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THE ETUDE

February
1944

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BOB JONES COLLEGE

CLEVELAND, TENNESSEE

THE ORATORIO SOCIETY OF NEW YORK, so ably conducted for twenty-two years by the late Albert Stoessel, gave in December its one hundred twentieth performance of Handel's "Messiah." The presentation was directed by Alfred M. Greenfield, for fifteen years the assistant conductor of the Society.



DR. R. HUNTINGTON WOODMAN

R. HUNTINGTON WOODMAN, distinguished organist and composer, who before his retirement in 1941 had been for sixty-one years organist and choirmaster of the First Presbyterian Church, Brooklyn, died in that city on December 25, aged eighty-two. Born in Brooklyn, he began his career at thirteen as an alto in the choir where his father was organist and choirmaster. Later he succeeded to the position of organist and choirmaster in this church. In addition to studying with his father, he had instruction under Dudley Buck for four years and in 1888 studied with César Franck in Paris. Dr. Woodman was a founder of the American Guild of Organists and in 1891 was elected a charter member of the Department of Arts and Sciences. He had been president of the Department for many years. He was also president of the Philharmonic Society of Brooklyn. His musical compositions, particularly his songs, were extremely successful. Among his pupils was the Editor of *THE ETUDE*, who was associated with Dr. Woodman for some years.

DR. JOHN HARVEY KELLOGG, head of the Battle Creek Sanitarium and one of the most distinctive figures in the history



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

cluded also the "Academic Festival Overture" and the "Symphony No. 2."

CARL BUSCH, internationally known composer and conductor, died December 19 in Kansas City, Missouri, aged eighty-one. He was the composer of several prize-winning choral works and had appeared with leading orchestras of the United States as guest conductor of his own works. He was born in Bjerre, Denmark, and went to Kansas City in 1887, where his entire musical career was carried on. For many years, beginning in 1912, he conducted the Kansas City Symphony Orchestra. Previous to that, he was very active in the development of the Kansas City Philharmonic Orchestra.



CARL BUSCH

THE PENSION FOUNDATION of The Philadelphia Orchestra presented on December 23 the first in a series of special concerts. The soloists were Nathan Milstein, violinist, and Gregor Piatigorsky, violoncellist, who gave a notable reading of the "Concerto for Violin and Violoncello," by Brahms. This was the highlight of an all-Brahms program which in-

cluded also the "Academic Festival Overture" and the "Symphony No. 2."

cluded also the "Academic Festival Overture" and the "Symphony No. 2."

THE LONDON PHILHARMONIC ORCHESTRA, conducted by Sir Thomas Beecham, will tour in the United States and Canada next fall, according to an announcement made by the National Association of American Composers and Conductors. The tour will include the principal cities of this country and Canada.

Competitions

THE COMPETITION for the fifth annual Edgar Sillman Kelley Junior Scholarship of the National Federation of Music Clubs will be limited to residents of states in the Central Region, comprising Iowa, Illinois, Wisconsin, Missouri, Kansas, Arkansas, North Dakota, South Dakota, Minnesota, Nebraska, Texas, and Oklahoma. The competition is open to musicians under sixty years of age, and State auditions are scheduled for February, March, and April. All details may be secured from Miss Erika Evans, Cincinnati Conservatory of Music, Cincinnati, Ohio.

TWO PRIZES OF \$1000 EACH are to be given for string quartet compositions, the Chamber Music Guild, Inc., of Washington, D. C., in conjunction with the RCA Victor Division of the Radio Corporation of America. One of the prizes will be awarded for the best string quartet submitted from the republics of Latin America, while the other prize will be given for the best ensemble work submitted from the United States and Canada. The contest closes May 31, 1944, and full information may be secured by writing to The Chamber Music Guild, Inc., 1608 K Street, N. W., Zone 6, Washington, D. C.

THE JULLIARD SCHOOL of MUSIC has announced its annual competition for the publication of orchestral compositions by American composers. The winning composition will be published by the Julliard School, with the composer retaining control of the copyright and receiving all royalties and fees. The contest closes March 1 and all details may be secured from Mr. O. Wagner, Room 130 Claremont Avenue, New York City.

PRIZES TO THE TOTAL OF \$2000 in United States War Bonds are to be awarded by the National Federation of Music Clubs to its federated music groups which, during the period from September

1, 1943 to April 1, 1944, present programs which in the opinion of the board of judges most significantly serve the nation's war efforts. Donor of the awards is Donald Voorhes, noted American conductor and musical director of a number of outstanding radio programs. The first prize is \$500, with smaller awards down to \$25, offered "only for public performances of music given by amateur musical organizations within the specified dates." Full information may be secured from Mrs. Ada Holding Miller, Chairman, War Service Committee of the National Federation of Music Clubs, 28 Everett Avenue, Providence, Rhode Island.

A CONTEST to give encouragement and recognition to young American musical artists, both instrumentalists and composers, is announced under the joint sponsorship of the Southern California Symphony Association, radio stations KECA-KFI, and the Los Angeles Daily News. Winning instrumentalists will be presented on the air and given the opportunity to have a debut with the Los Angeles Philharmonic Orchestra, while the winning compositions will be performed by the orchestra. Also there will be prizes totaling five hundred dollars in war bonds. Entries for the instrumentalists were closed as of December 1; while the entries for the composition contest will be closed on February 15, 1944. All details and entry blanks may be secured by writing to the Director, Los Angeles Philharmonic Young Artists Competition, in care of KECA-KFI, 141 North Vermont Avenue, Los Angeles 4, California.

DEWIS TAYLOR is the Master of Ceremonies in a new one hour radio presentation, "The Radio Hall of Fame," Blue Network, Sunday evenings at six o'clock in which the musical background is provided by Paul Whiteman (new musical head of the Blue Network) with one of the finest orchestral groups he ever has had under his baton. The group plays not only with split-second alertness, but with a trigger-like sensitivity and a poetic flexibility which is a delight. Other parts of the (Continued on Page 130)



PAUL WHITEMAN

Smaller Etude Type Helps Uncle Sam!

Slightly smaller "type face" this month! This we add one-dith more reading matter to each page. This, together with our policy of presenting only the cream in articles, music, and illustrations, aids us in making up for the Government paper restrictions, and permits us to cooperate with Uncle Sam at this vital moment.

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Music and the Spirit of Youth

"We stop playing, not because we grow old;
We grow old because we stop playing."

HERBERT SPENCER

Although others have made millions from his ideas and initiative, Dr. Kellogg's objectives always were beneficent—never mercenary.

His training in medicine was long and thorough. After being graduated from Bellevue Medical College in New York City in 1875, he took charge of the institution now known as the Battle Creek Sanitarium, where he became internationally famous. Later he studied for several months in Birmingham, England with Dr.

Lawson Tait, then the most famous of British abdominal surgeons. Thereafter he went to St. Petersburg, Russia, to work under the eminent nutritional expert Dr. Ivan Pavlov, whose right-hand man Dr. W. N. Balydyra accompanied Dr. Kellogg back to America to become Chief of the Sanitarium at Battle Creek. There Dr. Kellogg pioneered in physiotherapy, electro-therapy, and light therapy, discovering, among other things, the application of the sinusoidal current.

One of his amazing achievements was the establishment of a billion-dollar industry which came about in an amusing way. A patient at the Sanitarium broke one of her dental plates while eating a piece of hard, dry, whole-wheat toast the Doctor had prescribed, and complained that she expected ten dollars damages to have the necessary repairs made. The Doctor was a firm believer in the value of the subconscious mind in solving problems.

Before falling asleep that night he set his mind to work upon some new method of preparing and baking wholegrain cereals. This he worked out in a dream, and when he awoke he rushed to the kitchen and cooked some wheat in the whole kernels, and then ran these kernels through a machine Mrs. Kellogg had for rolling dough thin. Then this film of crushed wheat was baked in the oven. Voila! From them came the billion-dollar, flaked-cereal food industry which has revolutionized the breakfast menus of a large part of the world. As we have said, Dr. Kellogg's ideal never was to make money from the sixty special food products manufactured by the Sanitarium. These should not be confused with the popular products of the Kellogg Company, which is an entirely separate organization developed by Dr. Kellogg's brother.

(Continued on Page 122)



THE LATE DR. JOHN HARVEY KELLOGG AT THE KEYBOARD

This "youthful" picture of the world-famous health authority was taken on his ninety-first birthday. At his side is his great grand-nephew Billy Butler. The virtue of Dr. Kellogg's lifetime labors for rational diet and medical treatment had no finer demonstration than that given by the loved Doctor himself. He long was a protagonist for the value of music in the given by a normal life and all his life was an enthusiastic pianist. The youthful spirit of this man, who was born nine years before the Civil War, was in every way notable up to the day of his passing, December 14, 1943.

Music Helps Britannia Rule the Waves

A Conference with

Archie Payne, R.M.B.

Bandmaster, H. M. S. Asbury

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

This highly ingenious article by Mr. West will come as a surprise to many Americans who have not known that as a matter of necessary wartime expediency Great Britain has been training crews of young British patriots to man her warships, and that the training is taking place on the Jersey coast. This article gives an insight into the music of the British Navy—Ensign's Note.

EVERYONE who has thrilled to old "Dan" Pettigrew's boat, hauled on to the Yarmouth sands and called a house, must feel a similar thrill for H.M.S. Asbury, which consists of two mammoth hotels on the New Jersey coast and is called a ship. Here members of the British Royal Navy live, train, and get ready for whatever lies ahead of them in their line of duty. Formerly, big names in the world of fame and fashion came to these hotels for holidays. Now you see red-checked Britishers wearing the white shorts of the "tropical outfit" in honor of the American summer. You hear accents of Yorkshire, Lancashire, Devon, Scotland, and all over the deep, resonant voices of England. They call the place "the ship." They "go aloft" to their quarters; the proud three-room-suites of two years ago are "bunks." And British cooks transform Jersey market-produce into dishes that smell like a Cunard liner before dinner.

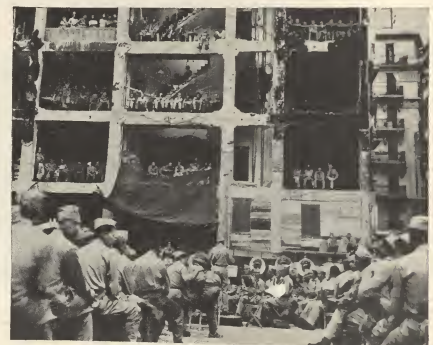
One of the chief factors in maintaining the spirit of "the ship" is the band, under the capable direction of Bandmaster Archie Payne, graduate of the Royal Naval School of Music and formerly instructor in the French horn. The duties of the band are varied, but in one respect they vary not at all—the same musical routine is followed on every British ship, in every part of the world. The British Navy recognizes the value of music; sees that its men have music several times a day, every day. It believes music valuable in lessening fatigue, keeping up morale, providing fun, giving the spirit of home, and offering uplifting and psychological release to thousands of seamen and officers in all parts of the globe.

The musical duties aboard a British warship fall into military and orchestral groupings. Military music includes all ceremonial duties—hosting of the colors, church services, salutes to distinguished visitors, training the men, route marches ashore, and funerals. Orchestral music includes entertaining the men, playing at officers' dinner, giving occasional public concerts ashore, and staffing the resident bands on regular duty in certain British cities in peacetime. Each man plays at least three instruments, and, what with rehearsals and performances, navy music provides a full-time job.

Special Training Required

The selection of the naval musicians is no hit-or-miss affair. Each ship has its own band, varying in size from twelve to twenty-four according to the size and class of the vessel, and no one serves as bandman without a minimum of four years' special training in the Royal Naval School of Music at Scarborough, in Yorkshire, under the directorship of Major Arthur Frangell, MVO, LRAM, ARCM (Member of the Victorian Order, Licentiate of the Royal Academy of Music). The course of training that sends thorough musicianship over the seven seas is noteworthy in that it stresses

mental qualities rather than mere performance values. The permanent musical corps at Scarborough is between two and three thousand," states Bandmaster Payne. "In normal times, candidates join up at four-



AN AMERICAN "DOUGHBOY" CONCERT IN ALGIERS
The open floors of this bombed building in Algiers provide a perfect "concert hall" for a U. S. Army Band entertaining our Doughboys. With its walls blasted away, the building makes a fine tiered "opera house." The rest of the soldier audience sits in the foreground.

teen. Boys are admitted by examination—and the examination is in no sense musical. We do not require demonstrations of performance. Indeed, such requirements give no assurance of acceptance. The boys are tested for their mental qualities—alertness, concentration, coordination, self-discipline. They are given questions to answer, sums to work, problems to solve, the theory being that a fellow with a good mind will make a good musician. Naturally, we may assume that no one without an inborn love for music would apply; but the mere desire to perform is not enough.

"Boys who pass the entrance examination are given a trial year of training, on the Isle of Man. After that, they are brought back to Scarborough and Major Frangell decides who stays on and who does not. Their records and the opinions of their teachers count for

more than their mere performances. The majority make the grade (perhaps one percent of the trainees is rejected) and are put through a three-year course, beginning from scratch and carrying through the essentials of thorough musicianship. This general course includes academic schooling, the elements of music, and the playing of instruments. It is calculated to turn out a competent bandman.

"The boys then go to sea as Musicians. They are about eighteen years old and are immediately eligible to put up their names as candidates for promotion. If their records warrant their acceptance, they are given another three to four years of advanced musical schooling in harmony (as far as the dominant seventh chord), conducting, voice, voice, instrumentation solo playing (on a variety of instruments), and musical history. This time the boys pursue their studies in their ships under the direction of the ship's bandmaster, in addition to their duties as regular bandmen. Upon completing the course, they take the examination for Corporal. The rank of Musician Corporal thus signifies a minimum of seven years of study and practice. It carries with it the responsibility of being second in command of the ship's band.

Men who do not seek promotion stay on as bandmen.

Duties of Musician Corporal

"The Corporal assists the Bandmaster in conducting, rehearsing, scoring, arranging, program making, and training candidates; he takes over for him, any time, on the podium or in the drill room. The rank of Bandmaster requires another three to four years of advanced music study and terminates with an intensive one-year course. The final examination is given by the Professors of the Royal College of Music, who come down from Kneller Hall in London to test and grade the candidates.

Thus, the Royal Navy Bandmaster receives a Royal College diploma and may be considered, indirectly, a graduate of that institution. After eleven years of study, the Bandmaster goes away in his ship, assisted by his Corporal, and in full musical charge of his band and musical duties; in war, of course, they take part in naval duties and train in this along with their normal musical tasks.

"The bandmen stay with a ship about two and a half years, after which they are sent back to Scarborough and re-assigned to other ships, in different outfits. Thus, it is impossible for staleness to creep into the spirit or the performance of any ship's band.

In wartime, of course, the changes from ship to ship may of necessity be more rapid. In this war we have H.M.S. Asbury have, amongst us, seen service in H.M.S. Ships Norfolk, Eagle, Liverpool, Selfless, Repulse, Orion, Courageous, Furious, Ajax, and Arcturion. These who read their newspapers (Continued on Page 120)



ANNA KASKAS
Contralto, Metropolitan Opera Association

MY MUSICAL CAREER started in America seven years ago when I won the first Metropolitan Opera Audition of the Air. After becoming a member of the Metropolitan Opera, I made my debut as Maddalena in "Rigoletto," and then was told to prepare four roles in two weeks. Although I had some experience in opera, with appearances in Lithuania and Italy, I had not yet learned how to prepare an operatic role. Using my full voice six and seven hours a day in preparation for a performance left me with little voice with which to sing. I have since learned how to prepare roles, and cannot remember having become ill in the past five years from overworking my voice.

Learning Opera Roles

After looking over the contralto part of an opera, I pick out the melody at the piano and softly hum it over so that my ear will become familiar with the notes. After repeated vocalizing of the melodic line on Ah, I memorize the words and add them to the melody. The role is now ready for interpretation and inner feeling, my throat has become used to the part, and I have saved my full voice for rehearsals and the performance.

But this is only the beginning. The names of the cast of the opera to be performed are posted on the bulletin board at the Opera House, along with the name of the role assigned to each artist, and the time of the rehearsal. One must certainly know the notes and have a role memorized before the rehearsal. If frequent mistakes are indulged in, a bad impression is made upon the coaches and conductors. Punctuality is also important. The young singer arrived at the appointed hour, and the opera coach sits with her once—perhaps twice—but the third time she meets the other members of the cast.

Finally, after rehearsing half a dozen times, the cast appears before the maestro who is going to conduct the performance. At times this can be an ordeal, especially if the singer has not completely grasped the role, in which case the conductor may be very harsh. After the maestro has heard the various parts, the singers try out the dramatic action with the stage director while the conductor watches and conducts at the same time.

The Singing

The opera is now ready for the setting on the Metropolitan stage. After a few stage rehearsals the orchestra appears. As a rule, the orchestra plays the opera through once, but if it is not a familiar opera, the orchestra may have two or three rehearsals.

When I learned Gluck's "Orfeo" with the stage director Herbert Graf, I started from the beginning, accompanied by the piano. Mr. Graf showed me where to stand on the stage, when to move, and how

How I Won My Way into the Metropolitan Opera

An Interview with

Anna Kaskas

Winner of the First
Metropolitan Opera Audition of the Air

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

Anna Kaskas was born of Lithuanian parents in Bridgeport, Connecticut. She had some experience singing in local churches and then won two scholarships for voice and piano at the Hartford Conservatory of Music. Her talent was so pronounced that it caught the interest of a prominent music lover, who financed a trip to Lithuania, the birthplace of her parents. At Kaunas (or Karna), the blonde Miss Kaskas made her debut as Ulrica in Verdi's "Macbeth." Through the President of Lithuania she received sufficient financial assistance to go to Milan, Italy, for further study, where she remained for two years. Returning to America she sang for four years in the Catholic Cathedral at Hartford, giving singing lessons while further study. She entered the Metropolitan Opera Contest in 1926 and was awarded first place over all further study. She entered the Metropolitan Opera Contest in 1926 and was awarded first place over all further study. She entered the Metropolitan Opera Contest in 1926 and was awarded first place over all further study. She entered the Metropolitan Opera Contest in 1926 and was awarded first place over all further study.

to act. A director will show you once or twice, but after that you must go on and project your own individual idea of the dramatic action, as that comes from within yourself. If the director likes your idea and the way you do the part he will give you no further directions, but if he does not like it he will offer considerable correction.

Work Is Most Important

After I had sung "Orfeo" ten times, the acting became natural and I was completely myself. As I gained experience, my idea of the part changed, and it became my own conception that that of the directors; but in the beginning it is necessary, and much easier, to follow his instruction. If one has no talent for acting, no feeling for the drama, it is difficult to learn this great art; but the singer will always learn something from watching the other members of the cast and what they do with the guidance given them by the stage director. The singer must keep on working incessantly after becoming a member of an opera company, for if she "lets down" and does not know the roles that because of her opera performance. Moments arise, she is assigned to her, someone else will jump in ahead of her. Meanwhile she may have lost one of the most important opportunities of her career. It is foolish to think that one can rest or relax while at the Metropolitan. For the first four years I had done outside of the time that I spent at the Opera House.

Training the Voice

In the past seven years I have learned fifty-seven roles. Among them are Carmen, Nancy ("Martha"), Ascena ("Il Trovatore"), Amneris ("Aida"), Adalgisa ("Norma"), Le Ciole ("La Gioconda"), Ulrica ("The Masked Ball"), and smaller roles such as Lolo ("Cavalleria Rusticana"), Erda ("Siegfried"), and Rhinegold ("The First Norn" ("Götterdämmerung"), and the Rhine Maidens ("Rhinegold") and "Götterdämmerung."

With vocalizing, I do not start on a fast scale, but prefer a slow, sustained hum to loosen up the vocal chords; then I sing the scale using the syllable Ah.

This is followed with Ah or E on an arpeggio. Ah's are better than E's for my throat, but this is an individual matter, as each throat has certain vowels that it likes best.

After I have vocalized slowly, I use a fast, light scale, which gives elasticity to the voice. This fast scale must be of even vocal production from the top to the bottom and have an equal amount of weight and sound on each note, not forgetting to give it support from the diaphragm. There is always a certain amount of breath that comes just before the note is sung, and the singer must feel that this bit of breath is taking the note up. It can be compared to a yawn, and it produces a mellowness.

Vocal Exercises

Some artists say that they never have to vocalize. But my voice requires that I vocalize every day, and especially before performing, otherwise I would be so busy trying to produce a clear tone that I could not concentrate on expressing myself. A twenty-five to thirty-minute period should be devoted to vocalizing before giving a concert or opera performance. Moments arise, when we talk. Then why should we when we sing? The important thing is to learn to sing correctly; then the mouth will adjust itself naturally to the right position.

People often say to me, "How should you open your mouth when you sing?" This should be a natural process, just as it is when you are speaking. We do not deliberately hold our mouth in a certain position when we talk. Then why should we when we sing? The important thing is to learn to sing correctly; then the mouth will adjust itself naturally to the right position. It will be helpful as a vocal exercise if the student will hum on a six-note chromatic scale, C, C#, D, D#, E, F. The first time I hum this very slowly; but the second and third time, very fast—first with Ah and then with E. Following this I sing Ah on the notes C, D, E, F, slow and twice very fast. Then I sing an arpeggio on Ah, once slowly and twice fast. Vocalizing on the interval of the octave is the most difficult of all, as there must not be too much pres-

sure on the low note if the top note is to be reached with ease and with the same amount of pressure. In taking the top note do not think that you are going to sing high but, instead, think your top note down.

