of technical problems. As a matter of fact it most certainly will. The musical result is the goal, the end, the objective. The movements of your body are the means. Successful technical performance means the coordination of means to

ends. And you simply can't bring about such a coordination unless you have the end clearly in mind. If you want to shoot a rifle well you must attend to the various necessary movements, such as holding it tightly against your shoulder, cuddling your cheek against the stock, squeezing rather than jerking the trigger. Some separate practice of these movements can doubtless help. But these won't really come together and coordinate under control until you practice them while actually drawing a bead on a target. To put the idea in general terms, awareness of the end is an indispensable aid in controlling and co-ordinating the means.

That is why awareness of how a passage should sound and how it does sound can be a tremendous help in making it sound the way you want it. A person runs into a technical difficulty. He goes over it again and again, but it refuses to clear up. So far, this is unintelligent practice, routine practice. Then he sets out to study the movement pattern by means of which he is carrying it. This is at least one kind of intelligent practice. But once more, no success! Then he calls in hearing to his aid. He realizes that the passage has a determining melodic, or harmonic contour, or rhythmic contour. He sets out to make it sound that way, and after just a few tries the difficulty is gone like a fog bank when the wind shifts. The learner's keen awareness of the musical shape he wants to produce has carried over into the movement pattern he is setting up, and has made just the small but crucial difference that changes failure to success.

So there are two ways in which brains should be used in practicing: by attending to the means (that is, the action pattern), and by attending to the end (that is, the sound or the musical shape). One shifts from one emphasis to the other, and indeed often combines the two of them. But the point is that good practicing should be a series of thoughtful, attentive, analytic experiments, not just a routine. To be sure, routine also has a place. It is necessary to go over and over material to confirm and consolidate results. But the value of routine is not so much in bringing about improvement, as to confirm the results of discovery made by reflection.

To make this concrete, let us go back to that scale again. Almost every day I hear lots of music students at work. Often and often I stop outside a closed door and listen to somebody laboring with a piano, or a clarinet, or a fiddle, or a vocal apparatus. My universal impression is that there is far too much strumming and tooting and scraping and yodeling, and not nearly enough thinking and thought. I mean, a good teacher of mine once kindly told me that the best thing about my playing of a certain piece was the rests. I'm quite sure that most students would get far more dividends from practicing if they put more and longer rests and pauses into it. For in the rests and pauses the brain gets a chance to do its stuff. And it is the discovery of new and better methods by brain work, and not plugging away in the same old groove, that brings about improvement.

Dr. James Lockart Mursell, distinguished English-born psychologist at the University of Queensland, Australia and at Harvard University, has held important professorships in American colleges since 1929 and is now Professor of Education at Teachers College, Columbia University. His activity in music education has been especially valuable.—Editor's Note.



Dr. JAMES L. MURSELL

ALPINE WALTZ

To anyone who has stood on a Swiss mountainside and heard the peculiarly carrying tones of a yodeler come from a far-distant valley, the word "Alpine" has a nostalgic reflection. The composer is one of the most melodic of present-day American writers. Grade 3.

Tempo di Valse M. M. ♩=60

MORGAN WEST

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AUGUST 1944

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(YODELER'S SONG)

TANGO IN D

The very versatile and prolific Francesco De Leone has caught the Latin spirit of South America in his *Tango in D*. The "trick" of playing pieces of this type is to keep the left hand rhythm automatically regular and center the attention upon the right hand. It is a "knack" which, when once mastered, becomes very simple. If the student attempts to count out the tune, the results are often disappointing. Grade 5.

Moderato M. M. ♩ = 72

FRANCESCO DE LEONE

ROMANZA

From SYMPHONY No. 4

When Robert Schumann presented the D Minor Symphony to his wife on her birthday, September 13, 1841, he said, "One thing makes me happy. The consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have strength to reach it." The *Romanza* Symphony was performed that year and then laid aside for ten years, when he rewrote it. Brahms preferred the original version. The *Romanza* represents Schumann's rich and original musical virility. Grade 5.

ROBERT SCHUMANN
Arranged by Henry Levine

dolce espressivo
Lento M.M. ♩ = 64

f *p* *dim.* *mf* *pp* *dolor* *pp*

simile *crendo*

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460

THE STUDY

p *pp* *dolce* *espressivo*

AUGUST 1944

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PRELUDE

Dr. Guy Maier's helpful lesson upon this dreamy masterpiece of Chopin will be found in "The Technic of the Month" F. CHOPIN, Op. 28, No. 13

Lento M. M. ♩ = 116-126

p legato

più lento

poco rit.

p sostenuto

un poco marcato

Tempo I

30

31

32

33

34

35

rit.

pp

molto rit.

Grade 3.

VALSE ESPAGNOLE

MARI PALDI

Con brio M. M. ♩ = 160

f

p

mf

ff

Fine

1st time

Last time

marcato la melodia

D.C.

INVOCATION

A voluntary for the Church or Sunday School pianist. Grade 3.

Andante M.M. ♩=88

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464

ARTHUR G. COLBORN
Arr. by Rob Roy Peery

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THE ETUDE

VICTORY PARADE

LOUISE CHRISTINE REBE

Grade 3.

Tempo di Marcia M.M. ♩=120

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465

OVER HILL AND DALE

SECONDO

H. ENGELMANN, Op. 270

Musical score for the Second part of 'Over Hill and Dale'. The score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of six systems of music. The first system begins with a forte (ff) dynamic. The second system includes a piano (p) section marked 'p grazioso'. The third system features a crescendo (cresc.) marking. The fourth system includes a mezzo-forte (mf) section. The fifth system ends with a 'Fine' marking. The sixth system concludes the piece with a final chord.

Copyright 1925 by Marie C. Engelmann
466

THE KUDU

OVER HILL AND DALE

PRIMO

H. ENGELMANN, Op. 270

Musical score for the First part of 'Over Hill and Dale'. The score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of six systems of music. The first system begins with a mezzo-forte (mf) dynamic. The second system includes a piano (p) section marked 'p grazioso staccato'. The third system features a crescendo (cresc.) marking. The fourth system includes a forte (f) section. The fifth system ends with a 'Fine' marking. The sixth system concludes the piece with a final chord.

AUGUST 1944

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TRIO

SECONDO

Musical score for Trio Secondo, pages 468-469. The score is written for piano and features six systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a piano delicate (*p delicato*) marking. The fifth system includes a forte energico (*f energico*) marking. The sixth system concludes with a *D.C. al Fine* instruction.

TRIO

PRIMO

Musical score for Trio Primo, pages 468-469. The score is written for piano and features six systems of music. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a fortissimo (*ff*) dynamic. The fourth system includes a piano (*p*) dynamic and a scherzando (*p scherzando*) marking. The fifth system includes a forte energico (*f energico*) marking. The sixth system concludes with a fortissimo (*ff*) dynamic and a *D.C. al Fine* instruction.

COUNTRY DANCE

DONALD HEINS

Allegro con brio M.M. ♩ = 138

VIOLIN

PIANO

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THE ETUDE

Sul G

ALL THIS I PRAY

JOHN FINKE, JR.

Collins Driggs

Andante

PIANO
ORGAN

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AUGUST 1944

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I may grow e - ter - nal - ly To glo - ry in Thy way.

Oh God, whose loving arms em brace Us mor - tals o'er the

land, Spread Thou the wings of last - ing peace On earth good Will to man.