If at a performance you find that the sound that you are making do not please you, you may be sure that it is twice as hard on the people who are listening. You must receive a thrill out of your own voice; then you will be sure that the audience is receiving the same reaction. If when listening to a singer you feel like coughing, you may be certain that the performer is in a tense condition. When I tighten vocally, I am very apt to lose my high notes.

Once the breath is under control it should not be given any more thought while singing. Breath control must become automatic. Vocalizing does not help the expansion of the diaphragm. This should be practiced separately as an exercise, and can be done while walking. Take a deep breath and count five; then, while exhaling the breath, count another five. After counting five and giving each count identical time value, try counting six while inhaling and exhaling; then seven; and finally go on to larger numerals.

If you love music so much that you cannot live without it, by all means study; but if it is not the most important thing in your life, you will not make a successful career. This takes more than a voice, although, of course, a beautiful voice is the first requisite. I believe that health and energy are more important than hours, for this dissipates energy which is so vital in a singing career. The easiest way to catch a cold is through fatigue and a careless diet. "Know yourself!" This should be the singer's motto.

Valuable Items of Interest to Singers

by George Chadwick Stock

IT IS IMPORTANT for singers to know and remember that the adjustment and movements of the entire vocal and breathing mechanism are never so sure and effective in singing as when they are accomplished spontaneously, without consciousness of effort.

The safest and surest means to employ in the early stages of development is tone of the truest musical and expressional quality possible.

Practice constantly with this tone. As tone improves, so will all throat action, and breathing become more dependable.

Perfect tone denotes perfect vocal action, which implies correct physical adjustments and action. At the outset of the student must be satisfied with small beginnings. Correct beginnings make for a reliable vocal foundation.

To put this in another way: Be content to start at a low level of accomplishment. Place no reliance upon fine tones accidentally produced. Proceed to step by step one level at a time. You will find some of the steps uneven to the tread and difficult of attainment. Much ground has to be covered and every step should be taken with understanding. Proceed with thorough, patient, and persistent. Work forward. Don't lag behind. Build up your intelligence and use every ounce of it. The higher stairs of the flight you have time to climb, for the purpose of attaining excellent achievement in song, should be reached in due time. But do not make the mistake of slighting a single step or jumping over one.

Just a few more suggestions: perfect tone can be produced by anyone of normal mind and intelligence with a throat and vocal cords physically sound and healthy. All that is required plus this equipment, to make sure of a reliable and pleasing tone, is a right way of producing it. The right way calls for a keen, attentive, musical ear; dependable, easy pulse; concentration and spontaneous voice production. This is the simple, short way. The short way is the natural one. Finally, never study or practice singing in a nonchalant manner.

Early American Choral Music

A Strong Factor—The Handel and Haydn Society

by W. Francis Gates

FOR the existence of one of the oldest and most valued musical organizations in this country, we have to thank the War of 1812. When the news of the treaty of Ghent, between the United States and Great Britain, was received in Boston, a Peace Jubilee Concert was organized and was given in King's Chapel on Washington's Birthday, 1815.

From that Park Street Church and other churches, a creditable choral band had been formed which sang numbers from "The Creation," the "Messiah," and "other appropriate works." This was the second important musical event in America, the first being in Philadelphia.

So successful was this concert that it inspired four singers to form a permanent choral society. This idea, set in motion March 30, 1815, brought into being the Handel and Haydn Society, which gave its first concert at King's Chapel on Christmas night of 1815. Hymn tunes formed a good part of the choral material of that day.

Such singing societies were not new things. The oldest of these we know was that of Stoughton, Massachusetts, formed in 1786. In it, William Billings led the "singers" of Canton, Stoughton, and Sharon. Billings taught singing in Stoughton as early as 1774, but the War of the Revolution absorbed attention from 1775 to 1783.

This "peace jubilee habit" had its culmination in the great Peace Jubilees of 1820 and 1822, the conductors being Patrick Gilmore and Carl Zerrahn. Zerrahn was, for forty years, the conductor of the Handel and Haydn Society. The aim of these jubilees was quantity rather than quality. The first Jubilee had ten thousand singers and ten thousand members in the orchestra; the second Jubilee doubled these figures, with celebrated conductors and bands from Europe. Members of the Handel and Haydn Society were in the chorus but were almost swallowed up by numbers.

Several important events in the history of this chorus should be mentioned: In 1817 it gave a concert of the "First Church" and in the same year in honor of President Monroe, women were admitted to membership, after considerable opposition. The next year saw what is thought by some to have been the first complete oratorio performance in America, that of "The Messiah," by this society. Since then it has given over one hundred sixty performances of "The Messiah" has been given by the Society.

The Masters Commissioned

Application was made to two of the master composers to write works for American performance. The first was to Beethoven, to write an oratorio for the Society. Beethoven, noted, concerning it, "I cannot write what I would like to write." In 1876 Wagner was the recipient of the other order from America, from the management of the Philadelphia Centennial Exhibition. He sent a manuscript, which he received five thousand dollars, and which was promptly forgotten after the Exhibition was over. The Handel and Haydn Society also commissioned the writing of the additional accompaniments for "The Messiah" by Robert Franz.

In 1828 the Society sang at memorial services for the two ex-presidents who died on July 4 that year—the old "First Church" and the new "Second Church." Faneuil Hall, and Daniel Webster was present. In 1830 the organization sang in Old South Church, commemorating the bicentennial of Boston's independence in 1630. The Society, again in Quincy Adams in 1848.

It was quite natural that the Handel and Haydn Society be called upon to furnish a good part of the program at the opening of the new Music Hall,

November 20, 1852. Carl Bergmann was the conductor, and Albini, the great contralto, a leading soloist. After this date the Society rehearsed in Bumstead Hall, giving its concerts in the main hall until the completion of Symphony Hall, which then became its home.

In 1863 the huge organ of Music Hall arrived from Germany and was dedicated with the help of the Handel and Haydn organization, which celebrated its semi-centennial in 1865 in the same hall. Music Hall was a great city asset, as it gave a commodious and impressive city place for large gatherings, outside of opera. When Jenny Lind sang in Boston, the only place that could accommodate so large an audience was the Fitchburg Railroad Station—in which her concert was given.

As a novelty, it may be mentioned that the Handel and Haydn Society took part, in 1871, in a concert given in honor of the Grand Duke Alexis of Russia. This seems to be its only example of adulation of royalty. The last notable celebration was that of the Society's one centennial anniversary in 1915.

All through the years a formal organization has been maintained. In its earliest days, say for its first thirty-five years, the duties of president included that of acting as musical director. Dr. Lowell Mason held the office in 1827. This was not always successful; so the singers came to rely largely on the directions of the first violinist of the accompanying orchestra. Of course, this system was abandoned when Carl Zerrahn took charge in 1844. Zerrahn acted as director until 1894, and during the season two years later. Notable among the names on the presidential list is that of Chickering—Jonas, Francis, Thomas, and George H.—at various periods from 1843 to 1887. Conductors in recent years, following Carl Zerrahn's regime of forty years, have been B. J. Lang, Reinhold Herman, Emil Mollenhauer, and Thompson Stone.

The most important period of the Handel and Haydn Society's existence was its first seventy-five years, when it was more nearly unique in a kind which needed such outstanding impetus to choral music as it was able to give.

With the gradual growth of musical interest, with the advent of the musical scepter from Boston to New York, and the rise of the symphony orchestra, and the division of artistic impulses and interests among a dozen other cities as musical centers, and with the general change of economic and commercial conditions, the Handel and Haydn Society has not been content to rest on its honors as a pioneer, but has maintained its place in the forefront of the choral organizations of America.

U. S. Soldiers Receive Hymn Rations

SOLDIERS IN FOXHOLES and in combat areas generally will have food for their souls as well as for their bodies issued to them with their K-rations soon. For the War Department has just published the first issue of a small folder entitled "Hymns from Home," containing twelve non-denominational hymns and the Twenty-third Psalm. While most of these hymns will be issued to service men through the chaplains, the War Department's General Department will take one million copies to the front and wrap them around K-rations to send to the war front. The fighting men may then have the hymns handy to assist in singing their prayers if they wish while going into battle or while waiting in combat zones for the call to action.

Most of the hymns for which there is also a music edition to be issued on the basis of certain numbers of men, include God Will Take Care of You; Faith of Our Fathers; America The Beautiful; Sweet Hour of Prayer; There's a Church in the Valley; Abide With Me; All the Way My Ship Shall Come to Serve Thee; I Would Like to See Mine Eyes Have Seen the Glory of God Bless America; Day Is Dying in the West; Come, Thou Almighty King; and O God, Our Help in Ages Past. The Music Branch of the Special Services Division, and the Office of the Chief of Chaplains have collaborated in preparing the leaflets.

"That Music Killed Fifty Thousand Germans!"

The Thrilling Story of the Royalist Who Wrote the Most Famous of Revolutionary Songs, "La Marseillaise"

"MONSIEUR! Your music killed fifty thousand Germans," the poet, Kleopolsky, is said to have shouted at Rouget de l'Isle, author and composer of *La Marseillaise*. No Teutonic literary figure was more rational, kind (*gemüthlich*), and tolerant than Gottlieb Friedrich Kleopolsky (1724-1808), and none was more likely to avoid extravagant and thoughtless statements. The provocative French national hymn, ever since it first rang out, has had an extraordinary and exciting history, and authorship has been disputed continually, and there has grown up around this astonishing song a peculiar cordon of historical incidents and legends which make it difficult for the record student to determine what is true and what is false. At the same time these records do reveal the romantic story of the most hortatory of all musical firebrands.

In recent years, following Carl Zerrahn's regime of forty years, have been B. J. Lang, Reinhold Herman, Emil Mollenhauer, and Thompson Stone. The most important period of the Handel and Haydn Society's existence was its first seventy-five years, when it was more nearly unique in a kind which needed such outstanding impetus to choral music as it was able to give. With the gradual growth of musical interest, with the advent of the musical scepter from Boston to New York, and the rise of the symphony orchestra, and the division of artistic impulses and interests among a dozen other cities as musical centers, and with the general change of economic and commercial conditions, the Handel and Haydn Society has not been content to rest on its honors as a pioneer, but has maintained its place in the forefront of the choral organizations of America.

When Louis XVI dismissed the extremely able and popular Swiss-born financier and statesman, Jacques Necker, the people rose in their might and, remembering their triumphs with the fall of the Bastille (July 14, 1789), set off the fuses which led to the vast political and military explosion "The French Revolution," lasting, with all its terrors and brutalities, from 1793 to 1805.

Rouget de l'Isle, when he was twenty-two, entered the French military academy and two years later was graduated as a second lieutenant. He soon rose to the rank of Captain of Engineers. In April, 1790, the French National Assembly declared war against Franz II, Emperor of Austria. The thirty-year-old Rouget de l'Isle was then stationed at the Garrison in Strasbourg, which at the time belonged to France. Two years later, on April 26, 1792, the Burgomaster of Strasbourg, one Dietrich, called together a civic-military conference. He stated the need of a patriotic song for the movement which, mind you, was not directed against the French Empire, but against foreign enemies.

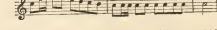
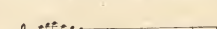
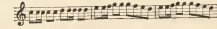
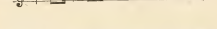
Rouget de l'Isle, it is said, heard of Dietrich's desire to secure a patriotic song and spent the night, previous to the meeting, at his lodgings in the *Maison de la Paix*. He wrote the sketches for what later was known as *La Marseillaise*. (Strasbourg is a fortified cathedral city and then was the capital of Bas-Rhin, France, in 1870, returned to France in 1918, and is now a part of the occupied territory.) Alexander Dumas (père) would



GUSTAVE DORE'S "LA MARSEILLAISE"
A remarkable engraving showing the intense cooperation of the soldiers of the French Republic.

by Alvin C. White

have us believe that the work was written spontaneously on the following day, at the meeting, but this is not sustained by contemporary records. When Rouget de l'Isle completed the work he may have added the insipid "symphony" (printed with the first edition), as such short, melodic improvisations of the times were sometimes called. So conspicuously in French National Assembly declared war against Franz II, Emperor of Austria. The thirty-year-old Rouget de l'Isle was then stationed at the Garrison in Strasbourg, which at the time belonged to France. Two years later, on April 26, 1792, the Burgomaster of Strasbourg, one Dietrich, called together a civic-military conference. He stated the need of a patriotic song for the movement which, mind you, was not directed against the French Empire, but against foreign enemies.



The eventful meeting of April 25, 1792, ended with a social gathering at which Rouget de l'Isle sang *La Marseillaise* with ardor.

Rouget de l'Isle's first understanding of the song created a furor. It is reported that it was arranged for military band the following day. Shortly thereafter it was performed by the 60th Regiment of the Gard Nationale at a military review. In Marseilles the song was sung at a patriotic banquet. The audience went wild and it was soon published at Strasbourg as "*Chant de guerre pour l'armée du Rhin*," or "*Marche des Marseillais*" (War song of the army of the Rhine, dedicated to Marshal Lukner).

Marshal (Count) Nikolaus Lukner, Commander of the Lukner Hussars, was the great-grandfather of the redoubtable Count Felix von Lukner (born 1886), German naval officer of World War I who, surviving the Battle of Jutland, in an old windjammer, and before his capture in the Fiji Islands (1918), destroyed \$25,000,000 worth of Allied shipping, without taking any enemy life. Later known as the "Sea Devil," he became a very popular lecturer in America.

La Marseillaise, the song of the Revolution, thus was dedicated to a nobleman and not to the proletariat, which adopted it with such violent fanaticism. Rouget de l'Isle, as we have said, was a Royalist and a member of a family of intense Royalists, who looked upon him with horror when his song became the flaming torch of the Parisian mobs. *La Marseillaise* was, in essence, a curse upon its author during the ensuing, quick-changing political convulsions in France. When France was a republic, Rouget de l'Isle was regarded as a great national hero and patriot, but during the two empires, the soldier-musical-poet instantly became a dangerous traitor, a political incendiary deserving of the worst punishment they could give.

It was Rouget de l'Isle who wrote the famous lines: "Rouget de l'Isle tried to put himself right with the Republican government, politically as well as in the field of war. He enlisted twice in the army, and was killed in 1800, and even wrote a *Hymne au 9 Thermidor* to placate Paris. The cauldron was boiling faster and faster, and on August 10, soldiers and populace moved on the Royal Palace of the Tuilleries, ominously shouting *La Marseillaise*. Rouget de l'Isle was in the line. He was captured and was executed the following June. His queen, Marie Antoinette, went to the guillotine in October of the same year.

Here encounter a strange anomaly in this curious romance. Rouget de l'Isle's loyalty to the Royalists was so strong that he denounced the treatment given to Louis XVI. He was forced, therefore, to resign as a captain, although the (Continued on Page 124)

* Note change in spelling.

Watch Your Metronome!

Let the Metronome Help You Build Business

by LeRoy V. Brant

If "time is money," your metronome is in line with the old saying. Its money value literally has doubled. A domestic metronome used to sell for six dollars but manufacturers have discontinued making metronomes "for the duration." You are lucky now if you can get an imported metronome, with bell, for from twelve to fifteen dollars. *Repsol*, one, are difficult to secure, if you are still more fortunate you may be able to get an electronic (the electric metronomes), which has many advantages over the ordinary metronome, for about thirteen dollars. The famous Seth Thomas Clock Company of New England which made most of the American metronomes, has been confined to war materials.—Eaton's Note.

THE EDUCATIONAL POSSIBILITIES of the metronome are much greater than are generally understood. The musicians who believe the metronome to be an instrument valuable solely for the setting of speeds at which compositions should be rendered, do that instrument and themselves a grave disservice. Much more disservice is done to pupils by teachers who regard the metronome purely as a time-setting device.

The fact of the matter is that the metronome is one of the greatest technical builders available to the teacher or pupil. Its proper use will give to ambitious pupils an immaculate sense of rhythm; also a poise and a precision of touch and balance not to be easily acquired otherwise. You will find set forth in this article, promptly by point, the methods employing the metronome by which these desirable and requisite skills may be secured.

The Bell Metronome Preferable

The teacher should assure himself that the pupil who purchases a new instrument secures one with the bell attachment. The bell may be set to ring every second, third, fourth, or sixth beat. The great value of the bell lies in twofold directions. In the first place it teaches the pupil to think in terms of accent; and in the second place it prevents the pupil from missing his beat. The latter statement may be explained in this way: If the pupil suddenly finds himself out of time, he is lost or gained a beat, as the case may be. He will then retrace his way a period or so and discover where the mistake was made.

A bell metronome costs from one to two dollars more than the instrument without the bell. It is no exaggeration to state that in the belief of many, the value of an instrument with such an attachment is tenfold the value of the other.

Things to Avoid

First we shall become acquainted with the things one should not do with a metronome. For it is certainly true that it is easy to create in any pupil a distaste for the use of the instrument, and even an awkwardness in its use, either or both of which will be fatal to the utility usefulness to which it may be put. Therefore, the first "don't" is this: Don't use the metronome with compositions until its use has been completely mastered in other fields.

The second "Don't": Do not attempt to play any notes at the pulse to metronome beats in the beginning of its use.

To make haste slowly in using the metronome is to gain much time in the long run. The race will go

to the methodical and thinking plodder. Here is the procedure for such a teacher or student.

The first thing to do with a metronome is to learn to count with it. We assume that every reader is familiar with the construction of a metronome, and of the way in which the levered pendulum is made to oscillate more slowly or rapidly. Set the metronome at 60, the bell at 4, and have the pupil count for two minutes. Then change the bell but not the speed, variously to two beats, three beats, and six beats. If the pupil is a young one and takes but one lesson weekly, this much work with the metronome will be enough for one lesson. If he literally has two lessons weekly, give him a change at the second lesson. But, make haste slowly in this matter: it is of utmost importance that the pupil "let the feet" of these various counts at slow speeds before he tries any greater speeds.

After the pupil proves his ability to count regularly the various bell accents at MM. 60, gradually move the pendulum weight to the higher notches. Move the metronome to the next notch, and so on. Then say, "Sure, kid, I know it's no fun; so what? I told you learning music was a real-life job. I want you to help me out on your own. Now go to it!" You can sell most pupils some such way.

Count Loud

The greatest possible benefit is to be had from these exercises only if the counting is done aloud. Pupils do not like to count aloud, and no one can blame them. The procedure is irksome, tiring, monotonous. But say, "Sure, kid, I know it's no fun; so what? I told you learning music was a real-life job. I want you to help me out on your own. Now go to it!" You can sell most pupils some such way.

The variants to the one count to one beat should be taken in the following order:

1. The pupil should count two to each beat, at the various speeds, and with the bell in its various stages; that is, with the bell set at 4, the weight at 100, let the pupil count 1-2-3-4-5-6-1-2-3-4-5-6-2 and so on.

2. Similarly, let the pupil count three to each beat, and then four.

3. Now let the pupil make one count to two beats, with the bell in its various stages. This will be found to be much more difficult, inasmuch as the count action will be slower, and most youngsters are tended toward speed rather than deliberation. For example,

"FORWARD MARCH WITH MUSIC"

set the weight at 100, the bell at 4, and the count will be (euphonic spelling) "Wu-un two-oo three-ee." The sound of the voice should be prolonged throughout the act of counting in these cases. This is vital, for the very prolongation of the voice will have a tendency to be reflected in the hand muscles, and will thereby affect the touch.

Ready for the Piano

The pupil is now ready to apply his counting ability to the simplest, but only the simplest, keyboard exercise. Set the weight at 60, the bell at 2, and with hands singly, let the pupil play the notes C, D, E, D, C. This will give him a bell on the lowest and the highest notes, the lowest to ascend, the highest to descend. Change the bell to 3, add an F to the exercise; to four, add a G; to six, add an A and B; in every case, ascend for the given bell beats, and descend from the next higher note. Continue to do so until the exercise can be played with perfect ease and fluency.

Having mastered the single-note to single-beat exercise, we shall proceed as before, playing two notes to one click of our monitor. At various speeds this will be mastered, then we shall use three counts to one click, then four, after which we shall at 2, and to thirty-six speed and count one to two clicks, or to three clicks, just as we did before the keyboard was employed. And again we shall remember that the keyboard exercises are to be of the utmost simplicity. It might be well to remark here that successful teaching is almost invariably predicated on the policy of giving the student only one technical matter to master at a time. In this present case his problem is to master rhythm. Let us therefore avoid coupling any keyboard difficulties to that problem.

At this point a week or two might be spent acquainting the pupil to use the term "and" joined to the numbers recited.

Metronome—Scales—Arpeggios

Presumably the pupil who has advanced far enough to have experimented with the metronome as outlined in the preceding paragraphs will have had some scale and arpeggio practice, and should be well equipped to practice the scales and arpeggios with the metronome, in all the rhythmical variants heretofore given. The students may gradually work up technical speed, the procedure being to play single notes to single beats, 100 to the bottom of the weight scale; then two notes from 100 to the bottom; then three notes, then four, then six; and last of all play seven notes to one click, which means that if one is playing the D-flat scale, each D-flat scale is an accent. This exercise is valuable by way of teaching the student to think notes in groups, instead of singly, and sure that attitude of mind is indispensable for the utmost in speed!

Too Fast Practice

It is now time that the pupil shall use the metronome with a piece of music. And let us find that he probably does not need it any more! After all, we are glad this is so, because the pupil who relies on such extraneous means to keep his time for him will never be a good musician. We have used the metronome to transform the innate sense of rhythm, possessed by practically everybody, into a sense of mathematical time; which is another thing—the discussion of which does not belong here. However, if that transformation can be made in any specific instance, the exercises outlined will do the trick.

We come to the last use of the metronome specified here (although the thoughtful teacher will find a thousand others), that of correcting the pupil who has the tendency to rush. This problem is simple by far. The metronome route: get the cooperation of the parents and the child, and have that child practice every note of his entire lesson to slow metronome accompaniment. If anything will correct the pupil's errors, this procedure will. Less often we find pupils who play much more slowly than this time to be set at accelerated speeds.

The metronome will work no miracles. It will not permit teaching skill to improperly prepared, or temperamental, ill-suited teachers. But given a conscientious teacher, a cooperative parent, and a child of reasonable musical ability (Continued on Page 118)

An Approach to Chopin Playing

A Conference with

Alexander Brailowsky

Internationally Distinguished Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Alexander Brailowsky, one of the most acclaimed present-day pianists, was born in Kier, Russia. His musical abilities asserted themselves at an early age, and he distinguished himself in his native city before he was ten. At fourteen, he went to Vienna to study with Leschetizky, under whose tutelage he remained for four years. Brailowsky is Leschetizky's last great pupil. Recognized for two decades as a master interpreter of "general" music, Mr. Brailowsky is this year turning his attention to a complete cycle of Chopin works. He has already given this cycle in Brussels, Zurich, Mexico City, Montevideo, and New York; twice in Buenos Aires, and four times in Paris; in each city he gave the cycle twice in one season. In the following conference, Mr. Brailowsky outlines for readers of *The Etude* his analysis of an approach to Chopin. Like his playing, it is especially clear.—Eaton's Note.

ALEXANDER BRAILOWSKY

IT IS GENERALLY AGREED that Chopin is the most "popular" of composers for the piano. He is also the most perfect composer for piano. Chopin thoroughly understood the pianistic medium, and he devoted himself to it almost exclusively. His tremendous creative output contains but few works not written expressly for the piano.

"The first thing to regard in approaching Chopin is to remember the chief characteristics of the man himself—elegance, clarity, and sincerity. In this light, then, the Chopin student must be careful to avoid all sentimentality of approach. Vulgar exaggerations, long-drawn rubato, and sentimentality in accenting the melodic line are foreign to Chopin's intention and should be eliminated from any interpretation of his works. Indeed, Chopin himself cautioned against just this risk in playing his works. We know that he had many piano pupils during his Paris residence, and we know also that he was always displeased when his pupils injected over-sweetness or exaggerations of any kind into their reading of his compositions. Although Chopin was thoroughly romantic in his outlook, he was nonetheless classic in his background and approach. We know that he polished with meticulous care every line he wrote. The effect of spontaneous, romantic outpourings was, indeed, the result of carefully disciplined craftsmanship. We know, too, that Chopin was a modest man, and that he based himself on the works of Beethoven and Brahms, whose works he preferred to those of his own contemporaries.

"Beginning, then, with a desire to reflect the complete and unexaggerated sincerity of Chopin, the interpreter must analyze each work to find out exactly what is there. He must not go to work with any preconceived ideas of hysterical romanticism, which so often mars Chopin playing.

No Chopin Style

"Chopin himself was a master of moods. There is no such thing as a single 'Chopin style.' We have a Bach style and a Mozart style—but not a Chopin style. That is because Chopin himself reflects so many different moods. He is heretic—as for example, in the *Polskaise* in E-flat minor, Op. 26, No. 3, which reflects the sufferings of Poland. He is intensely dramatic—like the *Fantasia*, Opus 49; and he can be elegant, worldly, and gay, as in the dance forms—the 'Waltzes' and the 'Mazurkas.' It is impossible, however, to limit any one of Chopin's forms to any one mood, for even among the works of similar form there is again an infinite variety of feeling and expression. Take, for example, his 'Waltzes,' for instance. Here we find no heroism and no drama, but an infinite variety of more delicate moods, ranging from almost feminine grace and elegance in some, to purely romantic sadness in others, and a gay ballroom fervor in still others.

"All this means but one thing—that Chopin is an excellent stimulus to the imagination. It is impossible to play Chopin well by reading the notes alone. Each work must be analyzed for the special thought it contains—and the interpreter who is capable of plunging into his analysis with imagination will be the most successful in finding the true spirit of Chopin.

The Chief Problem

"To the average student, I suppose, the technical difficulties of Chopin present the chief problem. Truly, Chopin can be very difficult to play—but in the last analysis, the technical demands are part of the spiritual content and must be approached as such. In Chopin playing, as in all piano work, the matter of the student should try first of all to feel the inner rhythm of the piece. This means a great deal more than merely counting the passages in tempo! A sense of rhythm is, I believe, an inborn gift, but any other person who possesses it does not 'play in time.' He senses and gives back the rhythmic structure of the work, making any rhythmic changes that might be indicated, yet always maintaining the inner beat of the piece, which is its vital heart-beat. I have found that a sound rhythmic preparation of a Chopin work solves much of the difficulty of mastering its technique. The proper rhythm gives the proper impulse to the fingers, and sets the proper code for the mind. Let me suggest an instance of what I mean.

"In the well-known *Revolutionary Etude*, the left hand is occupied with technical work while the right hand sets forth the melodic line. In announcing this melody the absolute rhythmic precision in announcing this melody in the right hand gives the proper impulse to the technical work of the left. If the right hand does not set the rhythmic pattern exactly, the left hand lags and stumbles. Exactly the opposite is true of the *Winter Wind Etude*. Here, the technical elaboration rests with the right hand while the melodic line is prepared by the left—and again, the rhythmic correctness of the left hand's melody helps greatly in solving not merely the rhythmic problems but the actual technical problems of the right.

"Another thing to remember in Chopin playing is to avoid too much pedal. Keeping in mind the beautiful clarity of everything that Chopin wrote, the performer must strive to give back this clarity—in every note—without the least blurring of the pedal. While an over-heavy or foggy pedal is to be avoided in any music, it is permissible, perhaps, to a greater extent in Schumann or Brahms. But it is foreign to Chopin, who demands delicacy and clarity above all. It is difficult to give exact instructions as to pedal use because

the work for which the pedal is responsible involves phrasing, and phrasing is, to my mind, a matter of instinct. One must feel the proper emphasis.

"The same thing applies to fingering. Different technical problems arise for different pianists, not because of their musical gifts but simply because of the structure of their hands. The player whose fingers are long and thin must finger passages differently from one whose hands are blunt and stubby. As Leschetizky used to say, 'Never mind how you finger a passage—play it with your nose, if need be, just so long as you make it sound right!' Thus, the only general counsel I feel it is safe to give in regard to Chopin's use of the pedal is to avoid abusing it. Remember that the melodic passages in Chopin's works (taking, as examples, the *Nocturne* in D-minor and the *Nocturne* in E-flat) must sound forth as long passages of pure singing—or pure Italian cantilena. Thus, the left hand serves as a pure accompaniment, with just enough pedal to fix the basic resonance of this hand against the melody.

The Mazurka Rhythm

"The 'Mazurkas,' of which Chopin wrote some sixty, although but fifty-one are included in the general editions, are a pure reflection of Poland. Each of the various provinces of Poland is given life by these national dances. That is why they vary so in character. Some are as simple and some are very bright and gay, depending upon the national character of the province they represent. The *A-minor Mazurka*, for example, is so slow as to be hardly a dance form at all—and is more an impression. The one in C-major, on the other hand, is the dance form known as the *Oberk*, which goes gaily and swiftly, with the marked rhythmic melody sounded forth against the insistent beat of an accompaniment in fifth. "The secret of the mazurka is its rhythm. It is a dance form in three-part time, and one may wonder how it differs from the waltz. The answer lies in the accentuation. The waltz rhythm stresses the first beat, with the second and third beats following evenly and without accentuation. In true mazurka rhythm, the first beat is unaccented, the chief stress falls on Beat Two, and there must be the barest, slightest pause between Beats Two and Three. The *Mazurka* in C-major illustrates this rhythmic form perfectly. It requires skill and practice to acquire the correct mazurka rhythm—that, perhaps, is why it has been said that only a musician of Pollak, or a least Shostakovich, could ever play it completely. I do not believe this is so. Any musician can master it provided he first acquaints himself with the purely rhythmic individualities of the mazurka. (Continued on Page 127)

Momentous Radio Programs for the New Year

SENTIMENT is something the whole world seems to want and need; the sentimental plays a strong part in the everyday life of many people. The modernist in art decries the "heart" element in the art of the past, yet each succeeding generation reclaims that art. A famous man of the theater once said that "the heart of man is older than his head," which is but another way of saying that which appeals to the heart comes first. All tokens are tied up with some form of sentiment, something which is cherished by the heart as well as the mind. We all have our sentimental moments, and to deny these of others is not only foolish but unfair.

The program called *Keepsakes*, which is heard each Sunday evening from 8:30 to 9:00 P.M., EWT—Blue Network, featuring Dorothy Kirsten, soprano, and Mack Harrell, baritone, offers a half-hour of sentiment in song and verse. People are invited to send in a "Keepsake," something by way of a verse or a thought that they have cherished for years and the music sung by the artists is selected to illustrate these tokens.

No one could have been chosen more appropriately than Dorothy Kirsten, the young American soprano, to sing familiar and well-loved songs and ardent ascending sentiment, for Miss Kirsten's voice has the true "heart" quality. Mr. Harrell's baritone offers a fine foil to Miss Kirsten's voice; it is darker and more opaque. Both singers have excellent diction, disproving the old adage that English is a language that cannot be sung well. "*Keepsakes*" is a program which will appeal to old and young alike; it is devised for the masses, and makes no pretense to be "arty." If you remain unsympathetic to the sentimental tokens which folks send in, at least you will find the singing wholly enjoyable, particularly if you like "old favorites" or songs well sung with an accent on the "heart" element. Miss Kirsten is a singer to be watched; she has sung successfully both in opera and concert throughout the country. Mr. Harrell is, of course, one of the newer recruits in the younger wing of the Metropolitan Opera.

The Metropolitan Opera Auditions of the Air, heard 4:30 to 5:00 P.M., EWT—Blue Network, is again presenting young and singing talent to radio audiences each Sunday afternoon. Wilfred Pollster, chief orchestral director, has with his knowledge and youthful singleness. The accent today is on youth, and although not all of the young singers heard on these programs make the grade in opera, quite a number are engaged by radio.

Such an artist is Hugh Thompson, the baritone son of Oscar Thompson, eminent New York music critic, who was heard on the opera broadcasts of music for a half hour, the new Mutual program (Mondays, 4:30 to 5:00 P.M., EWT) which pursues the mood of Mutual's all-Metropolitan music for an hour (Sundays). The Monday program presents music—popular, semi-classical and classical; it is designed especially to give Mutual listeners the opportunity of hearing good music in the afternoon. Hugh Thompson was signed for the program after he was heard as a Metropolitan Opera auditioner. This young baritone has been successful in opera in New York and other cities and has concurred considerably. With him appeared Jean Merrill, the young soprano, who is currently featured in the New York performance of "*Rosilinda*"; she sings the title role in the matinee performances. Other talented young artists to be heard on *Music for a Half Hour* have been Marie Wilkins, soprano of the younger wing of the Metropolitan Opera, and Bob Stuart,



MACK HARRELL

by
Alfred Lindsay Morgan

Philadelphia Opera tenor. The program aims to bring to the microphone as much of the young singing talent now before the public in this country as is feasible. Robert Stanley conducts the orchestra, and usually supplies a couple of orchestral interludes in each broadcast.

Two other young singers, Donald Dame, tenor, and John Baker, baritone, who made their debuts at the Metropolitan Opera this year, have been recently heard over Mutual Network along with Frances Greer, soprano, also of the Metropolitan, in the program *Music for an Hour* (Sundays—1:30 to 2:00 P.M. EWT). The title of this program may be a misnomer, since its timing is actually only a half-hour instead of an hour. However, in radio jargon all programs are referred to as such—and such an hour, so we need not concern ourselves with the title but rather with the singers have done commendable jobs in this radio show.

Both Dame and Baker made their Metropolitan debuts early in the season; the former in the season's first performance of Thomas "Mignon" and the latter

RADIO

"FORWARD MARCH WITH MUSIC"

In the season's first performance of "*Carmen*," Donald Dame says that Mutual's New York station WOR is good luck to him. "Ever since Alfred Wallenstein invited me to appear on the *Music for an Hour* program last spring, things have been going my way. My spring concert at Town Hall in New York was quite a success, and then in May I was signed by Columbia Records to make a concert tour in December." John Baker has sung leading roles with two opera companies—prior to his Metropolitan contract—and has successfully appeared with symphony orchestras in New York. He was also a featured singer in Gertrude Lawrence's production of "*Lady in the Dark*."

The Boston Symphony Orchestra (heard Saturdays over the Blue Network) recently altered its starting time from 8:15 to 8:30. This happened with the broadcast being taken over by a sponsor—the Allis-Chalmers Company of Milwaukee, Wisconsin. Dr. Serge Koussevitzky has presented some highly appreciable programs since the return of the Boston Symphony to the air this past fall. Usually his program consists of two symphonies, but he has also presented some novelties, such as Mahler's *The Song of the Earth* (*Das Lied von der Erde*). Jennie Tourel, the French mezzo-soprano, was featured along with Hans Heinz, tenor, in this special broadcast, which extended the usual hour broadcast to an hour and a quarter. So great was the appreciative response to Dr. Koussevitzky's presentation of the Mahler score that he had countless letters asking him to perpetuate it on records. And in each case the writer requested that Miss Tourel be given the privilege of perpetuating her singing also.

A new musical show for early evening listeners is NBC's *Serenade to America*, heard Mondays through Fridays from 6:15 to 6:40 P.M., EWT. This program features the music of a 35-piece concert orchestra under the baton of well-known conductors, a large number of tenors, and eminent vocalists and instrumentalists. Clarence L. Mesner, NBC's vice-president in charge of programs, says: "This program is but part of a large, ambitious plan for the revitalization of the 6:00 to 7:00 P.M. (EWT, of course) spot on NBC and other key stations. The new show will contain an impressive array of features dedicated to 'gracious living.' *Serenade to America* aims to present the music America finds most enjoyable, the best old and new, popular and classic, styled by the music arrangers. Among the conductors booked to lead the NBC Concert Orchestra during the series are Dr. Frank Black and H. Leopold Spitalny. Melia Mischakoff, distinguished violin soloist and concert master of the NBC Symphony Orchestra, will be heard on *Serenade to America*. Mr. Mesner's observation that "we are confident this program will bring a fresh note to radio" would seem to be borne out by the appreciative listener-response to the broadcasts.

The NBC Symphony Orchestra remains under the direction of Leopold Stokowski in its Sunday afternoon concerts (5:00 to 6:00 P.M., EWT) through February 27. On March 5, Maestro Arturo Toscanini returns for his final six concert appearances.

Buri Ives, the itinerant troubadour, returned the latter part of November for a four-day-a-week series—Sundays, 8:45 to 9:00 A.M.; Mondays, Wednesdays, and Fridays 10:30 to 10:45 P.M., EWT, Columbia Network. Ives sings ballads old and new and accompanies himself on his guitar. He is a real wandering minstrel man, for he has traversed the forty-eight states strumming his guitar and singing (Continued on Page 132)

MUSICAL AMBASSADOR

Many have been the musical ambassadors since the Abbate Agostino Steffani, Bishop of Spilgi (*in partibus*) became Privy Councillor and Papal Prothonotary at Dusseldorf in 1688. Possibly the greatest of musical ambassadors was Padrevski. What single man since Chaglin ever represented his country more powerfully and eloquently in music? Certainly no musician has presented the political needs of a land with more diplomacy and efficiency.

Although Dmitri Shostakovich, owing partly no doubt to political reasons, has made few excursions from his native Russia, the dramatic presentation of his "*Seventh Symphony*" in America, July 19, 1943, representing a musical picture of the fight of the



DMITRI DMITRIYEVICH SHOSTAKOVICH

Union of the Soviet Socialist Republics against the monstrous totalitarian Nazi and Fascist despots of their land, immediately rendered a kind of ambassadorial service of great force and definite purpose. That the Russian State Propaganda Department realized this was obvious. Page after page in American papers was devoted to "stories," accompanied by pictures of the composer serving as a fire warden during the siege. As a matter of fact, the work was written partly in bomb shelters, with the danger of battle all about.

Shostakovich, born in 1906, was a child of eight when the First World War broke over Europe. Then came the Bolshevik Revolution. It was not until November 1933, when the composer was twenty-seven years old, that the United States formerly recognized the Union of the Soviet Socialist Republic. Although Stokowski had conducted Shostakovich's "*First Symphony*" with the Philadelphia Orchestra in 1938 and later his politically inspired Third or "*May Day*" Symphony, American sentiment was not yet sympathetic to the objectives of the Soviets. The Russian Government representatives were working earnestly with American friends to restore the long-ruptured relations between the two countries. Mr. William C. Bullitt, recently defeated candidate for the mayoralty in Philadelphia, had, as Ambassador to Russia, done much to bring about a production of Shostakovich's opera, "*Lady Macbeth of the Mzenk District*."

It was presented first in Leningrad, January 22, 1934, and was given its American premiere in February, 1935 by the Cleveland Symphony Orchestra under the direction of the Dalmanian-born conductor, Arthur Rodzinski (now

The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

conductor of the New York Philharmonic-Symphony Orchestra). One satirical and pornographic scene was so vulgar that even the Russian "Pravda" took it violently and the opera was all but suppressed in Russia. The overwhelming genius of the composer, however, was recognized universally. His powerful and beautiful "*Fifth Symphony*" it might be said is now a part of the repertory of the great symphonic orchestras.

A new biography of Dmitri Shostakovich by Victor Tilych Seroff, a Russian pianist who was a pupil of Moritz Rosenthal, in collaboration with Nadejda Gail-Shohat, an aunt of the composer, is a book of unusual interest, and the reader is impressed with the

rights to broadcast the premiere of Shostakovich's "*Eighth Symphony*" has attracted wide attention to the fame of this contemporary composer.

"Dmitri Shostakovich"—The Life and Background of a Soviet Composer

By: Victor Tilych Seroff

Pages: 192

Price: \$3.00

Publisher: Alfred A. Knopf

MUSIC BOXES

Your reviewer doesn't know enough about music boxes to determine what the musicological and antiquarian significance of Roy Mosorik's "*The Curious History of Music Boxes*" really is. Moreover, he does not care, because the author obviously has gone to very great lengths to secure accurate and minute details that smell of scholarly research. What Mr. Mosorik has done, in addition, is to bring together all sorts of facts about these mechanical instruments which have given lively pleasure to people who enjoy their tinkling sounds.

The writer recollects an ornate Paillard box which was once the pride and joy of his great grandfather. It had to be wound with great care, but once set loose, its shiny brass cylinder could play melodic tunes. "*The Curious History of Music Boxes*" is a book of the "Prigun," and other favorite operatic tunes. The possession of a fine music box was considered as much a mark of culture and social standing as the wax flowers under the glass dome or the singular set of mirrors which extended from a front window. The contrivance is known as a thesopore or "busy body" and with its aid one might keep track of the doings of the neighbors.

The list of makers of music boxes is a long one. Most of them were watch or clock makers at the start. The writer was amazed to note the number of music box makers in England, the United States, Germany, Austria, and Italy, as he had thought that this was an industry confined to Switzerland and France, where indeed most of the fine boxes were made.

Many of the smaller music boxes were concealed in watches, clocks, opera glasses, brooches, jewelry boxes, fans, umbrella handles, smelling salts, bottles, walking sticks, seals, watch keys, rings, pistols, snuff boxes, chairs, and various domestic utensils.

Automatic music has (Continued on Page 118)



SONYA, MOTHER OF THE COMPOSER, ABOUT 1911

fact that it preserves many precious and intimate bits of information which cannot fail to be of future historic value. It must be read page by page to sense its real flavor. The book, published by the Knickerbocker System paid a fee of ten thousand dollars for

BOOKS

"FORWARD MARCH WITH MUSIC"

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

Thoughts of a Roving Teacher
MANY TEACHERS have requested copies of some of the various miscellaneous points made in recent classes. So, here are a few, set down for Round Tables:

On Legacies

We, who are getting on in life, often wonder what we can leave of ourselves after our poor old bodies disintegrate. . . . Wealth? Property? Gifts? Reputation? Books? . . . All these pass, are soon forgotten, or leave scarcely a trace. . . . It seems to me that the only lasting legacy we can bequeath is the legacy of love—that love for music which we have sown with such travail, so tenderly nourished, and so lovingly brought to fruition in the hearts of our friends, our students, and their families.

If, through teaching music honestly, intelligently, and enthusiastically we can leave our young people with some of the aspiration and inspiration which music gives, our lives will not have been in vain. . . . Music, which has inspired, and which has also the power to beguile, fascinate, and love. What an unparalleled chance we musicians have to leave the world richer than we found it, and how this stricken old sphere needs these treasures just now!

Do you know what I think would be a fine epitaph for any of us? . . . "When he departed he left us a bountiful legacy of love."

On Epitaphs

Speaking of epitaphs, some wag has quipped: "Here lies a Music Teacher; died at thirty, buried at seventy." . . . Would such an epitaph be appropriate for any of us? Heaven forbid! Yet, how many teachers do you know who are better at seventy than they were at thirty? . . . Wouldn't you prefer to have it said of you: "He left this earthly abode, 'Thou didst not depart dead; thou didst depart living.'"