All this I pray to - day, oh Lord, My soul bow'd down to Thee That I might find Thy seed of love, And

full - er, richer be All this I pray.

pp sempre legato

rit e dim.

SWEET HOUR OF PRAYER

WILLIAM BRADBURY
Arr. by William M. Felton

Sw. Soft strings
Gt. Melodia
Ped. Gedeckl

(49) (10) 00 1454 542

(25) (10) 00 3675 210

Moderato

MANUALS

PEDAL

Sw. (E) (3)

Gt. (10)

Gt. (10)

Ped. 42

Gamba (2) (4)

Melodia (10) (10)

Sw. strings

Gt. 8' & 4'

Sw.

Gt. add Dissonans

poco rit

HOME ON THE RANGE

This appealing song describing the beauty of the western plains is probably the most widely known of our native songs. Grade 2.

COWBOY SONG
Arr. by William Scher

Moderato M. M. $\text{♩} = 120$

Oh give me a home where the buf - fa - lo roam, Where the deer and the an - te-lope
play; Where sel - dom is heard a dis - cour - ag - ing word, And the
skies are not cloud - y all day. **REFRAIN** Home, home on the
range, Where the deer and the an - te-lope play; Where sel - dom is
heard a dis - cour - ag - ing word, And the skies are not cloud - y all day.

PARADE OF THE TIDDLE-DY-WINKS

Grade 2½.

MILO STEVENS

Con spirito M. M. $\text{♩} = 112$

mf
p
Fine
D. C.

Grade 1.

IN A CANOE

RUSSELL SNIVELY GILBERT

Moderato M.M. $\text{♩} = 152$

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Grade 1½.

THE WOODEN TOY CAPTAIN

LEWIS BROWN

Tempo di Marcia M.M. $\text{♩} = 132$

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THE KTDUE

The Technic of the Month

Conducted by Guy Maier

Prelude in F-sharp Major, Op. 28, No. 13

by Frédéric Chopin

CERTAIN compositions will always remain caviar to the rank and file. The superlative F-sharp major Prelude is one of these. Its beauty is so fragile, its fragrance so subtle that most students pass it by as uninteresting—and therefore unworthy of serious study. To appreciate truly the flavor of this exquisite piece you must lie out, in mid-summer, on a hilltop in deep, lush green grass and watch the cloud shapes drift lastly by. At such times the soul hangs suspended between earth and sky. There is no longer awareness of physical line, weight, or substance. The body ceases to exist. Deep contentment and profound peace merge the spirit with the universe. Only a beautiful Nothing exists.

Such, I think, is the rarefied atmosphere which you must breathe if you wish to mirror the Chopin of the F-sharp major Prelude. But first of all, be on your guard against thinking of the "six-four" Lento tempo too slowly. Don't even consider the fact that the measure contains six beats, but think rather of making a rhythmic half circle to the melodic B in Measure 2, and another to the melodic C-sharp in Measure 4, with two secondary swings, or "ways," in each measure.

The soft luster of the right-hand melody must float serenely over the left-hand haze. Avoid playing these left-hand tones with single finger articulations; shape each half measure with one gentle elbow curve. Change damper pedal at half-measure intervals only; use soft pedal throughout the Prelude.

Treat the constantly reiterated right-hand melodic A-sharps very sensitively. Once you have sounded the first A-sharp of each phrase, let the others which follow vibrate and diminish like the ever-widening circles made by a pebble dropped into a quiet pool. These later A-sharps must not be considered as added notes, but rather as sets of vibrations sent out by the first A-sharp.

If occasionally the shape of an inner voice can be made subtly audible, so much the better—as in the left hand of Measures 8, 16, 17, 20, 24, and so on.

Make very little change of tempo for the *Piu Lento* middle section; be sure, however, to play its first two measures (21 and 22) extremely softly, and the sequence which follows (Measures 23 and 24) with scarcely audible pianissimo.

When the first theme returns (keep it moving!) watch out for those added "obligator" top tones beginning in Measure 30. As you arpeggiate these chords, play the original melody tones with light fingertip percussion, and the top obligato voices with "paint-brush" touch. . . . How ravishly beautiful are the melting modulations which Chopin evokes here!

Play the last two measures of the Prelude very slowly, *ppp*, and with progressive *ritardando* to the end. At the final softly breathed chord, earth, sky, clouds, and spirit dissolve into evanescent, ethereal nothingness. . . . Is it any wonder that this lovely Prelude is caviar to the crowd?

Oh, what a beautiful evening



Mary and Dan have "two on the aisle" at their favorite musical show—their own music, played as they like it, by their own fingers. No, they're not musicians especially. This became their pet hobby only since they got their Hammond Organ . . .

The Library of Congress
Recording Library Goes to War

(Continued from Page 452)

ing its benefits not only to students, musicians, and musical experts, but to the entire nation.

The first broadcasts of recordings from the Archive of American Folksongs were made by the British Broadcasting Corporation from forty of the archive's field recordings. The Music Division also sponsored a series of broadcasts on the Columbia School of the Air during a period of two years.

Six Albums Now Available

The Library has already issued six albums of phonograph records (vinylite pressings) which are now available for sale to the public. According to Dr. Harold Spivacke, chief of the Music Division, the songs in the albums represent the cream of the Library's folksong collection and have been chosen with considerable care. These albums are:

I Anglo-American Ballads
Five 10-inch records with album \$5.50

II Anglo-American Shanties, Lyric Songs, Dance Tunes and Spirituals
Three 10-inch and two 12-inch records with album \$6.25

III Afro-American Spirituals, Work Songs, and Ballads
Two 10-inch and three 12-inch records with album \$6.50

IV Afro-American Blues and Game Songs
Two 10-inch and three 12-inch records with album \$6.25

V Bahamian Songs
One 10-inch and four 12-inch records with album \$6.75

VI Songs from the Troquais Longhouse
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AUGUST, 1944

477

The Mind's Ear

(Continued from Page 435)

quisite and intimate instrument must realize how little idea of a symphony score can be given on a guitar. However, we know from personal first-hand information that Richard Wagner depended upon the piano to stimulate his imagination.

When studying in Germany years ago, your Editor had a *Hausfrau* (housekeeper) who was the daughter of a widow who lived near Frankfurt. Wagner and his family came to live with her as boarders. She often told of the misery of the composer when he had to wait three weeks after his arrival until his piano came. She said, "He was as angry and sulky as an animal in a bear's cage. It was very hard to live with him. The moment his piano came, however, he was all smiles. He caressed the instrument as a child caresses a new toy."

Wagner, however, was a very indifferent pianist. He depended upon the visits of his father-in-law, Franz Liszt, to hear his scores transcribed to the keyboard through the magic of the great Hungarian virtuoso.

The ability to read an orchestral score is an acquisition well worth the hard labor required in learning the art. It is able to sit down quietly and peruse a Beethoven, Tchaikovsky, Schumann, or Brahms symphony as one would read a play by Shakespeare or Molière or Lope de Vega, is a supreme intellectual and emotional experience.

Learning to read music so that one can hear it is greatly facilitated by the study of *solfege* as it always has been taught in some continental conservatories and here and there in America. When *solfege* has been studied thoroughly and exhaustively, the individual can read in the "mind's ear" anything in print. On one occasion Lieut.-Commander John Philip Sousa, who was thoroughly trained in *solfege* by his teacher, Espueta, wanted to illustrate how the rapid notes beginning Rossini's "Semiramide" should be played, sang the passage, naming the degrees (do, re, me, fa, and so forth) with a swiftness that was unforgettable. Sousa had trained himself to take in a whole page of score at a glance. He also could read entire pages of a book at a time, in much the same manner as Thomas B. Macaulay.