On the Power of Music

At any moment in these dark days, we, as well as many of our friends or students, may be struck down by overwhelming tragedy. . . . In such a case let us not think of music as an escape, but rather as a reminder, a poignant remembrance of dearly loved and happily lived hours through the years. The essence of music is, indeed, remembrance—a haunting theme here, a thrilling *crescendo* there, a glowing, upward curve, a brief succession of harmonies, a tenderly breathed chord. . . . that's all—but what power lies therein!

When hearts are bowed with sorrows that are bound to come through these years, music might well be our supreme comfort. It offers a solace far more relieving than tears; it binds the spirit's deepest wounds, it restores the soul. It is, any wonder, then, that we who love music so much, and practice its ministry, so joyfully, come ourselves among the elect?

On a Challenge

Why is it that music teachers are busier today than ever before? I think it is for three reasons: (1) Parents have more money to spend on "luxuries," thus, everywhere brought in a tremendous in-

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

flux of new students. (2) Parents find music an excellent means of keeping the children busy; it takes up the dangerous slack of their free time. (3) The young people themselves are more enthusiastically studying music than at any other period of the world's history. This last reason is the most important of all. Here is a situation absolutely without parallel. Incredible as it may seem, music teachers are doing their jobs so well that the children demand lessons! It is the finest possible tribute to the army of our excellent instrumental, vocal, and public school teachers. . . . Mass decorations of the Order of the Golden Leure are called for!

But, are the teachers preparing themselves to meet the challenge that lies ahead? "What challenge?" I hear you say. . . . The challenge to help our young people through the trials of this life. The children must be shown how to relieve their pent-up emotions, their tensions, and their restlessness; how, legitimately, to

express their pressing hopes, aspirations, and desires. One of the best ways, so far as we know, is through eager, active participation in music—especially instrumental music. Young people need it now more than ever. . . . How avidly they gobble up the technical and interpretative help that teachers offer to be turned into a healthy medium of expression! Surplus energy is burned up, thoughts and impulses are lifted toward the excellent emotional outlets which music offers. Are we prepared to help them? . . . Are we competent, receptive, outgoing, vital, and fresh enough? Do we go the whole way with the youngsters, or furtively try to mold them into our own musty, crusty, old-fashioned patterns? . . . There's the challenge for you!

On Adolescence

The music teacher must sometimes add the role of amateur psychiatrist to the heavy burdens she already carries. Teenage students are often so emotionally isolated from their parents and families that they have no one to turn to but their teachers. The school teacher can offer but short shrift to the disturbed youngster—for she carries the burden of the whole class on her brave shoulders. She's not able to give little time or energy to the individual boy or girl who clings left but the music teacher? . . . So, I entreat you, pray fervently that you may

meet this challenge also—that you may treat your "patient" with such understanding, forbearance, and above all, humor, that many a perilous path may be made safe, or at least passable, for the perplexed adolescent.

On Wages

Many parents are working for the defense of our country, while in the meantime we are "defending" our children for them. "Pa" and "Ma" are earning good money doing this. If you will take my advice, you, too, will demand to be paid well for your services. The job you are doing for the parents stand for your country is a priceless one. Nothing else can take its place. . . . You will be appreciated only if you appreciate it at its proper worth; only, in your case, the "laborer is as we know, is through eager, active participation in music—especially instrumental music. Young people need it now more than ever. . . . How avidly they gobble up the technical and interpretative help that teachers offer to be turned into a healthy medium of expression! Surplus energy is burned up, thoughts and impulses are lifted toward the excellent emotional outlets which music offers. Are we prepared to help them? . . . Are we competent, receptive, outgoing, vital, and fresh enough? Do we go the whole way with the youngsters, or furtively try to mold them into our own musty, crusty, old-fashioned patterns? . . . There's the challenge for you!

On Taking a Defense Job

Are you one of those who say, "Oh, I'd like to take a defense job, but I just have to wait until I can find something for which I am fitted?" . . . When your house is on fire, do you wait for the firemen to come and put it out? Do you stand aside and let the house burn down, because you haven't had a fireman's training? Of course not! You fight the fire like the devil! . . . The whole world is ablaze. Our country is crying out for a vast army of "amateur fire fighters" to battle the flames. . . . What are you waiting for?

Or are you, when that you will not be able to muster up the requirements of a defense job, or stand up under the strain? The only way to find out is to test yourself. Why not try? Take a group of thousands of white-collar workers have turned their talents to manual labor, while other thousands are putting in part-time in addition to their regular business or professional duties—and all with spectacular success. . . . If you choose some unskilled manual labor job or train for a skilled position in a defense plant, you will reap incredible rewards. Working with your hands for the defense of your country will give you not only a thrill but a special brand of satisfaction you have never known before.

The war isn't won—not by a long shot—it's only begun! If everyone will get on the job just now, we will be able to shorten the agony and tragedy by just so much. Every minute you spend working for the defense will bring home a minute sooner the man or boy who is your pride and joy. Isn't a cheerful prospect, is it, when we contemplate our own older men giving the best years of their lives fighting for us? How much better to use their irreplaceable talents and vitality building a brave new world!

Selfishly speaking, don't you hope and (Continued on Page 122)

First, Get the Notes Right

A Commentary Upon Accurate Note Reading

by Ruth E. French

IN DEALING with wrong notes and endeavoring to correct them we must understand first the cause. Superficially, it is easier simply to mark the notes, write in the correct names, and feel that that is all one can do about it. However, there is usually some underlying cause for inaccurate note-reading, and the teacher who studies the situation much the same as a physician studies a case will help the pupil not only to play correctly but also to form better mental habits. Fundamentally, the causes of playing wrong notes will simmer down to about three.

1. The pupil has not learned the notes and corresponding keys.

2. A poor harmonic sense and lack of scale knowledge.

3. Poor coordination of eyes and hands.

With young pupils the chief cause of wrong note-reading is likely to be the pupil who has not learned them. Sometimes he may know the note names but has not associated them with the right keys. Some times he knows keys but not notes; all of this results in stumbling and inaccurate performances. A little note game can be contrived which often appeals to the pupil. Out some manuscript paper into pieces just large enough for a clef sign and a note or two. The pupil draws these one at a time, names the note, and plays the indicated key. A score can be kept in which two points are given for each note correctly read and played, and one point for each note read or played correctly.

The pupil who in early stages of study plays wrong notes can be trained by having him read aloud the notes of his pieces and exercises before he plays them. At first the notes may be read straight through, one hand at a time, and then played. This may be varied by having him name and find on the keyboard certain notes indicated by the teacher. This will train the pupil to look through a piece before playing it. In other words, he will learn to think before—not after—the wrong note has been played.

Reading the Signature

Many pupils find it difficult to remember the sharps and flats in the signature. This can be corrected by training the pupil to think the chromatic alteration the instant he sees the note, instead of the note and then the sharp or flat. The best way to accomplish this is to have the pupil name the notes indicated in the signature before playing. They can be called "careful notes in this piece." The teacher may ask, "What are the careful notes in this piece?" Thus the pupil must look for himself, which is better than having him become accustomed to hearing, "Now remember B-flat and E-flat."

It may be well to have him read a few notes in measures containing "careful notes." If he reads "B — — flat" or "B — Oh, I mean B-flat," he should be required to read the measure again, saying B-flat without hesitation. The pupil who finds it difficult to remember accidentally throughout the measure can be treated in the same manner. This takes time and perseverance and occasionally a bit of judicious "kidding," such as asking the pupil who says "B — — flat" how long a vacation he takes between "B" and "flat." However, the results more than justify the work.

The pupil who has had scales, but cannot keep the sharps and flats in mind, may have just a poor har-

monic sense—which is not always easy to improve. Sometimes there is a latent fear of four or five sharps and flats that seem to bristle at him, and he finds them hard to remember. In either case the pupil should be led to see that, after all, these sharps and flats are not really so terrible.

The best way to overcome this fear is to have him play in those keys having several sharps or flats. A simple chord progression will do more than much talking. Have the pupil play the root position of the tonic chord of B-major; then, keeping the B down have him play E and G-sharp—the subdominant—and then the tonic again. After doing this a few times ending with the tonic, have him hold the F-sharp and play G-sharp—the dominant. After playing this progression a time or two, have him play the first progression again; then play all three chords—tonic, subdominant, tonic, dominant and tonic. Most pupils will be doing this. Then show him that he has played all the notes of B-major including the five awful sharps. Ask him if it was really bad, and nine times out of ten his answer will be a grin and a slightly sheepish "No."

Five Notes Up, Five Notes Down

Another way to familiarize the pupil with various tonalities is to have him play five notes up or down from a given note in a given key. For some, this requires more thought than for the chords, but it accomplishes the same results in passage work as chord progressions do in chord playing. For example, the five notes up from key three, which will be G-sharp, A, B, C-sharp, D-sharp. "Left hand play five notes down from key two." This will be F-sharp, E, D-sharp, C-sharp, B. If the pupil can play these five notes with only one or two sharps or flats. It is also well to have him first name the notes before playing them. This exercise will train the pupil to visualize keys and scales as a whole, and he will think of the keynote as something more than just the beginning and ending of the scale. He will develop also the "feel" of tonalities in his hands. Minor keys invariably should receive the same attention as major.

One of the commonest causes of playing wrong notes is improper coordination of eyes and hands. The pupil who would play accurately must be taught from the beginning to move his hands and fingers according to the line of notes on the page. This is easy enough when the notes go by whole and half steps, but when there are skips, he must be trained to have his fingers ready over the right keys. For instance, if the right thumb is on C and the next note is D above it, he must accurately stretch his hand out of the five finger position; otherwise he will play the wrong key no matter how well he may know both note and corresponding key.

Another position in this connection which often needs special attention is in extended passages where the thumb is required to go under the hand. Here, if the right third finger plays A and the thumb is to play the G above, the pupil must train himself to feel accurately how far under to put his thumb. If it is not quite far enough he will play F; if too far under he will play A. He must place it accurately. Chords require similar accurate spacing of the fingers according to the position, if the notes are to be played correctly.*

An Exacting Procedure

This procedure is exacting and detailed, and with pupils who have fine natural coordination and harmonic sense, much of it is unnecessary. But those pupils who could easily be eliminated or pushed into the background as having no talent, will often surprise even the teacher when they receive the training outlined above.

In a country of infinite precision in all manufacturing enterprises, we have been accused of being "precision mad." It sometimes seems to the writer that in our art effort we have mawkishly and bathetically permitted ourselves to become "sloppy" with the misconception of becoming more expressive. By the highest canons of art, a precise, exact, blue-print type photograph cannot compare with an oil painting. But on the other hand the camera can be so handled that the result is a work of art. So too can any musical work be interpreted with precision and art. Teachers cannot emphasize too strongly the importance first of accuracy in note reading, and then of sense, emotionally-controlled interpretation.

* For fuller discussion of chord playing see the author's "Rapid Sight Playing" in *The Etude*, September 1942.

YOUTH IS A STATE OF MIND

Dr. Guy Maier has made it a practice to read the following at all of his master classes given in various parts of the country. It is an anonymous appraisal of youth, sent him some time ago. So many have been the requests for copies that *The Etude* presents it here.

"Youth is not a time of life; it is a state of mind. It is not a matter of ripe cheeks, red lips and supple knees; it is a state of mind, it is the quality of the imagination, a vigor of the emotions. It is the freshness of the deep spring of life.

"Youth means a temperamental predominance of courage over timidity, of the appetite for adventure over the love of ease. This often exists in a man of fifty more than in a boy of twenty."

"Nobody grows old by merely living a number of years. People grow old only by deserting their ideals."

"Years wrinkle the skin, but to give up enthusiasm wrinkles the soul."

"Whether sixteen or sixty, there is in every man the secret of the heart the lure of wonder, the challenge of the unknown, the undiminished game of living. You are as young as your faith, as old as your doubts, as old as your self-confidence, as old as your fears; as young as your hope, as old as your despair. In the central place of your heart is a fire, as in a green tree; it is this fire is Love. So long as you courage and power from God and from your fellowmen, so long are you young."

—Anonymous

"FORWARD MARCH WITH MUSIC"

THE ETUDE

FEBRUARY, 1944

"FORWARD MARCH WITH MUSIC"

May Have Been Orientation in All of the Keys

by Arthur S. Garbett

The "Freedom of the Seas," long the slogan of international liberty, has been uppermost in the minds of millions in recent years. Bach's magnificent great work in exploring the beauty of these keys in forty-eight compositions in one set is a "must" for all serious students.—EDITOR'S NOTE.

The First Edition

The "Forty-eight" were first published in full in

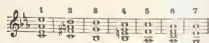
The "Scale of Nature"

To do this effectively, however, some modification in the tuning of the upper strings in nature's scale became necessary. The obvious course was to adopt a chromatic scale of twelve half-steps, each of equal distance apart. This was proposed by Zarlinio some 60 years soon after the turn of the seventeenth century. But the effect was to throw the "scale of nature" slightly out of tune. To "temper" the scale was to tune it with God's handwork! Musicians were afraid of it. A compromise "mean-tone" scale was finally adopted, which brought the scale as close as possible to nature's scale, but still left it with certain tonalities a half a dozen or so. Available "keys" or "tunes" were limited to a few. It was not until the nineteenth century, and even Bach used it for most of his works. The "Forty-eight" were thus experimental. Now a word about harmony, which means chord building and chord progression.

The mean-tone scale limited the number of accidentals that could be effectively used. The B-flat, for example, would not do for A-sharp, nor the E-flat for D-sharp. With the even-tempered scale, as you know, we can now go round the whole cycle, or circle, of keys from C with no sharps to C-sharp with seven, and then return, by way of the flat keys, to C again. Thus the even-tempered scale gives us the whole circle, while the mean-tone scale gave only a segment of it. And this, of course, limited the number of chromatic harmonies that could be used, even by such bold harmonists as Purcell, "the English Bach."

New Chromatic Harmonies

To understand this better, take the following example drawn from *Prelude 2 in C-minor*, Volume 1, in the "Forty-eight." At the fifth measure we find ourselves on an A-flat chord (which occurs, of course, on the sixth degree of the C-minor scale diatonically):



The chords in Measures 1, 3, 5, 6, and 7 are all drawn from the normal form of the G-minor scale and are therefore diatonic. In Measures 2 and 4 the chords are chromatic. In Measure 2 the F-sharp and A-natural are borrowed from the G-minor scale and resolve upon the G-minor chord in Measure 3. That gives a transient modulation into G-minor, dissipated in Measure 4, which, by means of an E-natural, brings about a similar transient modulation into F-minor (Measure 5). But F-minor is native to the main tonality C-minor, as are the following chords of the sequence in Measures 6 and 7.

Thus the passage is mainly diatonic, and would have been wholly so if the accidentals had been omitted. The two transient modulations to G-minor and F-minor, however, give warmth and color to what would otherwise have been a commonplace sequence of like chord-progressions.

Many Tonal Disciples

In the original *Prelude in C minor*, the coloring is even more vivid, for it is written in running sixteenth notes, and in Measures 2, 3, 4 and 5, chromatically altered passing tones belonging to G-minor and F-minor also occur.

Reference to this passage is made not because it is exceptional but because it is *normal* to Bach. Nobody before him made, or could make, such free use of transient chromatic harmony. And few of the great composers after him failed to do so. Chopin, who loved Bach and practiced from the "Forty-eight" every day, made

by William G. Armstrong

11 or do we check up on what we hear by observing other indications of voice character, such as indications of length and thickness of the vocal ligaments, and size of resonance space?

A young singer whose voice had been trained in control by two different teachers, and who, it was said, never expected to sing publicly again, brought her trouble to the writer's studio. A sweeping glance at featural and general bone construction revealed the comparatively small head, nose-bridge, and cheekbones, the moderate width of the face and its tapering down to the chin, the small nose, rather small "Adam's apple," the comparatively small neck, rather small hands and feet, small knuckles of the fingers, and small ears. The singer was a soprano. "Adam's apple" was evident before hearing the voice that its nature was a soprano. Finding all to be in agreement, it was evident before hearing the voice that its nature was a soprano. And so it proved to be, for later, upon entering a contest, the young lady was given first prize in the soprano class.

Now this young lady, as we shall see in a moment, had neither vocal ligament construction nor resonance space for contralto quality, and as there were some similarities between her voice and that of two teachers, we classify her voice *contralto*, what could the something possibly have been? Answer: An influence capable of so changing the normal state of the vocal ligaments that they are caused to vibrate at a lower rate than normal rate per second; infers such as coughing, moderate use of the voice during a cold; habitually yelling, shouting, or boisterous laughter; or an unnatural preference for contralto tone character, an extended physical effort to realize the preference, any of these result in chronic, and prolonged such as in the nearness, there is a deeper than normal character of sound.

A Questionable Change

Some time ago the press carried a report of soprano whose voice had changed to *contralto* through singing while suffering from laryngitis. The truth of the matter is that brutal treatment of congested vocal ligaments had caused permanent hoarseness, so that instead of becoming a *contralto*, the singer became hoarse soprano. In all cases of false classification, good rest of the voice prior to any attempt at reclamation is the first rule.

The treatment of this voice was our usual one, namely, that of allowing the low range to all but rest, and all thought given to awakening and developing the lofty quality of the soprano voice. Also giving freedom to the muscles and organs which had been held in restraint through the effort to produce a tone character foreign to construction of the vocal apparatus.

Of the number of exercises used, the following were most effective:



Staccato-sung notes give us instantly the lofty to

ality of the soprano voice, while following up with connected notes gives to *legato-sung* notes the tonality of the *staccato-sung* notes.

The vowel *u* is known as the "natural" vowel because it is produced with the least effort, hence its usefulness in combating the habit of great effort and in giving freedom to the restrained muscles and organs of the vocal apparatus.



WILLIAM G. ARMSTRONG

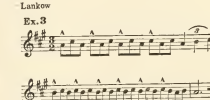
in semi-tones. It was sung slowly at first, and then with ever-increasing rapidity. There are many indications of voice character, but space will permit mention of only a few.

Bone Construction

The vowel *e* was used to prevent the old excessive sombering of low tones, while "smiling lips" brightened the tone, thereby assisting in "lifting" the voice and at the same time prevented a drag on the voice through protrusion of the lips for the vowel *o*.

The octave *staccato* note was thrown off freely toward the forehead to preserve lofty quality, the note of the descending scale (Exercise 2) holding the position of the thrown-off tone, each note stepping neatly to its place on the vocal "key-board."

The final note in each measure, marked *staccato*, was ended shortly, and a catch-breath taken without breaking the rhythm of the exercise; this was to assure constant support of the diaphragm, which would have been lost had the note been allowed to dwindle lazily away, and the voice "sag" in consequence. In all of these exercises the tip of the tongue was held in contact with the lower front teeth.



This exercise was transposed upward and downward

VOICE

"FORWARD MARCH WITH MUSIC"

Shall I Change My Method?

by Chester Barris

Professor of Piano/forte Playing, Wooster College

WE CANNOT do justice to the artistic message of a composition unless we can play the notes easily. In the difficult parts of many compositions we can, of course, make technical compromises, but rarely are these completely satisfactory. The road to technical freedom is straight and smooth if we are using a method which is logical both in its principle and its application. But, though the student's progress may be steady up to a certain point, he may not be sure that the method he is using will take him all the way. When he encounters a difficulty which is entirely undesirable in results, which path is he following? How can he decide what other path to try?

He should be sure that not the slightest doubt exists in his thought that his method is logical in principle. It must be based on correct ideas of physics and physiology which permit the most relaxed movements in all types of technique—scales, octaves, double notes, chords, and so on—and in all degrees of volume of tone. Secondly, he must be sure that the method applies these ideas logically to the practical problems involved in the various types of technique. If the method seems logical in principle, it should be checked for consistency in its application. For instance, it may be logical in describing its principles of efficient finger action, but the wrist position used may tend to interfere with the application of these principles—may work against them instead of being coordinated with them.

Incorrect Motion

Finally, the student should be absolutely certain that he is actually doing technically what he thinks he is doing and what he knows he should do. In a passage presenting difficulties which are not overcome as soon as he expected, he should analyze his motions to be sure that each one is being made correctly. Sometimes an entire passage may be used by a single finger thinking of an incorrect motion. However, the danger type of error which is more subtle, though its effects are just as bad. It is that of having an incorrect sensation with a motion which is visually correct. Suppose the student is using a method which requires a sensation of pushing forward slightly. There may be one finger which, because of the unusual position of the key which it must strike in relation to the others, is being played with a pulling sensation. This sudden reversal of motion, even though slight, may cause tension which will affect the fluency of the entire following passage.

Or it may be that while the method has been taught, its sound, his teacher may have emphasized the motions of the method from the visual angle without having sufficiently impressed him with the sensations they produce in the playing apparatus. Thus he might be using motions which require, for perfect ease, a pressing sensation on the keys, while he is playing with the sensation of pushing forward. The contradiction between the motions and sensation will result in tension by causing the student to work against each other. A vivid imagination of the correct sensation may save hours of practicing.

Another situation which will cause trouble is that of balancing errors. A motion or sensation which is wrong may be corrected by going to the opposite extreme. For a while the student will feel that he has definitely improved his method, but after a time the effects of

interpret correctly the technical work he did as a beginner in learning to play the piano. He thinks back over his years of practice, starting with five-finger exercises, scales, studies, and so on, and interprets this as work directed exclusively to learning a method. As a matter of fact, most of this work was done just for fun in order to learn a special method, but to establish a connection between his thoughts and his fingers so that thought would result in immediate action.

As an absolute beginner, the student finds it difficult even to move one finger independently of the others on either side. It is difficult for him to hold a single finger in any given position while the others move. The major portion of his practicing for years, therefore, is devoted to making his fingers responsive to his thoughts. When, as an advanced student, his fingers are fully responsive, he can, with only a reasonable amount of practice, train them to move in any way which he decides is the most efficient. A well advanced player can change his method completely in a few months. An experienced artist can—almost off-hand—play a scale with any method; though this would not mean, of course, that it could be as automatic as his normal method in the performance of compositions. The ability is there because years of practice have made the connection between his thoughts and his finger muscles so close that, if his thinking is clear, his fingers will respond instantly to it. This indicates that most students are not aware of the longer they have been playing the piano the easier it will be to change or modify their methods.

Not a Wise Assumption

It is not always to be assumed that because a successful artist plays brilliantly with a certain technical method, it will be the best one for the student observing it. The technical brilliance of some artists may be due to an unusual physical condition such as large hands with strong, slender fingers, sinews, wrists or forearms, or some other special characteristic. Students who have similar physical development in the playing apparatus will progress rapidly, while others without it will engage in a hopeless struggle with a method requiring physical characteristics which they do not have.

Many times, also, artists do not realize how much their fluent technique is based on an unusually quick and accurate ear, or on possession of absolute pitch. The technique of such a pianist may be based very little on kinesthetic or muscular memory and almost wholly on his exceptional hearing. He will be able to play fluently with a certain amount of muscular tension because of accurate control by his ear. He will instruct very thoroughly and expertly in his method, but those students who do not have his accurate hearing will find that the muscular tension inherent in his method, slight though it may be, will prevent them from developing the hoped-for technical brilliance which he exhibits.

Fluency Requires Relaxation

The average student must have as much relaxation as possible in his playing apparatus if he is to gain the fluency he would like to have. Finger memory, or muscular memory, as this kinesthetic sense is often called, can be fully effective only when the muscles are relaxed. The slight subconscious impulses to strike the right keys are prevented from reaching the fingers by tension, and the conscious thought must intervene to make them play correctly. If the player's ear has not a highly developed or natural accuracy, he will be lost when this occurs.

For the amateur, it might be said that it is even more important for him to have this technical ease in his mind, is to give him the pleasure he desires. He is his own master in making his playing apparatus free by his own practice. Possibly he will not have an exceptional ear or unusual coordination of thought and fingers. Since his practice time therefore must be used with a maximum of efficiency, he must be sure his method is sound and leads directly to the ease and control which he needs for his pleasure. The serious student with professional ambitions usually starts with better natural equipment than the amateur. Probably he has a keener musical ear, a greater natural coordination of thought and fingers. Then, in addition, he can give all his time to (Continued on Page 122)

Better Taste in Church Music

by Kathryn Sanders Rieder

New Objectives in Modern Choirs

THROUGH TURBULENT CENTURIES music has remained the handmaiden of the church—inspiring, strengthening, and enriching the spiritual life of nations. The natural kinship was recognized by the earliest church fathers. So powerful has been the effect of music in the church that at times men considered that power supernatural. Not unmindful of these forces at work through the ages, counseling its development, and offering it the opportunity needed, that it might unfold into greater beauty. Today, with finer instruments, more widespread musical education, the music of the church continues its most memorable hours of a lifetime. Church music remains worthy of our most devoted attention as we seek to increase its effective use in the religious service. The problem has been the lack of hold relief with the many changes taking place in the personnel of organists in the churches, with former organists returning to such posts, and with students not fully prepared to fill in. If music is to hold its former place and is to be thought to the type of music being selected for the church service.

The Purpose of Church Music

Is the music being used in your church appropriate? Many times we hear tuneful arrangements from popular dances being used. We hear graceful dances, the music of the minuet or gavotte. We hear some of the lighter classics which have long been favorites of the people, but which are wholly incongruous in the dignified setting of the church worship service. In the dignified setting of the church worship service, there is nothing in the association of the musical character to fill the worshiper's mind with the aims and purpose of the church service. Rather, they take the thoughts away from the sacred atmosphere and detract from every part of the service to follow.

Usually organists who use this type of music have forgotten the primary purpose of church music. They need to recall that the important function of the music is to take the individual away from worldly perplexities, to separate him for a time from the secular world. The congregation will derive little benefit unless this is a place for the bright music of praise, but choose that place with knowledge of its effect.

Should music be used as a background for prayer? There has been much controversy over this point. Many in the congregation argue that it is impossible for them to concentrate on the minister's words when music is being played. Especially if it is a loved hymn, they find themselves following the words usually without attention to the prayer and attention to

words. This is of the greatest importance.

Much of the music of the church should be thought of as background, leaving for the recital or sacred concert music which is conspicuous by its brilliance. If the congregation is started to attention by the virtuosity of the organist, it is scarcely being helped to worship. The music, while beautiful, needs to be unobtrusive at the mood that is reflective, one which is most useful in placing the congregation in a receptive frame of mind.

What type of music may be used most effectively for the church service? The bright brass type, which may be most attractive and enjoyable, has its disadvantages.

Music psychologists have found by experiment that this bright, triumphant music is the worst type for people who are slightly depressed and discouraged. By contrast, their own mood seems more dark and dismal. To start with a beautiful, flowing melody in a slower tempo is to take the mind away from the world and naturally to the mood where brighter religious music is needed and appreciated.

Musical Must Not Distract

Slow music need not be sad music. It may be as calmly beautiful and restful as a peaceful countryside. There is a place for the bright music of praise, but choose that place with knowledge of its effect.

Should music be used as a background for prayer? There has been much controversy over this point. Many in the congregation argue that it is impossible for them to concentrate on the minister's words when music is being played. Especially if it is a loved hymn, they find themselves following the words usually without attention to the prayer and attention to

the music. They find the conflict between the hymn words and the prayer most annoying, and often are loath to say in saying they would like to have one or the other. Ministers, and ministers of music, find much in favor of music during prayer. If music is used it should be selected carefully, made of the background type—not familiar hymns which intrude their own meanings and memories to divert the congregation from the line of thought being expressed by the minister.

The inadequate singing of the congregation has long been a problem to the minister, the inexperienced organist, and to the congregation itself. While there is great difference in the singing ability of congregations, much can be done to assure adequate and enjoyable participation in the singing of the hymns. It begins with the organist's selection of tempo. Setting the correct tempo does require study. The organist who is unsure should study a hymnal with metronome markings. To sing the music too slowly is to establish a depressing, halfhearted effect. Yet it is to be remembered that it is difficult for most people to sing rapidly. With a pace not too fast and not too leisurely selected, the congregation will have the first essential for enjoyable participation in the hymns.

The Organ and the Congregation

Many young organists are so sure that they are to accompany the congregation—to follow them the best they can. As long as there is a strong voice in the congregation for them to follow they have no trouble. But often there is no strong leader, and the organist becomes confused. Unless there is a director leading, the organist is the accepted leader and must assume the responsibility, carrying it forward firmly. The congregation will accept and welcome the organist's able leading.

Let him announce the hymn with the tempo which is to be used, and carry it through at that speed. Ordinarily, the hymn with few changes in harmony can be sung more rapidly than the one with frequent harmonic changes. If the tempo is too slow, the hymn is no use trying to hurry them within the phrase; but by cutting out some of the words slightly, it is possible to get control and to lead them into the next phrase at the correct tempo.

If your church uses piano accompaniment, a word of caution ought to be said about setting to improve on the harmony of the hymns. It is doubtless a gift to be able to play the piano, but there are two important objections. The music of the church ought to show recognition that it is a different type from that used in any of the other formal services of the church. It should be by nature more dignified and more expressive of man's deepest thought. A piano part, full of series of chords and whimsical ornamentation, does not fit the requirement that the music be appropriate. Still worse, it is very confusing to the congregation.

When singing parts, it will be found that most of the congregation needs the support of the piano. Few are skilled enough to carry their part against a vocal setting of the accompaniment. Those who are not too bewildered to sing will (Continued on Page 120)

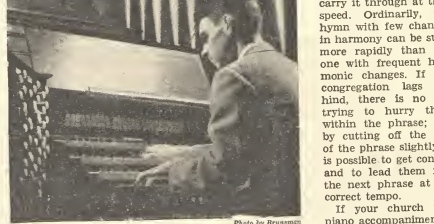


CHESTER BARRIS

the first method on his habits of playing will disappear and there will be no longer a state of balance between the old habits and the new method. Instead, there will be one of unbalance in the opposite direction from the original error.

A good example of this is the actual case of a student who was taught a method which emphasized the development of a positive finger action and strong finger muscles. This was a definite improvement over previous, careless instruction which had not required the necessary care in learning good finger motions. However, this newer method, because of relegating to a minor consideration the use of relaxed weight, after a time produced such tension that in playing positions like Chopin's studies he became stiff and tired when part way through, and was unable to finish. Deciding, therefore, that he needed to use more relaxed arm weight and less finger muscle to make the keys go down, he went to a teacher whose method emphasized this principle. For a while his playing showed a big improvement because the relaxed arm weight was just what he needed to make his excellent finger action effective. Over a longer period, however, the new method neglected the finger action to such an extent that it deteriorated badly; his technique stopped progressing and even went backward considerably. Analysis of this situation revealed the necessity of combining the relaxed arm weight with efficient finger action, and progress was resumed satisfactorily. This was an example of one error, lack of relaxed arm weight, being temporarily balanced by the use of finger overemphasis on it but ultimately causing difficulty by neglect of finger action. The remedy was to find the right coordination between the two and develop correct

Ernest Hutchinson has said that students are far too reluctant to change or even modify their technical methods. The reason is quite understandable, of course, even though it is based on false premises. This reluctance is due to the fact that the student does not



STUDENT PRACTICE AT OHIO WESLEYAN

Music is given unusual attention at the famous university of Delaware, Ohio, where Theodore Presser founded the Music Teachers National Association in 1876.

Photo by Brauman

ORGAN

Intonation

One of the Basic Principles of Choral Training

by Carol M. Pitts

Assistant Professor of Music
State Teachers College, Trenton, New Jersey

Mrs. Pitts' distinguished career as head of many school, college, and university music departments is known to music supervisors everywhere. In 1937 she was president of the North Central Music Educators' Conference. She is the author of widely used school music textbooks—Editor's Note.

A GREAT WAVE of choral singing has swept over the country the last fifteen years, inspired largely by the visiting Russian choirs, the Vienna Boys' Choir, the English Singers, and others, which aroused tremendous enthusiasm among lovers of this art. The result has been the development of many fine choirs, particularly in the high schools and in some of the colleges, not to mention the numerous church groups which have been in existence for many years.

In spite of this interest, too little of some of the basic principles underlying choral training seems to be understood by many choral conductors. Performers frequently are lacking in artistry, accuracy of intonation, clarity of diction, beauty of tone, satisfying ensemble, blend and color voices. Choral broadcasts likewise are often far from satisfying and cannot begin to equal the work of instrumental groups.

A choir is an orchestra. The voices are the instruments, which should be played upon with the skill and care of the orchestral player. Also, few studies bring to the choir the listening attitude or the technical equipment of the average instrumentalists. The habit of critical and analytical listening should be established at the outset and carefully aided and developed by the conductor during each rehearsal. Only when this has been accomplished will we have choirs groups comparable to good instrumental organizations.

It is hoped that the suggestions outlined will aid in the development of critical hearing and will be of value to singer and conductor.

UNISON: The first requisite of a good ensemble is the union, which, of course, means ONE, ONE, quality, ONE pitch, ONE color, a most difficult thing to secure in any organization, either choral or instrumental. The following procedure is helpful: Sound any tone. Have each person sing it in rotation, using a hum or open vowel. The result is usually astonishing in the variance revealed. Repeat, having each singer sustain the tone for four or more counts, asking the group to select three or four that they consider excellent. Next, have those chosen sing together. If a beat or two more can be heard, the union is not true. Gradually add one or more voices until the result is ONE tone.

It is usually more satisfactory to use women's or men's voices alone for this first step, as the problem of tuning the octave is present when both are combined. After following this procedure in each section, all parts should be tuned together until a satisfactory result is obtained.

THE OCTAVE: The foundation of all harmony is, of course, the fundamental or root and its octave. These are seldom in tune, the root usually being low. Since this interval is most frequently sung by the outer voices, it is well to tune basses and sopranos first. Needless to say, the result is usually better if there is not a pure unison in each section before they are combined. If the altos and tenors, aided by the

conductor if necessary, decide when the result is satisfactory, the essential habit of critical listening is strengthened and the sense of hearing sharpened.

Altos and tenors should proceed in similar manner, and finally all four sections should be combined. If the low basses use the pitch of F, first space below the staff, the other sections will not find any pitch of difficulty in adding their octave. When a choir can sing open octaves in tune and sustain without pitch deviation, yawning, or sagging, the first round is won.

THE FIFTH: After satisfactory octaves are secured, the fifth should be introduced, preferably by the inner voices in unison and then in octaves.

THE THIRD: Add this interval last, as its presence earlier may make octave and fifth deviation less easy to catch. It is helpful to alternate from major to minor, and vice versa, to accustom the choir to hearing the third, an essential if the group is to stay in tune.

After this preliminary tuning is done, a few minutes spent on tuning chords and simple choral progressions at the beginning of each rehearsal will accomplish much. Begin with a unison in one section. At a signal the third, fifth, and octave may be added.

This may be accomplished when music is being distributed or instructions given; it results in excellent ear training, since each individual must be alert to the conductor and to the other sections at the same time.

Flattening of the Pitch

Few choirs sing sharp as a whole, though sopranos will frequently do so in florid passages. The usual cause is flattening of the pitch. For this there are many causes, some of which, with remedial suggestions, are listed.

1. Inability to sustain without sagging.
2. Excessive tone quality carried too far into the upper register (chest tone).
3. Throat stricture, resulting in forced, harsh tone.

BAND, ORCHESTRA
and CHORUS

Edited by William D. Revelli

4. Inadequate breath foundation (breath support).
 5. Inaccurate hearing.
 6. Intervals sung too wide in descending passages and too small in ascending passages.
 7. Starting below pitch or scooping to the note (very prevalent).
 8. Fatigue, mental sluggishness, anxiety, nervousness, uncertainty, poor memory.
 9. Foul air, inadequate ventilation, excessive heat.
- Since the factors in Numbers 8 and 9 are frequently present to some extent, training should be so thorough that they will not interfere.

SUSTAINING: When a tone must be sustained for considerable length beyond the normal breath span of the individual, or when long phrases are necessary, relayed or stolen breath should be employed. The singer should use several short breaths as needed, entering again quickly and unnoticed, breathing any place except at the end of a word or at the same time as his neighbor.

BLENDING THE REGISTERS: If each singer, upon feeling the necessity to "make" the tone come or to use effort, will blend to a lighter quality, a free tone will result and throat stricture will be avoided. These necessary adjustments occur between A and G and between D and G, the exact location depending upon the individual voice.

THROAT STRICTURE: Caused by inadequate foundation of the tone (breath support), tight neck muscles, thrust-out chin, pulled-back tongue, forced tone, too much volume. The head position should be corrected, the tongue relaxed and energy supplied by the breathing apparatus, where it belongs, rather than by the throat muscles.

INTERVALS: Many singers do not hear whole and half tones, and frequently sing intervals as usually too small ascending and too large descending.

It is true of semitones to an even greater degree. An excellent remedy is the use of the whole-tone scale. Trainers should allow for minor to several keys until the choir can sing freely and accurately. Next, divide each tone into semitones, or the whole-tone scale. In each case the outer limits of the octave are identical, but what confusion and inaccuracy in the inner content! If a choir can sing accurately both the whole-tone and the chromatic scale, no problem of intonation will offer difficulty.

THE ATTACK: Many singers have the very unfortunate habit of scooping up to the tone. This carelessness can be quickly overcome if the singer will mentally approach the tone from above and see that the breath impetus is sufficiently firm on starting. Slow starting, with sluggish breathing, will badly affect pitch. Accurate timing should be practiced till the tone comes at precisely the same instant and on exactly the same pitch for each individual.

CADENCES: Cadences are pauses or punctuations in the musical structure. Since they are simple chordal progressions of V-I, V-II, V-VI, or V-III, the frequent singing of these patterns will stabilize intonation. They should be introduced to many keys and sung in both major and minor modes. In the progression V-VI, the basses seldom sing the fourth (the interval between the roots) sufficiently large, resulting in a flattened root of the chord of resolution. The third of the V chord (the leading tone of the scale) is also frequently low and its resolution to the tonic subnormal. With both outer voices thus pulling down the pitch, it is impossible for the other parts to stay in tune. Inner parts, however, are usually careful attention; they are responsible for much out-of-tune singing.

THE NEW PHRASE: A new phrase is seldom sung in relation to the one preceding. If there is a rest between phrases, the new phrase is often started low in the first measure. If the harmonic necessities involved are released a few times and also transposed to several keys, the difficulty can be readily overcome. (Continued on Page 124)

THERE CAN BE LITTLE DOUBT that neglect and improper care of musical instruments is often the cause of the faulty performances of our school bands. Each year a goodly portion of the annual budget is spent on the repairing of damaged instruments, and many of these repairs are the result of negligence or improper care. Unclean and poorly kept instruments certainly have a decided effect on the tone quality, technical facility, appearance, and ordinary sanitation of wind instruments.

It is an essential part of musical instruction that students know the proper handling and upkeep of their instruments—the value of their instrument and of other instruments about the music room, and the costs of various common repairs, especially those resulting from careless treatment.

It is not the purpose here to indicate how to make repairs on musical instruments. Simple adjustments may be made by the instructor if he is well acquainted with the mechanism of the instrument. However, over a period, both time and additional expense will be saved by having an expert repairman do most of this work. Our purpose, then, is to suggest a few practical ideas to eliminate needless expenditures for repairs, and to indicate care that may prolong the period of usefulness of instruments.

The Care and Cleaning of Brass Instruments

The cornet, trumpet, alto, baritone, and sousaphone are instruments which can be played or left in good condition with a minimum of care; a little saliva or water on the valves will probably keep them working. However, the fact that these instruments are easily and frequently neglected is responsible for many of the many serious repairs as well as problems of intonation and general performance after the instrument has been used a few years.

Mouthpieces of Brass Instruments

It is essential that the mouthpiece be kept clean and in good condition. Sediment decreases the bore and impairs the tone, allows for air matter to be blown into the instrument, and is most unsanitary. A mouthpiece which must be used by more than one student should be sterilized every time it is used. It is much better, if several students use the same instrument, to require each individual to purchase his own mouthpiece. Sousaphones, tubas, and baritones often must be used in this way, and constant use will not do them great harm. However, reed instruments deteriorate much faster when used by several students during the day. It is much better to assign reed instruments to only one individual. Also, it is almost impossible to place responsibility when an instrument is damaged by several students. Mouthpieces which have become dented or rough on the rim, and which have the plating worn off, permit a rough surface to come in contact with the lips and should be discarded. Sometimes the tone of the instrument will change if it fits into the leadpipes becomes bent or cracked, causing leaks and faulty intonation. If the mouthpiece cannot be repaired, it should be replaced.

Valve Instruments

The inside of a brass mouthpiece may be cleaned by using warm water and a small brush or an ordinary pipe cleaner. It is a good idea to boil mouthpieces in water about once a month. This process will sterilize them and loosen minute particles and dried saliva from the tube. Mouthpieces which must be sterilized every time they are used may be sterilized by using an autoclave or a commercial autoclave. Another good and economic sterilizing solution is ST-37, which can be purchased at any drugstore. Still another solution, that of using an acid solution and a small amount of muriatic acid and one part of water. Care must be taken to rinse the mouthpiece with water after treating it with any such solution. Sousaphone mouthpieces, when not in use, should be placed in a plastic bag or in a container to keep them from being dropped on the floor or lost, and to help prevent curious students from blowing the instruments.

It hardly seems necessary to say that an instrument should be kept in a case when not in use. When the band plays for football games, the band managers can be of great service in having cases available in

The Care of Wind Instruments

by Robert Schulenberg

Music Director, Tracy Union High School
Tracy, California

As all manufacturers of wind instruments are now engaged in the production of war materials, no wind instruments are being produced and second-hand instruments are now being sold at a premium. European manufacturers are not producing any instruments, and the superior woodwinds which were available before the war are no longer to be had. It may be several years before such instruments will be again produced. Many instrumental repairs have been called into military service. Hence, most of us are confronted with the problem of making all of our own repairs. Your editor suggests that a weekly inspection be given your equipment and that any necessary repairs be made immediately. In the March issue of THE ETUDE we discuss the care of woodwind instruments—Editor's Note.

order that the instruments may be safely stored away immediately after using.

Is there any excuse for the foul odor resulting from the lack of care of instruments by many students of brass instruments? Any sediment in the tubing decreases the bore and impairs tone, is unsanitary, and slows up valve action. Trumpets and cornets may be kept in presentable condition by holding the bell of the instrument under a water faucet while working the valves up and down and allowing the water to circulate throughout the instrument. One should then remove the slides, drain the remaining water, and grease the slides. For a more thorough cleaning, a flexible wire brush may be purchased that will clean the inside of the tubing, including the larger bores. Care should be taken not to use boiling water to clean lacquered instruments, as the finish is likely to be impaired. Silver or gold-plated instruments may be cleaned with warm water. This should be done about once a month.