Only a few centuries ago kings and queens did not think it necessary to be able to read. Reading was something that could be left to slaves and impoverished scribes. In his youth Epictetus was a slave in the bodyguard of Nero. The invention of printing made it possible for all to read. Literacy became a sign of loss of caste. We have an idea that the time is coming when all serious musicians, judged competent, will be expected to read the score of, let us say, "The Marriage of Figaro" just as a high school graduate would be expected to read Sheridan's "The Rivals."

The art of reading silently, as with all other arts, is to be acquired by starting with the most simple texts and progressing, step by step, to the more difficult works. Sir Walter Scott says, in "Kenilworth," "He that climbs a ladder

must begin at the first round." The process may prove difficult at first, but always remember that what others have learned to do, you also can learn, with practice and persistence. We recollect with what joy we became able to read the four chiefs of a Palestine Mass.

In our extremely callow youth, in which we fear that we would turn to the refuge of silent hearing during a full, dull sermon, and in our mind's ear would hear the hymns sung by imaginary quartets of the world's greatest singers. Then, for the fun of it, we would practice hearing them sung by a strident rural choir. It was fine training in total imagination, at the sacrifice of ecclesiastical respect.

Another who listened mentally was Berlioz who, after much acrimonious opposition, was offered the post of professor of harmony at the Paris Conservatoire in 1858. He refused the offer on the ground that he did not play the piano. It was difficult to realize that at the time he wrote the score of the "Dramatic or Faust" he did it without the use of a keyboard, to try out what all smiles. He caressed the instrument as a child caresses a new toy."

It was only in his "mind's ear" that Beethoven heard most of his later works. He was so deaf that only by shouting at him could he hear the human voice, and toward the end, he showed by his conducting that he could not hear even the symphony orchestra.

In these days of highly perfected electrical recordings and the great wealth of broadcasts coming to our homes, there is no excuse for the ambitious musician not to advance himself to score reading if he so desires. Those who had to learn to do this in the period prior to the modern electronic instruments could not possibly secure in the finest conservatory centers of the world one-fifth of the opportunities we all now have. We predict that the day will come when musicians will have libraries of abbreviated scores to read in their "mind's ear" and also to have at hand when the great orchestras are playing old and new masterpieces. In the midst of world chaos we, in our blessed America, can turn constantly to music for succor.

Why Music Study

Is a Priceless Investment

(Continued from Page 436)

are particularly indicated and the individual may be dull in other respects. Such was the instance of the morose, blind Negro pianist, Blind Tom. Long observation, however, has made clear that there is a vast accumulation of specific evidence pointing to the fact that music study (according to the standards of many celebrated men who have studied music as an avocation), accelerates mental activity in a manner quite marvelous.

Finding Effects

by Nora E. Taylor

Like birds. It is, in effect, a cuckoo call.



PIANO PLAYING, to be interesting, must be effective—that is, every phrase should produce an effect. Since much of the beauty that can be produced by the piano cannot be graphically indicated, the printed page offers comparatively little guidance. Therefore, the player must search his music to discover all of the subtle nuances; and in this, imagination is a most important factor.

In the *Passaforte* by Scarlatti, there is an opportunity to produce an effect which is essential to that type of composition. This particular effect is quite likely to be overlooked if the piece is studied superficially, since it occurs in the bass at a point where the player may be absorbed in trying to perform trills which sound

After the thirds, it breaks in with the spontaneity of a cuckoo call and is not heard again, thus creating the impression of a cuckoo having flown across the scene and sped out of hearing. It looks commonplace in print, but a little practice will make it sound realistic. This is only one instance of what we may term a well thought-out effect.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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

He Has Lost His Head Tones

Q. What causes the head tones of a young man to disappear? I have heard that he has dropped several steps and these tones are unnatural. He sang in a recital one evening and the next day he noticed that his voice had dropped down a couple of tones and that he had lost his head tones. He brought to me, his accompanist, pieces with high notes for which he has an obsession. There is not one lesson in which I do not have to play with the remainder of the composition gets very little work. His voice is so loud that when he is alone it takes me quite a while to get back to solid ground. I try to make these loudness a desirable quality, especially in the climaxes where high notes are essential.

2. He beats time with his hand, which I think detracts from his singing. Do you think he should do this?—W. N.

A. Without a personal audition it is very difficult for us to tell exactly what ails your young singer. Your description of his constant train suggests that he is using too much force, singing continually too high and too loud, with the mistaken idea that loudness alone will make his singing attractive to the public eye instead of charming them. The fact that already he has lost a few of his brilliant, high notes should be enough to convince him that he is on the wrong track. If he continues to force his voice, it seems likely that his singing will become increasingly difficult or that he will develop either a tremor or a breathy tone. His mental attitude towards singing seems to be wrong. He should try for beauty of sound, clarity of intonation, finish of style, and not mere noise.

2. Apparently your young friend is a poor musician. If he would learn to play the piano and to read music, he would not need to beat time with his hand, which is so disturbing to his physical pose, and visually unpleasant to his audience.

Loss of High Tones After a Blow Upon the Head

Q. I am nineteen and about two years ago I was struck on the head by a baseball. As a result I had constant headaches and I lost my high notes. I was a coloratura soprano, now I am a lyric. I am sure that I am a lyric. I know, because my teacher is well known for his training. It feels as if my throat were sore and I cannot sing for a long time. My high notes from a high La-Ti-Do drop completely after two or three days. I think my voice will go any higher?—Miss R. S.

A. The expression "frank voice" is quite misleading. Ask your teacher what he means by it. We much prefer the term "bright" or "clear" voice. It is a fact, as you point out, that singers must continually review their songs or they will forget them.

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It is barely possible that the blow upon the head may have slightly affected the vocal cords, as you suggest, though this scarcely seems likely. As you live so near the greatest city in the United States, it would not be difficult for

you to obtain the opinion of a brain specialist, who may be able to tell you the cause of any anxiety upon this subject.

Forgetting The Words of a Song After an Illness

Q. It is customary for a singer to forget the words of songs? Until recently I could sing about twenty different songs at a moment's notice. With one or two rehearsals I could add some twenty-five more. The songs I knew well I went over on the piano about once a week. Now, after a spell of illness and being kept in a home here, I was asked to sing, was quite anxious to find myself searching for some of the words of songs that I knew so well before I was ill. The music came without effort. Can it be that singers must continually go over their songs? I sing Gilbert and Sullivan's songs and some of Victor Herbert's beautiful hymns. S. S.

A. It is not at all unusual for a singer to forget the words of a song and remember the music perfectly. This is the reason why many recitallists carry with them onto the stage a small, unobtrusive book of words. There is an excellent one in French and Italian opera performances, whose business it is to speak the words before they are sung. It is a desirable custom, for all too often the song of the prompter's voice is clearly audible to the audience over both the singer and the orchestra, with a most irritating effect. In the case of modern opera, Wagner despised him, so he is not used in Wagnerian opera performances.

2. It may be that your illness was a severe one from which you have not entirely recovered. Besides this, you have been living with friends and you have been deprived of your regular practice periods, both during your illness and your convalescence. You must be patient. When you return to your own home and you can resume your practice undisturbed, and as you improve in health, you will find your memory returning to normal. Nevertheless, it is a fact, as you point out, that singers must continually review their songs or they will forget them.

Has She a Frank Voice?

Q. My teacher tells me that I have a very nice voice; in fact, that I have a frank voice because I have an unusual range. My range is from three and one-half to four octaves. Have you ever heard the expression "frank voice" before?

A. The expression "frank voice" is quite misleading. Ask your teacher what he means by it. We much prefer the term "bright" or "clear" voice. It is a fact, as you point out, that singers must continually review their songs or they will forget them.

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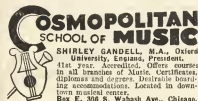
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Festivals Which Stimulate Student Interest

(Continued from Page 451)

efficient leadership. Numerous committees must be selected and appointed. The project should be a community effort, and the school authorities and festival management would do well to include as members of the various committees, as many civic leaders as possible. It is not a "one-man show," but rather a civic project with the entire community participating and feeling a responsibility for its success.

Such details as publicity, housing, equipment, trucking, programs, ticket sales, stage hands, guides, information desks, headquarters, music, chairs, racks, ushers, lost-found department, nurses' headquarters, loud speaker set-up, meals, seating charts, guards, parking space, and numerous other problems must be attended to before the festival date, if the program is to function efficiently.

At times I have been disappointed in the repertoire selected for the concert festivals. Frequently the music is much too difficult for the bands, and at other times the selections have no educational or musical value. Selection of music for the massed bands must be given more consideration. Many compositions suitable for the average high school band are today in inadequate supply.

The usual mistake lies in the selection of music which moves too rapidly or is too difficult rhythmically or harmonically. The massed band should play selections which are full and yet simple in rhythmic and harmonic content. The percussion section should be kept down to a very few excellent performers and stationed in a position where all can hear them, thus eliminating as far as possible the common problem of the massed band; namely, lack of precision.

For all communities or schools expecting to sponsor such a festival, I would recommend the booklet, "Festival Management," which can be purchased at a minimum fee from the Music Educators' National Conference, 63 East Jackson Boulevard, Chicago, Illinois. It is an excellent guide and will prove invaluable in providing information relative to the organization of the festival.

At any rate, let's continue these programs. They are inspirational for the conductors, educational for the students and entertaining for the citizenry of the communities.

following illustrates a simple modulation. In singing, it brings out the *F-sharp* and the *C* of the modulating chord. In the last chord give the root and third slight prominence.



The director should analyze all compositions and call attention to modulations as they occur, pointing out the new leading tone and its harmonic resolution or progression. It is gratifying to see how much harmonic understanding can be developed in groups with no previous knowledge or training. The result is heightened enthusiasm and greatly increased appreciation of harmonic beauty.

Tonal balance should not be confused with numerical balance. One bass with full round tones can frequently balance five or six light sopranos. If all voices are not rich and resonant (as they seldom are), it may require several alto to balance only two or three sopranos. What is needed is tonal balance, regardless of the number assigned to the various parts. Few directors can select a group with ideal numerical balance. There may be too many sopranos, too few tenors and altos, and perhaps a fairly satisfactory balance section. If such handicaps cannot be remedied, artistic results can still be obtained if care is taken to secure tonal balance.

A chord may be considered as a tonal column composed of various intervals, and should sound as such without "beats" in any part. Perfect balance would appear in some such manner as:

S
A
T
B

The usual result, however, is a top-heavy structure in which the soprano predominates. The inner parts are scarcely heard, and the foundation, or bass, is too weak to support the total structure and would appear somewhat as:

S
A
T
B

In such a situation all sections should not sing with the same amount of tone or volume. The soprano, because of its higher pitch and location in the chord, will be heard more plainly than any other part. This section should sing with much less tone than the alto and tenor. The bass should provide a satisfactory foundation for the total column.

For aid in intonation, the root and third should be slightly predominant, re-

gardless of location. If the root cannot be heard by all sections, harmonic uncertainty will result, particularly if the chord is an inversion. The octave should be clearly heard. The octave should be slightly less prominent than the root, particularly if sung by the soprano.

Inner Parts

Inner parts should not be covered or submerged by the outer voices. Seldom does one hear the beauties of the alto line. It is almost always overbalanced or entirely covered by the soprano. The possible tone, is frequently obscured.

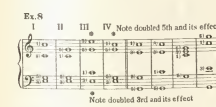
Since the melodic line is frequently given to the soprano, the harmonic significance of the inner parts should not be overlooked. Few choirs bring out the beauties of the inner parts, either melodically or harmonically. For satisfactory balance, most choirs should cut down the alto and bring out the alto and tenor. At all times the bass should provide satisfactory tonal foundation.

If balance is still unsatisfactory, rearrangement of the seating will frequently solve the difficulty. The custom of putting women's voices in the front and men's in the back is usually very unsatisfactory unless the musical arrangement for each choir. Whatever gives the best result should be used. Try seating the choir in several ways, regardless of whether or not it has been done before.

Interesting experiments may be made in the effect of total intensity on intonation, color, harmony, and melodic line. Sing any four-part chord. At a signal bring out the third, the other parts remain as before: Root and third sing *mf*, fifth and octave, *mf*; upper parts, *mf*, bass, *p*; root, fifth, and octave, *mf*, third, *p*, and so on, in many combinations. Listen carefully to the result.

Modulating tones, altered tones, thirds, and other dissonances need individual treatment, according to their function in the harmonic plan.

Inversions may well be used as a basis for total study. The effect of such positions of the chord is very different from that of chords in root position. These inversions are more difficult to sing in large ensembles. Draw the lips in the inner parts and the total center is covered or obscured. Experimentation with chords in which the third, then the fifth, is in the bass will give the study given them. Note the effect of the voice arrangement, though the harmony is the same.



Seventh chords in their several positions offer another interesting challenge to any choir. Note the effect of inversion and voice distribution.



These chordal structures will be found in almost any composition, and a little practice on them is time well spent.

If ear-training is a part of every rehearsal, not necessarily as an abstract study but rather as the problem arises in the music being studied, all choirs can become tonally and harmonically conscious and standards will become infinitely higher.

Band and Orchestra Questions Answered

by William D. Rowell

Saxophone Embouchure

Q. I am a clarinetist and have recently been producing the saxophone. I am having considerable trouble producing a good tone. Will you advise the correct embouchure for saxophone? I have read in your column that bassoon reeds are better if made by the individual player. Is this true for clarinet and saxophone reeds also?—R. W., Ohio.

A. Following is the correct embouchure for the saxophone: 1. Place the lower lip slightly over the lower seventh, and other dissonances need individual treatment, according to their function in the harmonic plan. 2. Draw both the upper and lower lips into a smiling position. 3. Place about one-half inch of the mouthpiece into the mouth. (This will vary in accordance with the lip formation and the teeth of the individual.) 4. Rest the upper teeth upon the mouthpiece. 5. Draw the lips around the mouthpiece so that no air can escape. 6. Draw the lips firmly toward the center of the mouth. (This is of extreme importance, since this position of the lips will help relax the embouchure and thus eliminate rigidity.) 7. In spite of wartime conditions, there are several brands of satisfactory commercial saxophone and clarinet reeds being manufactured today; hence it is not necessary to manufacture your own reeds for these instruments.