"Cleanliness Is Godliness"

The acid in saliva has a decided corrosive effect on brass, causing tubing to crack and valves to pit. Evidence of this is often found in the tubing of leader pipes, around water keys, near slide adjusting screws, and where saliva is likely to accumulate. Damage caused from corrosion soon results in expensive repairs or complete destruction of the instrument. Frequent rinsing with water and pouring out the water after each use will help to keep the tubing straight line. If this does not succeed, apply a little oil to the point of seal and leave it overnight. Put the ends of the cloth in a vice and jerk the instrument sharply several times, but not too hard or the braces may come loose. Heating a slide a little may help after oil has been applied. Do not heat too much, or the solder holding the braces and bow will melt. A slight amount of heat tends to expand the outer tubing more quickly than the inner section, thus aiding to break the seal. If these methods fail, there is a job for a repairman. He may have to unsolder the bow and remove one slide at a time.

Slides That Stick

Stick slides often result when an instrument is not used for an extended period of time. As a precaution against this, remove the slides from the instrument. This will also allow free circulation of air through the tubing and will dry out accumulated moisture, thus avoiding a certain amount of corrosion and preventing the slides from becoming frozen. Removing a stuck mouthpiece may cause serious damage to an instrument if it is not done properly and carefully. Mouthpieces usually become stuck when the mouthpiece is tapped or forced into the leader pipe.

BAND and ORCHESTRA

Edited by William D. Revelli

To remove it, hold the instrument close to the end of the leader pipe and push upon the rim of the mouthpiece with the thumb and first finger. Then gently tap the point of seal with a rawhide mallet. If this fails, oil and a little heat may be applied as in the case of a stuck slide. Never use pliers, or twist or force. This will only result in scratching the mouthpiece, breaking the solder, and springing the leader pipe out of shape.

The Trombone

The trombone demands more attention and care than any of the other brass instruments. A slide that is sprung, dented, or uneven greatly reduces the facility of the instrument.

Every trombone player should have as part of his equipment a clean cleaning rod, such as a small bore rifle ramrod. Flexible wire cleaning brushes, if available, may be used for cleaning the inner tube and bow, but a brush is not so effective for removing dirt from the outer casing as a cloth and ramrod. To clean the casing and to remove dirty and gummed up, insert a piece of cloth about two inches wide and six inches long through the eye of a ramrod and pull it through the eye. Saturate the cloth with ammonia to cut the oil. Run the cloth through the tubing several times, being careful not to dent the tubing with the end of the rod; remove the cloth and replace with a clean one. The ammonia will remove dirt that can be removed clean. Be careful not to use a cloth that is too large, or it may become stuck in the tubing. Also, a cloth that is too light or small may slip or tear from the eye of the ramrod. No grease should be used on the casing. The casing should be cleaned with an inexpensive and recommended old worn-out towel. After the outer casing has been thoroughly cleaned, rinse it out with water, drain out the excess water, and apply clean oil to the casing and stockings. A few drops of water will remain in the casing.

Do not attempt to dry this, as the minute particles thus formed serve as tiny ball-bearings to give better action with the casing. The casing will retain the particles of lint or threads left by the cleaning cloth. The inner slide and stockings must be wiped clean before the casing is replaced. Because of the delicate action demanded of a trombone slide, it should be cleaned and oiled frequently. The amount of friction exerted on a dry or dirty slide will soon ruin a good instrument.

Water keys should be inspected frequently, as the use of oil soon makes the corks soft and allows leaks. Some trombones have chromium-plated slides and stockings. Chromium is a hard metal and resists wear. When slides do not work well with oil, the use of a dry cake of castle soap on the stockings, replace the casing, and pour water into the mouthpiece. Then work the slide up and down to dissolve the soap.

Cleaning and Polishing the Finish of Brass Instruments

When the student is polishing the finish of brass instruments, he should observe certain precautions. Gold-plated or lacquered instruments should never be polished with any commercial polish. Finger marks and water spots can be easily removed by washing with clear water and lightly rubbing with a damp cloth or chamomile. Gold, silver, and especially lacquered finishes may be preserved and protected from the effects of perspiration if a coat of liquid wax is rubbed on the instrument about once a month. This is especially recommended when an instrument is used during hot weather when the hands perspire heavily. Commercial products are also available for the protection of lacquered finishes. If wax is used, it should be rubbed dry with a soft cloth to keep the instrument from feeling sticky. Brass instruments that are not lacquered or plated or lacquered finish become tarnished in a short time and may be cleaned and polished without harm with any type of good commercial polish. When the instrument on an instrument becomes worn and spotted, the instrument may be sent to a repairman or factory to be chemically cleaned, polished, and relacquered. The process of relacquering has greatly improved since it was first introduced, and is not an expensive job. A

lacquered finish cannot be guaranteed to last for a definite time. Some performers have better success with lacquer than others, depending on the amount of acid in the perspiration and, of course, on the amount of use.

Having a complete job done is the only way a lacquered instrument can be put into a presentable condition, once the finish begins to wear. An instrument which is plated with a smooth silver finish may be polished with a good quality of silver polish. However, *sat-in-finish silver should not be polished*. Castle soap and water will best clean this finish. In using any type of commercial polish on silver, use a good grade, one which does not contain a considerable amount of mercury and abrasive substances, as these will gradually remove the plating.

Painless Spelling Lessons

by Ethel Van Sichel Fox

AT THE DIME STORE I bought a box of cards, each about an inch square and a quarter of an inch thick. Pupils waiting their turn for a lesson found these a delight. One week I suggested that they see how many words pertaining to music they could make with these letters. The results ranged from the easy three words put together to an eight-year-old who thirty-three spelled out by a high school senior.

The next week a copy of Presser's "Musical Instruments Pictures" was placed on the waiting room table with the box of letters. The children took the hint: they searched the pages for the names of instruments they had actually seen.

The third week found interest still high, and copies of *The Three As* as well as the "Musical Instruments Pictures" were requisitioned. Lists and interest and knowledge of spelling grew by leaps and bounds.

These pupils took two lessons each week were just as interested as those who had only one chance at each game.

A fourth week finished the project: I suggested that the first child to appear should decide on a word, then jumble the letters; the second child figured out the real word and arranged the letters properly. That child, in turn, jumbled a word for the next pupil.

But the children themselves made up the best game of all. With mischief in their eyes, two of the boys asked me to "Come see!" They wanted me to guess what song they had written with the cards. They had read the notes of a patriotic song and this was the row of cards looked—

G G A F G A B B C A B C A F G D D D D
B C C C A B C A B C G D C B C D

A Problem in Octave Playing

by William H. Buckley

HE WAS seventeen and had studied the piano for several years when circumstances forced a change of teachers. The new pedagogue discovered that he had "double-jointed" thumbs and fingers; therefore, his playing of octaves was very insecure and, if continued for any length of time, caused fatigue and eventually pain in the weak joints.

Unlike those who demand the condition as incurable, this teacher embarked on a long plan to build up the hand, explaining the necessity for the work and asking for patient and interested cooperation.

It was necessary at first to make the weak knuckles assume a normal position—one in which they were plainly visible instead of the sunken state which had acquired. With the thumbs this was secured by drawing the tips down firmly, thus forcing the metacarpal knuckle into prominence. This position was recommended whenever the student was away from the piano. At times pressure exerted by the tip of the second finger against the thumb nail strengthened the position.

Left-Hand Support

A second exercise was then added; namely, touching the base of the little finger with the tip of the thumb of the same hand. Then, keeping the tip of the thumb up tightly, the thumb was brought to lie down at the side of the hand, stretching the weak knuckle toward the wrist without relaxing the drawing-down of the tip. Repeated thirds, fifths, and sixths, played from the wrist only, were begun at the piano in order to establish the quiet, "floating" horizontal position of the hand, and a loose wrist. No "give" was allowed in the fingers or hand in these exercises.

The weakness of the knuckles became more and more apparent as the fact which was the right-hand octaves were played with the aid of the left hand. The left hand, palm up, supported the right thumb knuckle with the left thumb-up, and the second finger-up of the left hand supported the weak metacarpal knuckle of the right little finger, while the other three fingers of the left hand clasped the right wrist. This was reversed when the left hand played.

Repeated octaves were played slowly in this "harnessed" fashion while the support was gradually relaxed until it was withdrawn entirely. By this time the arch of the hand was formed. Now the unsupported hand was allowed to depress the keys without pressure and the bell at country falls. Rather, there must be a constantly alive and intense finger pressure, enhanced by an easy and relaxed wrist and forearm.

Table Practice

Then it was an easy step to the "rebound." When a pencil falls to the desk it bounces back when coming to rest. If your hand is firm and arched and it falls to your desk or table from a vertical to a horizontal position (assuming that the wrist is loose), it must bounce back of rebound is caused by lack of firmness in the hand, by tension in the wrist, or by absorption of the energy by the arm. The rebound was developed at the table from double (initial fall and one rebound) to triple and quadruple. It was then applied to the piano. The table practice was to omit the inevitable hazard inherent in the piano keyboard, and is therefore recommended.

All scales were played with each note repeated double, triple and quadruple. Then, by the simple expedient of moving the arm up or down the keyboard, the hand fell on different keys instead of repeating the same note and scale passages, and skips and melodic results resulted. The fingers should never touch the correct keys; the arm must be the hand over the keys to be played, and the motion of the hand is thus confined to falling on the keys, which should be in position. This removes muscular tension from the wrist and hand and results in ease, playfulness and freedom.

Doring's "Opus 8," Low's "Octaves," and Kullak's seven "Octave Studies" found hands well prepared for their difficulties; and this student's command of octaves became one of the finest features of his playing.

To Develop a Big Tone

"I wonder if you can advise me how to go about developing a bigger tone. My nice quality but that it is not big enough, and I feel the same way about it. When I try to get more out of my violin, the more I take on a hard quality which I do not like. I do not feel that I should be able to get more tone. Are there any special exercises I should study? I have not taken lessons for some time, so I shall deeply appreciate any advice you can give me. Also I should like to know if it is possible for a girl to get a big tone as a man. I have been told that it is."

—Miss R. C. Ohio.

First of all, let me set your mind at rest: It is quite possible for a girl to produce a tone that is as big as a man's tone, and many girls do. For tone is not a matter of muscle and brawn, but is the result of a vivid, inner conception, plus a psychic urge towards its achievement. One of the roundest and most vibrant tones I have heard from a girl, tall, frail girl with slender fingers and slight physical strength.

Judging from your letter, I should say that you have a clear ideal of the tone you want. There are, however, other conditions which must be favorable if you are to approximate your ideal. One of the most important of these is the violin. If it is a broad, flat-modeled instrument, it will not handicap you; if, on the contrary, it is narrow and flat at the ends, the f-holes—and rather highly arched, it may have a very good quality, but the tone will almost certainly be small. A quite important point in connection with your violin is the type of chin rest you use. A chin rest that clamps on the side of the violin tends to check the free vibration of the body, and the fact which is apparent when one changes to a chin rest that clamps over the tailpiece. If you use a shoulder pad—and most people need one—do not use one that presses against the back of the violin, for this, too, prevents part of the violin from vibrating as it should.

Left-Hand Finger Grip

Then we must consider the grip of the left-hand fingers. It must be strong, of course, but not with the kind of stiffness that comes from the bell at country falls. Rather, there must be a constantly alive and intense finger pressure, enhanced by an easy and relaxed wrist and forearm.

Finally, there is the all-important matter of bowing technique. If your bowing is stiff or not well coordinated, you will not produce a full, round tone even if you have a beautiful violin, unusual vitality in your fingers, and the most vivid of ideals.

You say that your tone takes on a hard quality when you try to get more power. This suggests two possibilities: (1) that your violin is not capable of giving forth a large, vibrant tone; (2) that you may be able to find a better way of producing the tone you want. I am inclined to think that the second possibility is the most likely. In your desire for more tone you are probably using too much bow pressure, and in this way checking the vibrations of the overtones of the note you are playing.

There are three ways of obtaining more tone: (1) using more bow, bowing nearer the bridge; (2) increasing the pressure of the bow. The third way should be the last that is tried. For instance, if you are playing a forte

The Violinist's Form

Conducted by

Harold Berkley

Prominent Teacher and Conductor

grip, and a relaxed, well-coordinated bow arm, let us examine a few exercises that will enable you to develop greater power and intensity.

The first and most valuable exercise is the practice of long, sustained bows, drawing the bow as close to the bridge as possible. Start with single notes of eight seconds' duration, and produce as much tone as you can. If you are not accustomed to playing near the bridge, a tone may at first be somewhat scratchy. But do not jump to the conclusion that you are too near the bridge; the "little scratches" will mean, rather, that your hand is not controlling the bow sensitively enough. The feeling in your hand should be that of pulling or pushing the string sideways, not bearing vertically down on it. No most vertical pressure is necessary, the bow being guided rather than pressed on the string. Use a steady and relaxed vibrato, and hold your violin fairly high. For too many players allow their violins to drop down away from them. This is a mistake, for it hinders tone production. The violin should be held so that the strings slope slightly towards the player.

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

passage of detached sixteenth notes, try using a longer bow stroke; if the result does not satisfy you, bow slightly nearer the bridge, using the same length of stroke. If you want still more tone, try increasing the bow pressure very slightly while bowing closer to the bridge and using the greater length of stroke. The same procedure should be followed in any passage requiring frequent changes of bow. On the other hand, if you are playing a sustained forte melody which must be played with slow bows, you must bow close to the bridge if you want to produce a bigger tone. If you are still not satisfied, then increase the bow pressure—but only slightly, for one cannot use as much pressure on a slow bow as on a stroke that moves more rapidly.

Again, if you are in the fifth position or higher, you must bow near the bridge, or your tone will be weak and unsteady. In a high position, you should not increase the bow pressure in order to draw slow bows; you will find that you have to play quite near the finger board if the tone is to remain steady and pure. Nevertheless, keep on trying to approach the bridge. In a week or two you will find that you can draw the bow at a point about halfway between the bridge and the finger board. With this you can be content; and from then on devote your attention to developing the quality and intensity of each note.

If you practice the exercises for fifteen or twenty minutes a day, I feel sure you will notice a big difference in your tone within a month. But continue your practice even after you and others notice improvement. You can always develop further, and you will find this most interesting and rewarding branch of

grip, and a relaxed, well-coordinated bow arm, let us examine a few exercises that will enable you to develop greater power and intensity.

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After you have practiced one note to each bow for a few days, spend part of your practice time in taking four notes to each bow—drawing each note two seconds. After a few more days, add a third exercise to the other two—eight notes to each bow, drawing each note two seconds. In all three exercises use a steady vibrato and aim for the roundest and fullest tone possible.

As you advance to these exercises, practice rapid whole bows—about one second to each bow—drawing the bow as near the bridge as you can. Naturally you will not be able to approach as close to the bridge as you would in slow bows; at first, probably, you will find that you have to play quite near the finger board if the tone is to remain steady and pure. Nevertheless, keep on trying to approach the bridge. In a week or two you will find that you can draw the bow at a point about halfway between the bridge and the finger board. With this you can be content; and from then on devote your attention to developing the quality and intensity of each note.

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In your seeking for tone, never lose sight of the fact that a big tone, in and by itself, is nothing admirable—there must be quality, too. The compelling, magical quality of a beautiful tone, the quality that goes straight to the heart of the listener, derives largely from the free vibration of the overtones, and these overtones are easily deadened if there is any "forcing" of the tone. And remember, too, that a tone which sounds so rich in a concert hall rarely sounds as large to the player or the nearby listener.

Let me hear from you again in a couple of months, for I shall be interested to know what progress you have made.

A Difficult Passage Analyzed

1. Can you give me a good fingering for this passage from the second movement of the Clear Fingering Violin Sonata? I have tried several fingerings, but none of them seems to work.

2. What is the correct tempo for the first movement of this sonata, and how should I understand the three other movements? I am anxious to get the best of this movement.—R. C. F. Illinois.

1. The passage you quote is certainly a "sticker," and one rarely hears it played with perfect clarity. However, I think that the fingering shown in the Example shown above will enable you to play it fairly easily. I have used this fingering for many years, and so have many pupils. One experience is that once the fingering is learned, the passage will generally "come out."

Practice the passage slowly (as though the notes were eighth notes at a very moderate tempo) some twenty or thirty times each day for a week—not playing it rapidly once during this time. Then I think you will be able to play it easily and well.

2. The first movement of this "Sonata" is so subjective that it is impossible to say there is one correct tempo for it. Six fine artists might play it at six noticeably different tempos; and the same player will rarely play it three consecutive times at the same tempo. The tempo of the first movement is between $j=56$ and $j=69$ you should soon find the tempo that will suit you.

The pervading mood of the movement is a kind of mysticism, which half a dozen musicians could easily have as many different opinions. For my part, I feel the general mood to be one of mysticism, mysticism that ranges from serene tranquility to the most intense fervor. I certainly feel that an "earthy" or sentimental form of expression would be out of place. The great Eugene Ysaÿe, to say that the opening of the first movement was like the dawn: At first a grey dawn, which soon became lighter; then fugitive gleams of color which grew more and more gleams and brilliant; finally, a rapidly increasing radiance until, at the first of the E major, the sun was indeed, and one may ponder with advantage; for if you can evoke the right mood at the beginning, the rest of the movement will give you little trouble.

"Among all the arts, music alone can be purely religious."

—MME. DE STAËL

How to Concentrate

Q. I enjoy your "Questions and Answers" page and now I have a question that I have wanted to ask for a long time. I have been studying piano for about three years and I get discouraged sometimes because my progress is so slow. I have a good teacher and he says I have perfect pitch and a good sense of rhythm. Perhaps I expect too much. My main trouble seems to be that I cannot concentrate, and I should appreciate it very much if you would give me some suggestions.—M. A. J.

A. You probably expect too much. Learning to play the piano well takes a long time—especially if you have a fine teacher who insists on perfection of technique. But you will probably be able to speed up your progress by learning to practice better.

Concentration is partly a matter of interest and partly one of will power. The best of us often have to command ourselves to keep our minds on our work—especially at the beginning of a work period. But after getting well started, the things we are doing ought to be sufficiently absorbing to hold our interest and therefore our attention. Tell your teacher about your difficulty and ask him for suggestions concerning practice. Try practicing for short periods of from fifteen to thirty minutes and make yourself keep your mind on what you are doing during this time. Set up a goal: tell yourself that you are going to learn to do something during this particular half-hour that you could not do at the beginning. Observe the harmonic construction of your music, note the elements of its design: repetition, contrast, variation. Be sure you find all the modulations so that you are always aware of the key in which you are playing. Listen for the quality of tone that you are producing, note all the tempo and dynamics changes, make certain that your *legato* is smooth and your *staccato* sharp and clean. If you will think of all these things as you practice, you will be kept so busy thinking about the music that you won't have time to think of anything else. And that is what is meant by concentration.

Advice to a Young Composer.

Q. I am a boy twelve years old and have taken music lessons for some time. I am very much interested in composing but in playing. I have put some of Lewis Carroll's poems to music and have played others in recitals. I would like to know to whom I could send my music for criticism and who would help me publish it. My music teacher has been very helpful but I would like to find out about the publishing agent.—R. W. B.

A. I am glad to know how interested you are in composition and I have a few bits of advice for you. In the first place, I suggest that you keep on studying piano. If you are to be a composer you must get to be a good musician. I suggest that you study of piano literature will familiarize you with the compositions of many different composers—which is in itself a highly valuable introduction to composition. In the second place, I advise you to take some lessons in harmony and counterpoint so that you may learn something about the fundamental principles of musical construction.

If I were you I should not worry about having my things published just yet. Most composers who publish early are sorry later on. It is good to compose

Questions and Answers

Conducted by

Karl W. Gehrkins

Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

Can Music Be Composed Scientifically?

Q. I have been studying harmony, composition, and piano for two or three years and now I am wondering whether there is or is not an explanation of harmony from a scientific standpoint. I feel that the explanation could begin at Middle C and be built to cover the entire keyboard, giving a clear explanation of why some musical notes sound better than others and showing by reasoning rather than by sound why they are better. Can you give me the name of some book along this line I shall be very grateful.—O. H.

A. I know of no such book, but even if there were one I am sure it would not be of much value. Music is above everything else an art to be heard, and if the ear is disregarded, compositions of artistic value can scarcely be expected. The only volume I can think of that might help you at all is "Craft of Musical Composition" by Paul Hindemith. This well-known composer is quite scientific in his approach and you may get some ideas from his writings. The work is in two volumes and may be secured through the publishers of The Evans.

Can a Soldier Become a Musician?

Q. I have read your fine column in *The Evans* for the past two years and have found it to be one of the most interesting and educational contributions to the magazine. I am twenty-two years old and very happy in my music and have since I can remember I have loved music. Because my family was not financially able to educate me musically I had to wait until I was past twenty, and then, when I had saved some money, I began to take piano lessons. This well-known composer is quite scientific in his approach and you may get some ideas from his writings. The work is in two volumes and may be secured through the publishers of The Evans.

A. It is impossible for me to give you a positive reply to your question because I know so little about your musical and general ability, but on general principles it seems to me that you are right in looking forward to the study of music after the war is won. I am a firm believer in making it possible for people to

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

do some kind of work that they enjoy for its own sake; and although the circumstances of modern industrial life often make this impossible, yet I believe that if the idea of enjoyable work were more generally accepted there would be more happy people on earth. Therefore, I advise you to save your money and plan to attend some fine music school as soon as you are released from the Army. I feel that you have made good progress in the short time that you have studied, and it may be that you will be able to make some additional advancement while you are in Service. Opportunities for music study are not plentiful in a soldier's career, however, and if you can keep yourself at your present level, or think a tiny bit higher, you will be lucky. After your army life it will be a wonderful thing to spend a few years studying music, and I hope that you may have the chance to do this.

How to Overcome Nervousness

Q. Is there any way I can overcome my nervousness when I play? I am twenty-three years of age and am very anxious to play the piano well. I have taken lessons for a year and I play about two hours a day, but I don't seem to be able to pick up any new pieces as I think I ought to do. I also took a year previous to this one.