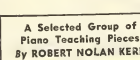
Clarinet Tone Production

Q. I play B-flat clarinet, alto and tenor saxophone. At present I am doing night-club work and also studying with a Chicago teacher who is an excellent clarinetist. I find his explanation of tone production very confusing. For instance, to start a tone he suggests to place the tongue on the reed, take a deep breath, then drop the tongue about one-eighth of an inch. When I follow this procedure, I get a feeling

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of tightness in my throat, and my tongue is very small. I would appreciate it very much if you would explain the fundamental points of breathing, attack, and embouchure for both clarinet and saxophone.—F. E. B., Illinois.

A. First, may I confirm your teacher's advice. He is correct, although perhaps the producers need some clarification. The tightness of your throat can be attributed to many factors, such as incorrect breathing, embouchure, or mouthpiece. The correct method of tone production for clarinet is as follows:

1. Place the lower lip slightly over the lower teeth, so that the lip covers the teeth. Pull the chin down. 2. Place about one-half inch of the mouthpiece in the mouth. (The amount will vary with individuals; some requiring more, others slightly less.) 3. Place upper teeth on top of mouthpiece. 4. Draw the lips back in a smiling position and around the mouthpiece, so that no air can escape when producing the tone.

5. Take a deep, natural breath (waistline expands when inhaling). Inhale by opening the corners of the mouth (do not inhale through the nose). 6. Place the tip of the tongue on the reed, approximately one-eighth inch below the tip of the reed. 7. Release the tongue from the reed (Continued on Page 487)

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Musical Ideas Come

First

(Continued from Page 455)

anything." But let one begin to notice "what goes with what," group the notes into rhythms, and notice the relation of the rhythms within the phrase—of the phrase springs into life. By differentiating, relating, and organizing, we get sequence, logic, sense—what someone has called the "march of ideas." With this in mind, notice the inner structure and logic of this phrase from Chopin's Nocturne in E-flat:



Again the measure would be better 1 cut in half, making it six-eighths instead of twelve-eighths. In Rhythm 1, notice the upward interval B-flat-G (as in the feminine ending). In Rhythm 2, notice the three upward leaps—B-flat-G (as in the first rhythm), the ornamented octave C-C, and finally G-B-flat (the inversion of our first interval) which falls back a step to A-flat, again forming a feminine ending. The rhythmic shape of these last three notes—a sort of musical triangle—is next used, first one way, then another. Finally we have a rhythm which begins with an interval wider than any hitherto used, and which seems to sum up all that has gone before. Some one has said that in a well-constructed sentence, each word is the fulfillment of all that has gone before, the promise of all that is yet to come. Chopin has here given us a well-constructed musical sentence.

Since learning to distinguish rhythms, motifs, and figures, and to appreciate their intricate relationships is a life-time study, a beginning should be made early. Music-study has many parallels with language study. Just as in a language, letters mean nothing until made into words, phrases, and clauses; so, in music-study, notes mean nothing until made into measures and rhythms. Also, in learning to think and to speak, a child does not begin with complete sentences, but with words and phrases which eventually he builds into complete statements.

Consequently, in early music-study, the teacher should point out rhythmic design as much as possible. Here the language parallel is of direct assistance. In the French folksong *Sur la Pont*, its musical rhythms and their proper accents are faithfully mirrored in the words. Thus, at one and the same time, we can escape both empty notes and empty phrase-lengths. Diller and Quail have recognized this in their book of poetry-plays for piano—"Off We Go";

likewise, Guy Maier in his beginning piano books.

For the more advanced student, the author hopes the suggestions contained in this article will lead him to examine his phrases more closely, to analyze them down to their constituent elements, and, in so doing, to find more meaning in them. If he thus learns to think musical ideas and to link them together into chains of thought, he will inevitably get the phrase, and much more besides—for once the phrase position and what it is gain in effectiveness of delivery—their playing will carry conviction because it has inner logic.

Music in the Chinese Theater

(Continued from Page 441)

the nuances of diction and gesture contributed by the famous plays. It was as if several well-known Shakespearean actors had given scenes from his best-loved tragedies. Indeed, I puzzled over the name of the Peking company, embroidered across the top of the entrance and exit curtains; it seemed faintly familiar. At last I got the right translation, I thought, and, leaning toward the Oxford graduate across the table, said: "Tell me; don't these players call themselves the 'As You Like It Company'?"

He threw a startled glance at the Chinese characters embossed with thick gold thread and turned back with a smile.

"You are right—it is!" he said. "The 'As You Like It' company played scenes from the longest novel in the world, 'The Dream of the Red Chamber.' I was most eager to see this famous play, for I was familiar with the plot which hinges on the matching horoscopes of a bride and groom. In this case the maiden, who had been adopted as the daughter of the family of the boy she loved, had a horoscope inimical to his, so he was betrothed to another. She was a beautiful, so loving and tenderhearted that she pitied even the fate which must die after their short blooming, and carefully swept them up each morning for their honorable burial. I saw her do this in the play; saw her pine away and die, afterwards rising from the floor of the stage to climb to the Western Heaven on the table and two chairs.

"The Mandarin theater music is much softer and less strident than the Cantonese. But, being seated so close to the stage for three hours—following two hours of basking under the sun in the day—had given me such a headache that I hastily excused myself when the Cantonese company impatiently took over the stage. The very thought of the big cymbals announcing the entrance and exits of principal characters was more than I could stand.

I rose, asking the secretary to make my excuse to the General, promised to return for the next day's entertainment (which I had no intention of doing and, indeed, was not expected to do), and jolied home in a rickshaw. I tumbled into bed, glad enough that it wasn't every day that one was invited to play a wedding march for a general.

Band and Orchestra Questions Answered

(Continued from Page 448)

and blow the breath into the clarinet at the same time. Keep the breath pressure even, straight, and without waves. Be certain that the lips remain in a smiling position and that the chin is pointed and pulled down.

8. Release the tone on the breath line (not with the tongue).

The saxophone embouchure is the same as the clarinet except that the lips are drawn toward the center of the mouth, instead of in a smiling position, and slightly more of the mouthpiece is placed in the mouth.

The Clarinet Vibrato (?)

Q. I have learned the notes and fingerings of the clarinet and play fairly well. The teacher says I don't teach me anything about vibrato. I wonder if the vibrato should be used in clarinet playing, and if so, how can I go about learning it.—M. R. H., Milwaukee.

A. You are indeed fortunate that your teacher did not teach the vibrato to you. The vibrato is not appropriate to clarinet playing and is not used by leading clarinetists, although some do employ it when playing slow, sustained, lyrical passages. Personally, I hesitate to recommend its use at any time, especially to the student who is endeavoring to produce a legitimate tone upon the clarinet. The clarinet tone should be steady, without waver; clear, round, and solid. The vibrato tends to weaken each of these elements. In many instances the use of the vibrato has been over-emphasized. Many students employ it without taste, reason, or knowledge. I suggest that you avoid it altogether when playing the clarinet.

A Method for Flute

Q. Will you please suggest a good method for the flute?—G. F., California.

A. I suggest either of the following methods: Soussman Studies, Books 1 and 2. An excellent method, too, is the "Foundation to Flute Playing" by Ernest Wagner. These books may be secured through the publishers of *The Etude*.

Hints on Making Reeds

Q. I am sixteen years of age, have played bassoon for the past five years. Although I have never taken any private lessons from a bassoon teacher, my high school band conductor has given me considerable help. At his suggestion I have been to make my own bassoon reeds. Though neither of us has had any experience in making reeds we have had some success with them. My first reeds, I have made twenty-seven reeds to date. While all play freely and seem to have satisfactory tone they all are inclined to be a bit flat. Can you suggest means for improving my reemaking so far as the matter of tuning them is concerned?—J. C. P., Iowa.