My teacher claims that I go too fast for me to transfer the notes from the page to the keyboard. I am also afraid to play for people because of their criticism. Can you help me?—M. C.

A. My guess is that you are nervous because you recognize your own inadequacy. The best remedy for nervousness is to learn your music so well and get your fingers so thoroughly under control that you will come to know that you can play the piece under any circumstances. And if you once lose your fear you will find that you have cured your "nervousness." Apparently you have a terrific piano for only two years, and if this is the case you should not expect too much of yourself as a pianist at this time—especially when playing before critical people. Learning to play well takes a long time and if in two or three more years you arrive at a point where you are able to perform moderately difficult music with some assurance, you will be doing very well.

My advice is that you continue to study, making certain that your two hours of daily practice are actually productive in the sense that as the result of each hour of concentrated work you are able to do something that you could not do before. Make yourself go over the difficult spots slowly and carefully until every detail is perfect, then speed up the tempo and put the passage back into its environment. If you continue to stumble at a certain point, analyze that material repetitiously, even after the spot and find out just why you are failing. Change the fingering if necessary, or at any rate do something that will enable you to play the passage perfectly.

Or, at a while there will be no more spots, and when this time comes you will find that most of your nervousness has disappeared. But if there is a little left, then remember that even the greatest artists have the same sort of feeling and that everyone has to "talk to himself" occasionally about silly fears of various sorts. I remember hearing about a cellist whose knee was trembling to such an extent as he was about to begin a concert that he could not hold his "cello steady. Whereupon he got angry, slapped his knee, and said, "Stop that!" The trembling ceased and he began his first number. I hope you will not think of this as just silly bunk but will realize that it represents the soundest psychology.

What Grade are They?

Q. Will you please give me the grades for the following pieces: 1. Scherzo Op. 16, No. 2 by Mendelssohn; 2. Rondo Capriccioso by Mendelssohn; 3. Finlandia by Sibelius; 4. Scoring by Schumann; 5. Valse Op. 64, No. 2 by Chopin; 6. Cello Suite by Bach.—Mrs. B. D.

A. Music grading is a difficult process—that is why most musicians refuse to commit themselves. It is not merely that there are often just a few difficult spots in the otherwise easy piece. The composer's composition which is mechanically "technically" easy may be musically difficult. In other words, a pupil may have the digital dexterity to play it but may not have the musical maturity to do it properly. Or vice versa. So the grading that I am providing you is merely a very general guess, and if anyone differs from me, I shall not argue with him. Grade 4; 2, Grade 3; 3, Grade 4; 4, Grade 4; 5, Grade 4; 6, Beethoven wrote twelve *Contra Danes*. The two included in *Master Series for the Young*, edited by Hughes, are about Grade 2.

Expand Your Mental Horizons

by Ruth Teeple Reid

The Evans has been mindful of the musician's need for incessantly refreshing his mind in general intellectual, technical, and literary understanding by broadening his aspect. Every student and teacher should have a daily stint of reading which never must let up. The list given here may not be the best of all lists that could be prepared, but it does contain the titles of representative books. It does not imply that you should buy all of these at one time, but one of the most profitable of all habits is that of buying helpful books, one of a time, and mastering them.—Evan's Note.

IN THESE DAYS of upset mental attitudes, jittery nerves, and confused homes in a world gone mad, we need to pause daily and spend at least the much derided "fifteen minutes" for communion with the minds and hearts of great leaders of thought. The following list of magazines and books was compiled by experts for a group of piano Normal students, school teachers, music teachers, club women, college students, business men, professional men, and the general public interested in music.

Perhaps you have felt inadequate to choose the proper books for your personal and professional advancement. Reading for self-improvement should be part of the recreational budget of every person, especially music teachers. It is rather generally believed, however, that for your own self-improvement and personal advancement you should read with a purpose. The lists presented have been carefully checked by expert book salesmen.

LIST No. 1
Music Books for Self-Help Study

Butterworth, Study of Hymns and Hymn Tunes; Chavez, Toward a New Music; Cooke, J. F., Musical Travels; Dickinson, Music in the History of the Western Church; Draper, Music at Midnight; Erb, J. L., Music Appreciation for the High School Student; Finney, Hearing Music; Hall, Listener's Music; Howard, This Modern Music; Howes, F., A Key to the Art of Music; Kaufmann, From Jehovah to Jazz; Kaufmann-Hansel, Artists in Music; Krenkel, E., Music Here and There; Parker, Principles of Aesthetics; Poyser, How to Enjoy Music; Fredmore, Church Music in the Sight of the Motu Proprio; Saminsky, Music of the Ghetto and the Bible; Smith, Little Religion; Spaeth, Art of Enjoying Music; Spaeth, Music for Fun; Stevens, Medieval and Renaissance Choral Music; Taylor, The Well-Tempered Listener; Wedge, The Gist of Music; Wedge, Appreciation of Music.

LIST No. 2

MAGAZINES which will help to pull your conversation up to date.
ART: Art and Decoration; School Arts Magazine.
BOOKS: Atlantic Monthly; The Bookman; Harper's Magazine; American Mercury; The Popular Educator.
BOOK REVIEWS: Saturday Review of Literature.
CHEMICAL AND SCIENTIFIC RESEARCH: Popular Mechanics; Popular Science.
CONDENSED ARTICLES AND BOOKS: Modern Digest; Omnibus; Reader's Digest.
DECORATION: American Home; Better Homes and Gardens; Good Housekeeping; House Beautiful; House and Garden; Ladies' Home Journal; Woman's Home Companion.

EDUCATION: Journal of the National Education Association.
HUMOR: The New Yorker.

AUTHOR AND EDUCATOR: Chase, Mary Ellen, Goodly Fellowship.
ACTOR AND ACTRESS: Brown, Catherine H., Letters to Mary; Cornell, Katherine, I Wanted to be an Actress; Coward, Noel, Present Indicative; Glegg, John, Early Stages.

AMUSING PEOPLE: Cobb, Irvin, Etch Laughing; Nathan, George Jean, Encyclopedia of the Theatre.
COMPOSERS: Arnold, Finlandia; Story of Sibelius; Bowen, Catherine Drinker, Beloved Friend: Life of Tchaikovsky; Dumesnil, Maurice, Claude Debussy: Master of Dreams; Erskine, Songs Without Words: Life of Mendelssohn; Goss, M. B., Bolero; Life of Ravel; Ludwig, Emil, Beethoven; Padewski-Lawton, Padewski Memoirs; Ramsey-Smith, Jazzmen; Rimsky-Korsakov, My Musical Life; Sousa, John Philip, Marching Along; Taylor, Deans, Men and Music.
DANCERS: Brooks, Nijinsky; Duncan, Isadora, My Life; Hyden, W., Pavlova.

DECORATION: Draper, Dorothy, Decorating is Fun; Kousa, Helen, How to be Your Own Decorator.
EDUCATORS: Bliss, Perry, and Gladly Teach; Butler, Nicholas M., Across the Busy Years; Dell, Floyd, Homecoming (an autobiography).

EXPLORERS: Arnold, Jungle Days; Fairchild, Exploring for Plants; Madariaga, Christopher Columbus. FINANCIAL WIZARDS: Lundberg, America's Sixty Families; Sparks, B., The Witch of Wall Street (Hort Green).

HISTORY: China: Snow, Red Star Over China. England: Maurois, Miracle of England; Morton, People's History of England. France: Guesburt, A Short History of the French People.

Germany: Lowenstein, Hitler's Germany; Villard, Within Germany.

Mexico: Parks, History of Mexico. Russia: Day, Mission to Moscow; Harrison, There's Always Tomorrow; Hindus, Humanity Uprooted.

Kings: Benson, E. F., King Edward VII. Ex-Kings: Bolitho, Hector, Edward VIII. Queens: Strachey, Queen Victoria; Catherine II, Empress of Russia.

INSPIRATION: Cooke, J. F., Light, More Light. PAINTERS: Gogh, van, Dear Theo; Pennell, Life of James McNeill Whistler; (Continued on Page 118)



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This institution, at Fifth Avenue and Forty-second Street in New York, is not only one of the largest libraries in the world but houses one of the most important musical collections extant.

How Music Ended a Famous Feud

War Ballads of Today in the Mountains of Kentucky

by Jean Thomas

"The Traipsin' Woman"

Jean Thomas, "The Traipsin' Woman," by reason of her intimate acquaintance with the folk music of Kentucky and other "mountain people," and her genius for picturesque description, has gained international fame.

Born in a mill town in the foothills of Kentucky, she has devoted her life to the preservation of a precious national asset. She organized the American Folk Song Festival in the early Thirties. The author of "Devil's Ditties," "The Traipsin' Woman," "The Singin' Fiddler of Last Hope Hollow," "The Singin' Gatherin'," "Big Sandy," "Balled Music" in the Mountains of Kentucky," "The Sun Shines Bright," and "Blue Ridge Country," her books have had an immense sale.

Miss Thomas got the name, "The Traipsin' Woman," when she traipsed from court house to court house as a court stenographer with the "judge and a passel of lawyers." This enabled her to collect folk music.—Entree's Note.



JEAN THOMAS
The "Traipsin' Woman"

BACK IN THE DAYS of Good Queen Bess wandering minstrels sang of lords and ladies, knights and squires, of castles and kings. Legends of monsters, tragic tales of the sea, of battles and conquest they sang, not unlike the scop and gleeman of an earlier era who had sung in banquet and mead-hall lamenting slain warriors, exulting in the triumph of conquering heroes. Theirs was a poet-craft and they sang of the moving scene about them.

However, there came a time when even minstrels, like other folk, wearied of the tyranny of their kings, and at the close of the Elizabethan era they braved the perils of uncharted seas to seek freedom in a new world. Elizabeth died in 1603 and soon thereafter hundreds of those to whom ballads were a vital part of life, made America their home. Happily indeed they carried the greatest treasure in their hearts and minds—the song of a people. Some tilled the soil, bartered and traded. But the bolder, more venturesome spirits pressed on—deep into the wilderness of the Appalachians, where they looked their offspring,



MUSIC ENDS A FAMOUS FEUD

An epic in American unity, Hatfields and McCoys stand side by side on the great rustic stage at the American Folk Song Festival, and sing and forget to fight. Left to right (standing): father, Bud McCoy; and Little Bud standing in front of Frankie May beside her (all of six feet, seven) stands his wife, Rhoda, one of the vital forces which has brought the two families together. "When singin' comes in," Rhoda McCoy says, "fightin' goes out."



BUD AND RHODA MCCOY

Two of the best hymn singers in the American Song Festival. This picture was taken at the time of their marriage.

generation after generation, right down to the present, in mountain fastnesses that have barred the changing world. These sturdy Anglo-Saxons lost step with the onward march of civilization.

From the very first, mountain folk have sung their notions about America. Now take the ballad *The Liberty Tree*. To this day out on Lonesome creek in the foothills of the Cumberlands, some declare old Uncle Billy Miranda made it up and set it to tune. It runs in part like this:

Columbus, a man of great genius
Came from the European shore.
His mind was as clear as bright Venus
This western world to explore.
His mind it was much elevated
He was delighted o'er sea;
Where the Great God Himself has created
A place for the Liberty Tree.

When war came between the States they sang con-

cerning one phase of it thus:

O' Auld's Camp at Fisher's hill
Resolved some Yankee's blood to spill.
He chose the time when Phil was gone.
The Yankee Camp to fall upon;
"Get out of the way," said General Early,
"we've come to drive you from the valley."
(General Phil Sheridan)

Mountain children even had a play game song they took delight in during those bitter days. They sang and "pranked it" at the little one-room log school in quiet hollows:

Abraham Lincoln is my name
From Illinois I did come
I entered the city in the night,
And took my seat by candlelight.

The children chose a leader, first a "Rebel" then a "Yankee," and sang as they moved around in a ring with hands joined, the chosen one standing in the middle of the circle.

(Continued on Page 126)

VALE ROMANTIQUE

An ingratiating *valse* by a composer who has a real feeling for the keys. If the marked fingering is followed, the composition may be learned and "set" in the memory with facility. In the eighth measure play the acciacatura G with the notes B-flat and D, following with the resolution of G upon F. That is, the acciacatura note is played with the chord. However, in the last measure, the low E-flat is played in advance of the chord. Grade 4.

ELVA CHITTENDEN



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Un poco più mosso

mp

a tempo

poco rall.

cresc.

rall.

mf

tem.

D.S. al

mf

rall.

b^b

CODA

poco a poco accel.

p

cresc.

mp

cresc.

rit.

a tempo

dim.

pp

Grade 3.

MOONLIGHT SILHOUETTE

Adapted from themes in
Brahms' 2nd Symphony by Walter Rolfe

Poco allegretto e grazioso M.M. ♩ = 88

mp

To Coda

a tempo

rall. e dim.

pp

mf

cresc.

f

cresc.

decresc.

rall. e dim.

pp

D.C. al

CODA

a tempo

mp

rall. e dim.

p

pp

PRELUDE

See lesson by Dr. Guy Maier in "The Technic of the Month" elsewhere in this issue.

Molto agitato M.M. ♩ = 132-136

F. CHOPIN, Op. 28, No. 22

LA PAVONADA

THE TURKEY STRUT

A fine piece, this Latin-American "turkey strut" to accustom your rhythmic sense to the tricky rhythms of our "good neighbors." You may not get it at first, but persist until it runs through your fingers with the ease of the *Arkansas Traveler*. Grade 5.

M.M. ♩ = 66

sf *Ped. simile*

sf *senza Pedal*

cresc. *p poco ritard.*

sf *sf* *Ped. simile* *sf*

a tempo

PIGEONS

The idea of flight is evident in every measure of this composition by the very melodious Cedric W. Lemont. Pigeons "flashing and fluttering through the air" offer the student in this grade a fine exercise in agility and staccato. Grade 2-3.

CEDRIC W. LEMONT, Op. 59, No. 2

Allegro

p leggiero *cresc.* *p*

cresc. *rit.* *f a tempo*

rit. *mf a tempo* *f rit.*

a tempo *p* *cresc.* *p*

cresc. *f* *rit.* *f a tempo*

rit. *p a tempo* *mf accelerando* *f*

MARCH

JOHN PHILIP SOUSA

The Song of the Lark

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THE ETUDE

[illegible]

FEBRUARY 1944

MANIKIN PARADE

Moderato M.M. ♩ = 92

FRANK GREY

mf stacc. sempre

mp

mp

Fine

mf

mf

D.S. al Fine

HAPPY VALLEY

LEWELLYN LLOYD

Grade 3.

Poco allegretto gioioso M.M. ♩ = 132

mf

cresc.

a tempo

mf

ff

mf

ff

D.C. al Fine

SECONDO

ROUGET DE L'ISLE

PRIMO

ROUGET DE L'ISLE

Moderato maestoso

Moderato maestoso

Primo

Moderato maestoso

f *risoluto*

ff

mf

p

f

ff

mf *cresc.*

ff

ff marcato

ff

ROUGET DE LISLE

A PRAYER

GARTH EDMUNDSON

Semplice

a tempo

ORGAN

Sw. to Ch.

In time of tri - al ev - er be
A - ve Ma - ri - a, gra - ti - a

p

rit

p a tempo

near me, Thou who art gra - cious, Fa - ther in Heav - en and Shep - herd of all.
ple - na, Do - mi - nus te - cum: be - ne - dic - ta tu in mu - li - e - ri - bus,

In time of tri - al ev - er be near me with Thy great mer - cy.
et be - ne - dic - tus, be - no - dic - tus, fru - tus ven - tris fu - i Je - su.

mf un poco accel.

Here in Thy pas - tures Thou hast en - shrined me; Gave me Thy bless - ing and
Sano - ta Ma - ri - a Ma - ter De - i! O - me Thy bless - ing and
Sw. Str. ra pro no - bis

Ch. *mf*
Clar.

prom - ised me Thy care. That in temp - ta - tion, Wor - ry and pain - and -
pro - ca - to - ri - bus O - ra pro no - bis, nunc et in ho - ra mor - tis

mf *rit*

a tempo *ff* *dim. e rit.*
sad - ness, I might find com - fort and hope in Thee.
nos trag, o - ra pro no - bis.

a tempo *ff* *rit*

mf a tempo *f* *pp*
Guide me, dear Fa - ther, O liv - ing pres - ence! That in my sor - row
Sano - ta Ma - ri - a! O - ra pro no - bis, O - ra pro no - bis,

mf a tempo *f* *pp*
Sw. *mf*

frit *mp* *p* *pp*
I'll find com - fort and hope in Thee: This is my prayer -
nunc et in ho - ra mor - tis nos - trag a - men, a - men.

FROM SIXTH SONATA FOR VIOLONCELLO, IN D MAJOR

FROM SIXTH SONATA

Prepare { Sw. Strings, 4' Coup.
Gt. Fl. 8'; Ch. to Gt.
Ch. Soft 8'
Ped. 16'

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Chorus Contralari

JOHANN SEBASTIAN BACH
Arr. by Edmund Sereno Ender

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Edited by Franz Kneisel

This excerpt from one of two Romances for violin written by Beethoven gives the main theme of this magnificent composition, which has been in the repertoire of all of the world's great violinists.

LUDWIG van BEETHOVEN, Op. 50

Adagio cantabile

Violino cantabile

VIOLIN

dolce

PIANO

p

tr

mf

f

cresc.

Sul G

pp

SHADOWS IN THE WATER

Grade 2.

Andante con moto M.M. $\text{♩} = 144$

MARGARET FLEMING

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THE STUDY

FLEMISH DANCE

Grade 2.

Allegretto M.M. $\text{♩} = 52$

MILO STEVENS

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10

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Intonation

(Continued from Page 90)

CHANGE OF KEY: If the tendency of the group is to sing flat, the transposition of the number to a higher key will frequently correct the difficulty. If sharpening appears, transposes to a lower key. It is excellent to sing a number in several different keys, as it adds greatly in stabilizing intonation. Finally, it should be remembered that flatness is a gradual accumulation of interval inaccuracies and does not occur suddenly. The intonation of an ensemble is only as good as the conductor's ear is keen.

Summary

If voices blend in pitch, quality, color, and volume (no individual singing louder or than his neighbor), a pure unison has been attained in each section, if the ability to sustain and to sing any number of words on the same tone has been developed, if the tone is steady and even without tremolo or fluctuation, if intervals are heard correctly and sung accurately, if voices are free and well supported by the breath and choir is on the road to artistic singing.

This article has particularly dealt with ONE aspect of choral technique. There can be no art without technique, and the greater the technique, the greater the possibility of attaining artistry, remembering that technique is never an end in itself, but only a means to an end, the revelation of the beauties inherent in the music.

Prelude in G Minor, Op. 28, No. 22

(Continued from Page 117)

On the point you must use the fourth finger often. If you are concerned with brilliance and endurance you will give preference to the fifth finger. If your hand is small, I advise using the fifth as much as possible.

Long-note octaves at ends of impulses have a full-arm release "feel", other notes are played by strong finger octaves, with wrists held high and fingers always in contact with key-tops. In other words, the less you move your wrists, hands and forearm up and down, or in and out—the better the result.

Through Measure 13, put pedal down on first beat, release on fourth beat. After Measure 13, modify this frequent. By using short pedal "flashes" on first and fourth beats—just like tapping time with your feet—just like tapping time!

Above all, remember that the G Minor Prelude has the power to cut cold chills down the spines of your listeners... If you can do that to them, you are quite a pianist!

The Freedom of the Keys

(Continued from Page 86)

of such glittering, glamorous transcendentalism. Richard Wagner, the greatest harmonic innovator of the nineteenth century, used chromatic harmonies even more lavishly. Yet there is hardly a single chord progression in the whole of Wagner for which precedent cannot be found in Bach.

In doing so, Wagner got farther and farther away from the idea of a fixed tonality, though he could write diatonic harmony well enough if it suited his purpose, as in the opening of the *Prelude to "Die Meistersinger"*. But much of his work, especially the *Prelude and Liebestod* from "Tristan und Isolde," is almost totally chromatic and only dimly related to the key in which it is written. In the whole of "Tristan" there is practically no "final cadence" to tell us what key we are in until the fall of the curtain at the end of the act.

The modernists and ultra-modernists of our own day have simply gone farther along the same lines. They are using chord structures and progressions not to be found in Bach, and some even refuse to be bound by the very idea of tonality at all. They say that the composer is free to use any kind of chord he feels like using, and without regard to any particular key. They depend more upon rhythms, dynamics, and instrumental contrasts—impossible in Bach's day. But

"That Music Killed Fifty Thousand Germans"

(Continued from Page 79)

populace proclaimed his song as a national anthem. Rouget de l'Isle was thrown into prison and remained there until July 28, 1794, when Robespierre's head, together with those of ninety other followers, fell into the guillotine at the guillotine. It is said that during the attack upon the Tuilleries, Rouget de l'Isle, from his prison cell, listened to his song being sung by the mob outside. Behind bars he was forced to hear his composition, which had been one of the inciting factors in the Revolution, and therefore responsible for his confinement. Small wonder that the French playwright, Sardou, is credited with exclaiming in later years, "*Quelle situation terrible, incroyable, et infernale!* (What a terrible, incredible, and infernal situation!)"

Barely escaping the guillotine at the time, he endured exile, poverty, and privation for thirty-eight years, until King

Louis Philippe (the "Citizen King") came into power in 1830 (sixty years prior to Rouget de l'Isle's death), when, by Act of Assembly, the soldier-composer-poet was promoted to the rank of major, decorated with the cross of the knight-hood of the Legion of Honor, and awarded an annual pension of nine thousand francs a year. Then he retired to Chole-le-Roy, a quaint little village, where he devoted himself to poetry and music, giving generously to the poor from his limited means. He died in Chole-le-Roy, June 26, 1836.