A. I suggest that you try the following: (1) If you have more than one boucle, try them all. Bassoons are usually equipped with two boucles—a long and a shorter one. Should your boucles be of the same length, then purchase a shorter one. The boucle is a very important part of the bassoon. (2) Perhaps your reeds are too long. This will also cause the tone to be flat. Try making a reed a trifle shorter. (3) Are your reeds inclined to be soft? If so, then make them a bit heavier, especially

near the tip of the reed. (4) If the reed is inclined to close up, keep the blades apart by pulling the wire nearer the tip of the reed. (5) Are you placing enough of the reed in the mouth? Playing too near the tip will cause the tone to be flat.

Brass Sextets

Q. Will you please recommend some good brass sextets? Our group has been organized since last September. The members are moderately advanced and would prefer selections that are not too difficult.—S. D., Indiana.

A. I suggest you rehearse the following numbers. They are not too difficult and offer a variety of styles and moods. "Two Trumpets" by G. Franck; *Cathedral Scene* by Massenet; "Prelude and Chorus" by C. Busch; "Suite Miniature" by Miller; *March from the opera "Fidelio"* by Beethoven.

The Marching Step

Q. What cadence do you recommend for the high school marching band in street parades? What length step do you suggest?—S. W. J., Mississippi.

A. For street parades I would use a cadence of 128 and not faster than 122. With such cadence for high school bands I would recommend the 26-inch step. Naturally, the cadence is a trifle faster for football shows.

On Securing an Oboe

Q. I am desirous of securing some information regarding the oboe; that is, where a beginner would be glad to help you select an instrument, as well as advise you of teachers with whom you should study.

You will wish to purchase a conservatory system oboe, as the military system of fingering is obsolete. Also, you should be careful to select an oboe that is well in tune and in good mechanical condition. The finest oboe is the *Lorée*. As most oboes were manufactured in France, you can well realize the impossibility of purchasing a new *Lorée* at this time. However, any reliable secondhand instrument will prove satisfactory. It is because of these problems that I suggest you seek the aid of an expert oboist when making your selection.

On Selecting a Clarinet

Q. I am in need of advice concerning the selection of a clarinet for my young daughter, who seems to have unusual talent. I have been advised to inquire of different persons I am a little bewildered, as I have been advised so differently by each.—Mrs. L. B. H., Ohio.

A. Inasmuch as your daughter has shown such talent for the clarinet, I would certainly suggest that she be provided with the finest instrument you can purchase. Since the fine French clarinets are no longer manufactured, it is practically impossible to purchase one of those. Unfortunately, the policy of the Tax Bureau does not permit the definite recommendation of a particular make of instrument. If possible, secure the aid of a fine professional clarinetist when you select the instrument. He can give you valuable advice by testing the playing qualities, tone, intonation, and mechanical condition of the instrument.

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Junior Etude

Edited by

ELIZABETH A. GUST

Summertime

by Gertrude Greenhalgh Walker

John lived on the bank of a lovely river and he and his father often went canoeing.

"Just think, Dad," John observed, "no school all summer, no music lessons! Just work in the Victory garden, paddle the canoe, and play ball and swim."

His father changed the subject, abruptly. "The tide has turned, running strong, son, so let's paddle up to Plum Island. It will take a strong pull—good for your muscles!"

And it was hard work. "Let's rest a minute," said John, and they drifted. But in a minute he cried, "Look, Dad, we're going backwards. Start pulling. We'll never reach Plum Island!" His father admitted they were going backwards. "Reminds me

of a Chinese proverb—'Learning is like rowing up stream. Not to advance is to go backward.' Son, what about going backwards in music this summer?"

"Well, I see now why you wanted to paddle to the island row against the running tide. I don't want to go backwards in music. I guess I'll phone to Miss Brown when we get home and tell her I am not going to stop lessons."

"But do you think you will have time?" asked his father, teasingly. "Sure I'll have time. Victory garden; ball playing; river; music lessons. Sure I'll have plenty of time!" And by summer's end, both the piano and the Victory garden were in excellent condition.

Sharps and Flats (Playlet)

by Margaret Cusick

SCENE: Interior with piano.

CHARACTERS: Joan and Dorothy (or any two pupils).
(Enter Joan; seats herself at piano; opens study book.)

JOAN: Let me see; I haven't tried my transposing for today yet. I had better do it now. Plays some chords. Dorothy knocks; Joan goes to open door for her.) Oh, hello, Dorothy! I thought you were going to your grandmother's today. Dorothy: She changed it to next week. I heard you playing as I came up the walk. What are you doing?

JOAN: I'm transposing. Now listen. I was doing this piece in the key of G-flat, but it is written in B-flat.

DOROTHY: I am learning transposing, too. It seems to me from B-flat to G-flat is a hard jump.

JOAN: Well, you see, I did the other keys before you came in. Dorothy: I think transposing is fun, but I guess you are further advanced than I am. I can't do too many sharps or flats yet. I'll show you the piece I am doing now. (Dorothy goes to piano and plays piece in key of C.) Now, let's see. I should do it in the key of G next.

(Plays it.) That was easy. Let me try one more (plays it in D). JOAN: This is going to be fun. Let's make a game of it and see who can do it the best in the most keys. Dorothy: What do you mean by best?

JOAN: Why, with the fewest stumbles, of course.

DOROTHY: O. K. But let's not select too hard a piece.

JOAN (turning papers): Here's a good one. I'm learning flat keys this week so I'll take the flats and you take the sharps.

DOROTHY: Suits me. Because I like sharps better. But we really should take all the keys, because we have to learn sharps and flats, you know.

JOAN: All right, but let's do it this way first, then we will change.

DOROTHY: The first four keys are easy, but after that—oh, dear! (Plays piece in G and D.)

seven flats in the other piece, and now I'm down to four. It's easier to drop off than to add on. Go on. It's your turn.

DOROTHY: Let's select another piece to finish with. (Selects another and plays in new key.) Now I have finished. Let's change sharps and flats now.

JOAN: No. Let's finish it tomorrow. You come over here at two o'clock; and be sure to be on time, because my brother is coming home on furlough at five.

DOROTHY: Can he play the piano? JOAN: You bet he can. This is beginners' stuff to him.

DOROTHY: Can he transpose, too? JOAN: Sure, and he often has to do it at sight because he accompanies his choir and plays for solo singers, too. He says transposing is very important.

DOROTHY: I suppose it is. I never thought of it that way. Let's have a transposing bee at our next club meeting.

JOAN: Fine idea. I'm going up to my lesson in a few minutes and I'll tell Miss Brown about it. We could have everybody draw for the key they are to transpose to.

DOROTHY: We could have a prize, too. I'll walk down as far as the five-and-ten with you and we will get something.

JOAN: Well, let's get something we like, because if we do this again tomorrow, one of us might win it.

DOROTHY: But suppose we draw hard keys. Then what?

JOAN: We'll practice them extra special tomorrow.

Junior Club Outline No. 35

Review

a. When was Chopin born? (Outline No. 25.)

b. Mention at least two composers who wrote concertos for the violin. (Outline No. 26.)

c. What is a passing tone? (Outline No. 27.)

d. With whom did Czerny study? (Outline No. 28.)

e. The opera, "Lohengrin" and "Parsifal" by Wagner; draw stories of what famous knights? (Outline No. 29.)

f. What is meant by transposing? (Outline No. 30.)

g. In what city was the world's first opera house built? (Outline No. 31.)

h. What is an augmented triad? (Outline No. 32.)

i. Who enlarged the size of the symphony orchestra in the nineteenth century? (Outline No. 33.)

j. What is the difference between a tone and a note? (Outline No. 34.)

JOAN: You are doing fine. Now it's my turn. I'll begin on D-flat, and then I'll do A-flat. (Plays piece Dorothy has just played.)

DOROTHY: No fair. Yours get easier and mine get harder.

JOAN: That's because I started on

Junior Etude Contest

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

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

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age, and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

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

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

The Violin

(Prize winner in Class A)

A violin is more than a tool used by a musician to create beauty as a sculptor uses a chisel. It is animated, pulsating, feeling; a friend in whom I may confide, a sympathetic friend who soothes or laughs, consoles or congratulates according to the occasion. If I were to be left in utter isolation with nothing but sufficient food, shelter, and clothing, and given my instrument as my only companion, I would feel myself much the better for my lot than for my sole life in the world, surrounded by luxuries, yet deprived of any opportunity to express inner feeling, due to ignorance of such a medium as I have in my violin. All the trivialities of this world are as nothing when listening to the same singing tones produced by harmonic scraping over a bit of taut catgut!

Harriet Ruby Gross (Age 16), New Jersey

Helen Pauline Puls (Age three and a half)

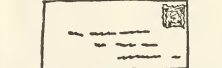
Change a Vowel Puzzle

by Stella M. Hadden

1. Change O to A; a group of church singers becomes a seat. 2. Change A to I; a part of the staff becomes seasoning. 3. Change E to A; a lively dance becomes true. 4. Change I to A; a bagpipe player becomes material to write on. 5. Change A to U; the end of a measure becomes a bristly seed-pod. 6. Change O to E; a composition for one player becomes a fish. 7. Change A to E; a musical sound becomes the rind of fruit. 8. Change I to U; a lively dance becomes an earthenware pitcher. 9. Change O to U; a composition for one player becomes a farm building. 10. Change O to A; a harmonic combination of tones becomes a vegetable. 11. Change I to A; a part of the staff becomes a narrow road. 12. Change E to U; a sign of silence becomes metal erosion.

Other Essay Prize Winners:

Prize Winner for Essay, Class B, Charlotte M. Walker (Age 11), Indiana. Winner for Essay, Class C, Charles Guerra (Age 11), Massachusetts.



(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE: I am a music lover, so naturally I subscribe to THE ETUDE. When I first became acquainted with it five years ago I could play only the single pieces in the back but now I can play most anything. THE ETUDE is very popular with me.

I also get a lot of fun playing the drums and bass fiddle. I like to play the fiddle also but the family all agree that the phrase "try to play" is quite an exaggeration (if you get what I mean).

From your friend,
Jana Saxena (Age 15), California

Prize Winners for May Puzzle:

Class B: Jane Phillips (Age 12), New York.
Class C: Betty Mader (Age 10), District of Columbia.

Honorable Mention for May Puzzles:

Dorothy Lupi; Jane Phillips; Ada Rosenberger; Muriel Emberger; Harriet Ruby Gross; Janet Delisle; Nancy Lee Bopp; Mary Helen Hale; Frances Muncie; Estaline Dabich; Jerry Mason; Edwin George; Ernest Vogel; Sylvester Brown; Hugh Nelson; Eli Crowther; Henrietta Schwartz; Belle Walters; Judson Krause; Marjorie Mathews; Ned Wayne; Anna Gray; Ida Cruise; Mary Boatman; Betty Nelson.

Letter Box List

Letters have been received from the following, which, unfortunately, limited space does not permit publishing: Audrey B. Brown, Anne Bonette Pollock; Barbara Markham; Joseph Diehl; Jon Overmiller; Barbara Bonnell; Orela Shilline Voss; Frederick R. Smith; Carl John Wink; Nancy Mills; Amy Gruber; Virginia Davis; Mary Lynn West; Janet Ellen McCroskey; Ruth Slight; Gardiner Cullen; Francis Wall.

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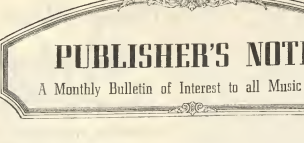
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popular items may have to remain out of print until the paper quota of next year is available if the publisher has no paper for the year's quota available for reprinting.

Naturally, this will mean the selection of another publication in place of the one that has been dropped. It is possible that any possible second choice is not obvious, that ordering cannot be done at the last minute." **THEODORE PRESSER**, publisher of *THE MUSICIAN*, said that it is possible to hold war-time inconveniences to his patrons to a minimum, and it is toward this end that users of music are urged to send their orders as early as possible in the season that there is no waiting until the last minute before ordering required.

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ing a volume entitled *TWENTY FAVORITE HYMNS*. This is not a duplicate of his two earlier volumes *CONCERN TRANSCRIPTIONS OF FAVORITE HYMNS* and *MORE CONCERN TRANSCRIPTIONS OF FAVORITE HYMNS*. However it does contain hymns equally popular and well known.

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search, for its contents include music from Mexico, Brazil, Chile, Peru, Ecuador, Costa Rica, and Argentina. Twenty-two songs and instrumental pieces are presented, among the former being such favorites as *Ay, Ay, Ay; The Breeze; Carmela; La Cucuracha; O Ask of the Stars Above You; Cielito Lindo; and La Golondrina*. Instrumental novelties in-

Tapatío, and two tangos, *La Cumparsita* and *El Choclo*. All songs are provided with English translations printed between the staves.

A last chance to secure a single copy of this attractive collection at the low Advance of Publication cash price of 40 cents, postpaid, is offered this month.

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author of the immensely successful "Year by Year" series of piano instruction books, and the frequently-used *Oliver Busch* series of books, printed in the collection of enjoyable readable numbers that will appeal especially to "grown-up" students who have progressed past the "beginner" stage, but who still have so much of interest to "youngster" students with well-developed hands who are capable of playing third grade music. Talented students may continue with the volume suitable for the following the completion of their work in the *OLIVER BUSCH'S PIANO BOOK*.

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Next Month

The September Etude will delight all

musicians who will find it all new. September's list of new material is especially high, and September's issue will surprise even the most enthusiastic Etude reader.

Letters from Etude Friends

A Musical "Take It or Leave It"

To The Editor:

I have found a most interesting and helpful issue in your magazine that I would never miss a copy for fear that I might miss the best one yet.

I have been using an idea that perhaps might prove useful to other teachers; so I send it to you.

In order to arouse more interest in practicing scales and acquiring knowledge of keyboard harmony and general musical subjects which every musician must know, I have been having my groups of students play a musical game of "Take It or Leave It" with due apologies to the radio program of that name.

The group first chooses two permanent captains and aides, and chips are used instead of money. In a basket, four down, I have slips of paper, upon which are written various musical questions. One member steps forward and takes a question. If he answers correctly in a specified time (determined by the timekeeper, who may be one of the group or an assistant), I say:

"You have won a dollar. Do you wish to take it or leave it to try for fifty?"

If the second question is answered correctly he has won two dollars for his side. If the third is correct he has doubled his money and has four dollars; then eight, sixteen, thirty-two, and finally the sixty-four-dollar question, which is as high as he can go on that turn. At any time he chooses he may take his money and return to his seat without trying for the next question.

For a few weeks I use groups of questions on the same subject, such as key signatures and scales. A typical question is:

"Name the key signature and play the scale of C-flat major."

Then we spend a few weeks on chords and their inversions, intervals, definitions, and so on through the various phases of musical knowledge. Finally, for several weeks we have the "musical high" program in which all of the previous questions are put in together, and the questions may cover any subject previously studied.

A record of each day's score is kept, and the end of a specified time the losing side has to give the winning side a party. The students are having a great deal of fun with it, and it is proving a tremendous stimulus toward learning music, which they otherwise may learn and then forget.

Beth Ann Weaver,
California.

Always Something for Everybody

The late Theodore Presser always said that The Etude should contain "always something for everybody," and we are delighted to receive this letter from a loyal friend of many years.

To the Editor:

In our little town of Cody we have a music club with perhaps half a dozen members, all of them to The Etude. And there isn't ever a meeting that someone doesn't call me and ask if I can find material for a paper for the next meeting in some of my files.

Now I believe I can safely say "The Etude never fails us." This I thought might be stated in an issue sometime and maybe do some good. I have a question for you. I have had one day or two ago. Our next program is on Russian music and I have a question for you. I have had one day or two ago. Our next program is on Russian music and I have a question for you.

It is not the only time The Etude has come to the rescue. I have asked them to the question—why doesn't everyone who is at all interested in music have it? I preach it all the time, but I am not sure of many who have subscribed because I asked them to. However, I still talk to them and it doesn't seem to matter. I have asked them to the question—why doesn't everyone who is at all interested in music have it? I preach it all the time, but I am not sure of many who have subscribed because I asked them to.

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For the past few years there is always something for us. I have a question for you. I have had one day or two ago. Our next program is on Russian music and I have a question for you.

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when I found he could play so well. I offered to play with him (piano) whenever he had time. So we were playing new and old things during his spare time.

I discovered long ago that anyone who plays any solo instrument like the violin, cello, trombone, and so forth can play with the piano and advance so much faster. So often they get careless with their time, abstracting, and other points—and when they are playing with the piano they can see and hear. In this way I have found a way to help not only this friend but to help me, too. He plays very well and I have had to work to keep up as his accompanist. The other night his father told me that the help I had given him was worth five or six years of what he received in school. So I feel that I have helped him along, and how I love it! There are others who could help young folks along that way—those to whom small-town hand instructors have little time to give anything in the way of private instruction.

The World of Music

(Continued from Page 433)

vided the opportunity for Sir Henry to become world famous as a choral conductor. In 1908 and 1911 he toured America, giving concerts which raised choral singing to entirely new standards of artistry.

THE FIFTEENTH ANNUAL Chicago Music Festival will take place on August 19 at Soldiers' Field. As usual there will be vocal and choral contests, band contests, baton twirling contests, and also contests for various instruments. At the festival luncheon on August 18, the guest of honor will be John Alden Carpenter.

Dr. Cooke, please pardon this old lady who so carried away from these articles and what we do to help the cause along. You know, sometimes one has to tell somebody the things that are always on August 18, the guest of honor will be John Alden Carpenter.

ALBERT COTSWORTH, dean of Chicago orchestras, church musician, business man, and music critic, died at Elgin, Illinois, on June 13, at the age of ninety-two. He was long connected with the Illinois Chapter, A.G.O., and the National Association of Organists, now merged with the American Guild. For over thirty years he was on the staff of "Music News" Magazine. Mr. Cotsworth was born in Lafayette, Indiana, October 9, 1851.

He studied organ with James H. Rogers and later held organ positions in Burlington, Iowa (twenty years), and in several churches in Chicago. He was a champion pedestaler and had walked thousands of miles in various states of the Union.

THE RUDOLPH WURTLITZER CO., musical instrument manufacturers, who have been heavily engaged in war and defense work, received the Army-Navy "E" award for outstanding production of war materials. Over one hundred twelve of its employees are in the armed forces.

THE NBC Symphony Orchestra, the Columbia Concert Orchestra, and the programs called "Invitation to Music" are highly on the lists of "musts" for Lettice-American enthusiasts of good music. It might be noted that the cultural efforts in behalf of good music in North America is extending far beyond our borders, and one begins to suspect that in the not too distant future many of these programs will be heard throughout the world. Thus, it can be truthfully said the United States leads the world in the promulgation of good music.

During the summer and autumn cycle of the Invitation to Learning series (Sundays 11:30 to 12:00 noon, EWTV—CBS Network), there will be twenty-six distinguished literary works discussed. The popularity of this Sunday morning program cannot be overestimated. Most of us are readers, and many of us return to the old classics consistently. Somehow or other, a friend of ours said recently, one forgets about certain good books which one had intended to read for long years; that's why listening to invitation to learning is a good thing. It not only awakens one's memory but also definitely stimulates one to an activity which he may well find was put off for too long.

There are always a group of leading scholars, authors, and critics participating on this program, and one meets with the always many personalities of whom one has formerly only read. Their enthusiasm is strangely contagious, and we feel certain that others besides ourselves have been grateful to them for their recommendations and comments. Lots of folks are frightened away from a program bearing a title which implies educational intent, but invitation to learning is something more than just an educational feature—there's plenty of human interest in its approach to its subject. During

August the books and authors to be discussed are: "The Rise of Silas Lapham" by William D. Howells (August 8); "Poems"—John Keats (August 13); "The Luck of Roaring Camp"—Bret Harte (August 20); and "Laws of War and Peace"—Hugh Grosvenor (August 27).

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Elmer C. Gattermeyer

A MEMORY OF SPRINGTIME
Eugene Cowles

AUTUMN REVERIE
John Kirtland

A SEA MOOD
Orville A. Lindquist



One of a series of incidents in the lives of immortal composers, painted for the Magnavox collection by Walter Richards

Dedicate my symphony to a tyrant? Never!

"UPHOLDER of liberty and social equality, indeed! Now he will trample on the rights of man," Beethoven raged. He had just dedicated his *Third Symphony* to his hero, Napoleon Bonaparte—and now Napoleon declared himself Emperor of France! Furiously Beethoven ripped off the dedicatory page. He changed the name to *Eroica*. "In memory of a great man," he wrote, implying that Napoleon's soul was dead.

Ludwig van Beethoven, lover of freedom, has

been called "The man who freed music." And today freedom is symbolized to millions of people by the opening bars of his *Fifth Symphony*—three short chords and a long one—V for Victory. His *Ninth*, too, reflects his unfettered spirit, defying all tradition by introducing choral passages.

Beethoven's impetuous spirit still lives in his masterful compositions. Hear them played by the instrument that does full justice to his genius—Magnavox Radio-Phonograph. This

is the home instrument chosen, for its clarity and faithfulness of reproduction, by such contemporary artists as Kreisler, Rachmaninoff, Rodzinski, Ormandy and Horowitz.



The Magnavox Company is now producing electronic and communication equipment for the armed forces. Also music distribution systems for warships. It won the first Navy "E" award (and White Star Renewal Citations) given to a manufacturer in this field. When the war ends, Magnavox will again take its place as the pre-eminent radio-phonograph combination. The Magnavox Company, Fort Wayne 4, Indiana.

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At what age should your child begin to hear good music? Some authorities say six months, for simple, rhythmic dances and marches. Later, folk songs and musical nursery rhymes; then, between three and seven, light classics and parts of symphonies. Thus appreciation of good music—a lifetime pleasure and inspiration—develops as naturally as learning to talk.