While Rouget de l'Isle was a musician, he had no very deep musical knowledge in the larger sense, and the original edition of his song was enriched through the harmonies of the well-known composers, Grétry, Gossec, and others. His ability, according to his friends, was that of a very able musician.

Alexander Dumas (père) went in characteristic but inaccurate fashion of the creation of the song, thus:

On the night of April 26, 1792, a banquet was given by Mayor Dietrich to celebrate the departure of some Strasbourg volunteers for the Republican Army. The demand for a new patriotic song, something that would voice fraternalism, republicanism, as well as hatred of tyrants, was the subject of a discussion that arose at the banquet. Rouget de l'Isle listened to the talk around the table for quite a while and then hastily left the room.

In the small, adjoining library was a piano, and between it and a writing desk he worked with feverish enthusiasm for perhaps an hour, forgotten by the banqueters. He completed the first two stanzas of the song almost as they stand today, and wrote down the score of the music that was to accompany them. Returning to the banquet room, his eyes beaming with the air of triumph, feeling sure of his inspiration, he stopped Baron Dietrich and his guests just as they were leaving the table. "I think I've got it," he said, "listen!" and he began and sang through the first stanza. The assembly listened entranced. Dietrich's daughter took the music from the young man's hand and sat down at the piano, accompanying the second stanza.

La Marseillaise naturally has been introduced by many composers, great and small, in their compositions. Among these are Salieri, in his opera, "Palmyra"; Schumann, in his *Overture "Hermann and Dorothea"*, and in his *Two Grenadiers*.

As in the case of many famous compositions, there have been numerous disputes as to its authorship. The attempts to deprive Rouget de l'Isle of the honor of producing this famous song are so numerous and so varied that they all point to a lack of definite proof that he was not the actual creator. A British writer, N. V. Dug, as late as 1896 in an article in the *London Musical Times*, attributed the melody to Alexander Bouché, alleging that Rouget de l'Isle, while in prison, heard a march by that com-

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selections such as *Hill, Columbia, Little to the Mocking Bird, Whispering Hope, Cold Black* (which composer have been active and that there have many notable musical organizations and musical undertakings have played a great part in the musical advancement of this country. First the author deals with the individuals and incidents in the various areas as the chapters *"Music From 1800 to 1850," "Colonial Music in Philadelphia," "The Revolution and the Music," "Music in the Nineteenth Century," "The Philadelphia Orchestra," "Opera in Philadelphia," "Music in Private Schools and Colleges," "Singing Societies," "Public School Music," "Music," "Church Music," "Conservatories and Music Schools," "Additional Musical Organizations and Activities," "The Music-Dictionary," "Music in Philadelphia," this includes in the 1428 listings in this index there are over 750 persons named, 1000 places, Philadelphia will enjoy this book from its city, but the import of a great part of its contents none beyond the environs of one city and have a place that is national.*

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BEFORE 1700, there were in Philadelphia hymn writers and hymn book publishers, and also before 1700 there were music teachers. Independence there were religious art performers and music teachers, Franklin's invention of the Armonica, credit, the composition efforts by Horatio, cluding his song *My Days Have Been So Wondrous Free*, and virginal, clavichord, organ, forte piano, and other musical instruments being made. All these things are in interesting detail and one can well imagine what the musical life in Philadelphia was like. It is realized that out of Philadelphia came many famous musical selections such as *Hill, Columbia, Little to the Mocking Bird, Whispering Hope, Cold Black* (which composer have been active and that there have many notable musical organizations and musical undertakings have played a great part in the musical advancement of this country. First the author deals with the individuals and incidents in the various areas as the chapters *"Music From 1800 to 1850," "Colonial Music in Philadelphia," "The Revolution and the Music," "Music in the Nineteenth Century," "The Philadelphia Orchestra," "Opera in Philadelphia," "Music in Private Schools and Colleges," "Singing Societies," "Public School Music," "Music," "Church Music," "Conservatories and Music Schools," "Additional Musical Organizations and Activities," "The Music-Dictionary," "Music in Philadelphia," this includes in the 1428 listings in this index there are over 750 persons named, 1000 places, Philadelphia will enjoy this book from its city, but the import of a great part of its contents none beyond the environs of one city and have a place that is national.*

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How Music Ended a Famous Feud

(Continued from Page 96)

When the Spanish American war broke out, many a mountain minstrel tried his hand at making, Jilson Setters, The Singin' Fiddler of Lost Hope Hollow, "got to studyin' about it," he told me long years ago, and made up a ballad which he set to tune and sang for me:

In the year eighteen hundred sixty-one
Our ballad-making began;
It was a hard and bloody fight,
It lasted four year day and night.

Spain sent two ships into our port,
We let them come and go unhurt;
But when we sent our ship the Maine,
They sunk her, never to rise again.

Today, even in the most remote sections of the Kentucky mountains, both old and young—throughout the state to read and write (my own blood kin among them) can make up a ballad "right out of their heads." A poet-craft is theirs, which not even the juggernaut of progress that has crowded into the hills wiping out old scenes, the creek bed, bridgeless streams, bringing modern highways, radio, the consolidated school—can wipe out.

In making up a ballad "right out of their heads" the mountaineer, such as Jilson Setters, "give up to be the ballad-maker" in the Appalachians, a first chooses a time. And you may be sure it is one that has been handed down from Elizabethan days. He "fash-then" "ruminate" on one stanza at a time, then "suits the words" to the tune. He then goes on to the next stanza. Nor does he let up until his ballad, like the ballads of old, has told a story—pointed a moral. His tune may sometimes be a mixture of Barbara Allen, Lord Thomas, Eile, Knight, such as used in *The Rowan County Troubles*, and *The Ballad of Sergeant York*. As for the lyrics tunes in the southern mountains today, it is not only that the words of traditional lyrics are sung or chanted—though un- wittingly so—to the Gregorian chant of the Sixth Century, but also that it is all the earmarks of very old music. Nor with the mountain hymn maker concerned with the origin of his chant—that it is almost identical with that first set down by Pope Gregory I in the Sixth Century for chanting the Psalms. To the mountain singer it is simply "hymn singin'."

He is not concerned with the fact that this ancient chant was carried into England then into the wilderness of the Saxon Appalachians by his Anglo- ballad makers today give their compositions a modern touch. They have—shall say, unfortunately—been influenced by the radio. However, their faithful elders luckily cling to old folk tunes handed down from generation to generation without book or manuscript, their folk would not forsake this precious heritage for all the world. Then, their folk music, lonehome tunes, answering-back ballads, play-game songs, lively ditties, "What was good enough for my fore- parents," old ballad makers will tell you,

"is good enough for me—and mine." Like the ballad makers of long ago, they seize often upon tragedy and war for their theme. They have even imitated, though perhaps unwittingly, the ballad makers of the Sixteenth Century who sang from broadsides. The mountain minstrel does not use the word broadside. "Here's the ballet of it," he says, extending to his listener, a little printed leaflet bearing the words of his song. The mountain minstrel imitates so the minstrel of old who gathered his listeners about him, speaking rather than singing the first words, "Come ye," or "Come all." He follows the way too of his ancestors, the wandering minstrels of Shakespeare's time—by singing, not on the green, but the substituting for it—in the court house yard when court is in session. Though he may be unable to read the printed leaflet of it he is ready to sell the small leaflet for five or ten cents, and if court "holdes" a week or more, he does, or did when I was a court stenographer, a good business in the Kentucky mountains.

Perhaps the best known of Kentucky mountain ballad makers was dragged from Jilson Setters, The Singin' Fiddler of Lost Hope Hollow. "His name," the late Dr. George Lyman Kittredge declared, "has already become legend, and . . . some of his compositions will live as classics in balladry."

Jilson Setters

As a young man, and sightless, Setters stood fiddling on court day in the court house yard, singing a lonesome tune, his hat upturned on the grass beside him. "So that you could drop in whatever you were a-minstrel," Jilson Setters was no beggar. "God gifted him with singin' and fiddlin'," and folks gladly paid for what they heard. The very day the Martin-Tolliver troubles started, there he stood in the court house yard. Across the road in the old Cary House that day John Martin shot and killed Floyd Tolleriver. The blind singin' fiddler heard the commotion, for John Martin was dragged from his hands, to the safety of the jail-house back of the court house. Court day in those times back in the 40's was an occasion for men and women to gather at the county seat to barter and trade. It was also the mecca for the wandering minstrel with fiddle in all cloth pockets, full of ditties and frolic and lonesome tunes.

This ballad of *The Rowan County Troubles* has been claimed by many, and distorted by many more. However, it is my good fortune to have possessed the original pencil written copy, in the handwriting of Jilson Setters' wife. It is today a valued possession of the Ohio State Museum, the gift of Jilson Setters to that institution.

Like the minstrel of old Jilson Setters sang his ballad of *The Rowan County Troubles* with the words, "Come all ye." He sang it to an ancient tune:

Come all ye young men and ladies,
Mothers and fathers are all free;
Of the Rowan County crew,
They've got Devil Auld, the Hatfield leader.

Some two years before his death Jilson Setters wrote a ballad about Sergeant Alvin York. To him, York was "a mountain man without many flaws." He sang the ballad for the last time at the American Folk Song Festival in June 1941:



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"Way down in Fentress County in the hills of New York, a simple country lad. He spent his happy childhood with his brothers on the farm. Or at the blacksmith shop with busy dad.

He would play a hand at poker, hold his liquor like a man. He did his share in the work in his youth; But his young father left him with the family in his care. And he quickly sought the way of God and truth.

He took his army rifle and his automatic too, And his bullet brought a nearby tree. He shot them like he used to shoot the rabbits and the squirrels.

He took his army rifle and his automatic too, And his bullet brought a nearby tree. He shot them like he used to shoot the rabbits and the squirrels.

He took his army rifle and his automatic too, And his bullet brought a nearby tree. He shot them like he used to shoot the rabbits and the squirrels.

The generation of today in the Big Sandy country are turning their hand to ballads about the war. What with radio and newspapers they keep abreast of the times, we see from Coby Preston's ballad: *War Time Bus Boat*:

Flooting down Big Sandy
One day in sixty-three
I was a soldier in the ranks.
Hope it kills a Jap.

On old man Preston's push boat I worked on every day. I was known both far and wide.

While older women folk along the creeks and in quiet hollows gathered about the quilting frame, the ballad maker fashioned their carryings-on in this fashion, which shows more than mere woman's handiwork, it shows unity among the once feuding families of Hatfields and McCoys:

I've been down to the quilting, folks,
And Victory they're all so free;
'Twas down at Granny Priemore's house,
Where I met over brother Bessie.

And Bud McCoy's wife, Rhoda,
Missus Hatfield helpin' her;
For to stand for both their sons.

They boys' joined the same battalion
And they're all over there;
They've got Devil Auld, the Hatfield leader,
And Harmon McCoy back in sixty-three.

We who have been trespassing the mountains for many long years in quest of ballads and ballad makers, find a great measure of satisfaction in the knowledge that many of the ballads of today in our southern Appalachians still have the flavor, both in construction and melody,

of those of the wandering minstrels of the Sixteenth Century. Among them, the people of the people, will never be lost, but that it will endure with the everlasting hills.

"That Music Killed Fifty Thousand Germans"

(Continued from Page 125)

home, and the desire to help the poor soon drove him back to his duty room." Victor de Kuchynski, in the New York Times, in commenting upon this friendship, wrote:

"On the twenty-crossed the streets of Chosley-Le-Roy arm in arm, recalling the past, and the villagers, reverently lifting their hats, said: 'Look, there goes the Grand Army.' They all knew them. A stranger certainly would not have guessed that the tall, slender man, in his old-fashioned, shabby coat, was the author of the 'Marsellaise'."

"On the twenty-seventh day of June 1836, General Baron de Blein had his last opportunity to do something for his friend by giving him a fitting burial. Rouget's body was laid in the general's grave, and his grave was adorned with a suitable epitaph. In 1862 the remains of the author of the 'Marsellaise' were removed to the public cemetery of Chosley-Le-Roy and his last resting place was marked by a stone monument."

—From "Sixty Patriotic Songs of All Nations" Edited by Granville Battelle (Olive Diltson Co.)

An Approach to Chopin

Playing

(Continued from Page 81)

"The tone or touch to be employed in Chopin playing varies with the nature of the work. As the work grows, it requires a very singing, lyrical, vibrating tone. This is best achieved by relaxation of the hand, fingers, and wrists. But not all of Chopin's works require this tone approach. There are also the heavy chordal figures to be considered. In these, the performer should

avoid all hardness of attack. Even in the most fortissimo chords and octaves, there must never be the least suspicion of hardness or harshness. Chopin, in all his variety of imaginative modes, is essentially the great romantic and romanticism precludes harshness.

"While it is extremely difficult to offer any general counsels on the way in which to secure tone quality, I may say that the thing to watch for in attaining Chopin's chords and octaves is the approach. Do not let the attack fall noisily from above, with full body weight concentrated in the shoulders or upper arms. Do concentrate the body weight in the forearms and the wrists and hands, allowing the attack to reach the keys firmly, forcefully, yet with that sense of sinking deep into the keys that precludes all harshness. No matter how fortissimo the chord to be played, this sort of attack will keep it from reflecting the harshness which must always be absent from Chopin.

"Of course, the best preparation of all, for Chopin playing is the study of that master-composer himself. Find out all you can about him—his life, his tastes, his romantic sadness, his preoccupation with his native land. Try to associate the various works you study with the periods of Chopin's life in which they were written; then you will know, merely from the date at the head of the composition, whether it reflects the emotion of the Polish days, of the Paris period, or of the stay on Mallorca. It requires much study and care to find the proper approach to Chopin—but the best clue of all is to be found in Chopin himself."

"One man with a dream as pleasure
Shall go forth and conquer a crown,
And three with a new song's measure
Shall tramp an empire down."

—ARTHUR O'SHAUGHNESSY

Notaphographs of American Songs of American Places



The Arkansas Traveler

Junior Etude

Edited by

ELIZABETH A. GUST

Junior Club Outline No. 30—VERDI

- a—Verdi, the famous Italian composer of operas, was born the same year as Wagner. What year was this?
- b—He lived to be eighty-eight years old. In what year, then, did he die?
- c—Name five of his best-known operas.
- d—What opera did he write when he was eighty years of age?

Terms

- e—What is meant by transposing?
- f—Give a term meaning that four performers are playing or singing together.

Keyboard Harmony

- g—Select a very simple piano piece

In this issue of The Etude. Play it once in the key in which it is written; repeat it, then one tone higher, then one tone lower than it is written.

Musical Program

As Verdi did not write music for the piano, his compositions can best be heard through recordings. Try to buy some or else borrow recordings of his operatic numbers. You may also play some of the numbers in arrangements for piano solos and duets, such as *Miserere*, from "Il Trovatore"; *Avril Chorus*, from "Il Trovatore"; *March*, from "Aida." Also any melodies you may have learned by this composer.

Commando Stunts

by Gertrude Greenhalgh Walker

RAYMOND had heard often enough at his lessons about drills in technic, scales, arpeggios, finger exercises; expansion and contraction exercises and all such things, but nevertheless he spent most of his time on his pieces. Miss Brown called these stunts, and said they were very necessary. Raymond did not see why they were so necessary. He would rather just play pieces.

His big brother Bob was home on furlough and his father asked him how he liked the army. "Fine, Dad, it's great," he answered. "You see, we commandos have to learn how to scale walls, overcome obstacles, for rivers, crawl under barbed wire and

through small spaces. We have all kinds of drills to practice to become proficient."

"I thought you had to learn all about guns and targets," said Raymond.

"We learn that, too, but we have many things to practice before we can coordinate brains, eyes, and muscles. It's really fun practicing our stunts," explained Bob, "because they are what make us nimble, accurate and develop endurance."

"That's an idea for my piano practice, Bob. As long as I can't be in the Army yet, I'll do my stunts and drills as Miss Brown wants me to. Then maybe I'll become nimble and accurate!"

"Good for you, kid. That's the spirit. And if you work ten per cent as hard as we do in the army, you'll be the best player in the neighborhood," said Bob.

"My training starts this minute. Watch, Bob, and see me go through a finger drill and scale a ladder."

"I'm going out now, kid, but tomorrow night you can play all your pieces for me. And you've got to play them well, too; no halfway business if the army is listening, you know."

He pipes a tune of raving. "Come out, beneath the sky!" We race along together. The piping wind and it!

THE MEMBERS of Miss Jackson's piano class were planning for their next recital. "Let's make it a one-composer recital," suggested Halo.

"How can we when the beginners are going to play, too?" asked Jack. "We can if we take Schumann for the composer," answered Halo. "They can play *Happy Farmer* and *Soldier's March* and things like that, and we older ones can play the Schumann and pieces we have learned."

"You can play *Prophet Bird*," Bob reminded her.

"Yes," answered Halo; "and it would be fun to begin with *The Entrance to the Forest*, from the *Woodland Sketches*," and close with *Farewell to the Forest*."

"Ethel plays a *Nocturne* and Doris plays the second movement of the *Sonata in G minor*." It is perfectly beautiful," remarked Judith.

"What will you play, yourself, Judy?" asked Bob.

"I will play as much as I can of the *Pavilion*, but I have not learned the whole thing yet."

"Fine," exclaimed Bob. "We can have a great program. I can hardly wait for it," he added enthusiastically.

Miss Jackson was pleased when she came in and heard the interesting plans her pupils were making. She was not very much surprised, however, as they were good at planning interesting recitals. (This was not the first one they had arranged successfully.) She was surprised, though, when the evening of the recital

the front of the stage and spoke in a clear voice. "Because this is a one-composer recital, and because that composer is Schumann, I am going to read some of the rules he wrote a long time ago for music students, and they are just as important to us now as they were to the students in his own day."

"Rule 1.—The most important thing is to cultivate the sense of hearing. Take pains early to distinguish tones and keys by ear. The bell, the wind-dome, the cuckoo—seek to find the tones they each give."

"Rule 2.—Strive to play easy pieces well and beautifully. It is better than to render harder pieces only indifferently well."

"Rule 3.—Dragging and hurrying are equally bad faults."

"Rule 4.—You must be able to play your piece with your fingers; you must also be able to hum it over without a piano. Sharpen your imagination so that you may fix in your mind not only the melody but also the harmony of the piece."

"Rule 5.—If you can find out melodies for yourself on the piano it is all very well. But if they are not of themselves when they come at the piano, then you have still greater reason to rejoice, for then the inner sense of music is at work within you."

When the recital was over Halo and Jack and Judith gave to each other who played, a leaflet they had made. On the cover was a picture of Schumann and inside was typed the set of rules he had written for music scholars.

Everyone present voted it one of the best recitals they had ever attended and many compliments were received the following weeks, both by those who arranged it and those who took part.

Attention, Juniors

Many of our young readers write to ask how they may join the Junior Etude Club.

The answer is: There is no official Junior Etude Club, and the Etude does not sponsor any particular club. All clubs or individual music lovers are privileged to enter our monthly contests, write to our Letter Box, send kodak pictures, whenever and as often as they wish—the oftener the better!

Our Club Outlines are offered for the use of any club, class, group, or individual who cares to make use of them.

Read this again, in case it is not clear; then get your pencil and paper and enter the monthly contest, write a letter, or send a kodak picture. DO IT NOW.

SCHUMANN, 1810-1856

came, because Halo had not told what she was going to do.

At the close of the first half, after the younger pupils had finished their part of the program, she stepped to

A Schumann Surprise

by Leonora Sill Ashton

Junior Recital Club



Mary Frances Trager; Marjorie Lee Baylor; Barbara Manning; Frank Barker; Berna McDowell; Gluec Ann Bayley; Nancy Barker; John Johnson; Frank Henderson; Ira Tice; Jimmie Longino; Charles Quigley; Barbara

Miller; Suzanne Veld; Annette Fletchall; Mary Ann Rob; Nancy Abbott; Jane Miller; Barbara Harter; Jean Longino; Jean Marsh; Tykie Blankney; Barbara Brown; Peggy Jo Brown.

Exercises

(Prize Winner in Class A)

To some musicians the mention of exercises brings unhappy thoughts. This is extremely unfortunate, because real masters of the art of playing music must have a firm foundation which exercises will give them. Exercises will give unlimited power in the fingers, and thus enable the player to do great passages on the instrument which would otherwise be impossible. They will give assurance in playing and increase speed. Lightness of touch and knowledge of the instrument will also be acquired; exercises will afford graceful hands and movements while playing and insure correct fingering. They will give you a background rich in tone, and increase reading ability.

I wish to encourage the thousands of other piano friends who enjoy music to keep on with exercises faithfully. The reward will be great. Mastery of the keyboard and success will be yours.

EDWARD DOLAN TAYLOR (Age 16), New York

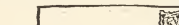
Prize Winner for Class B Essay: Sylvia Blue (Age 12), Iowa

Prize Winner for Class C Essay: Vivian Franck (Age 11), Maine

Red Cross Blankets

Blanket squares have been received recently from the following: Mrs. C. H. Wolcott; M. W. Cranmer; Elida Eversham; Muriel Mannes; Elva McNeil; Audrey Anderson; Doris White; Elsa Newman; Verna Hendricks; Shirley Matthews; Lois Auckland; Myrla Shook; Puck Rapids.

The Red Cross is asking for a larger size afghan now than we have been making, so we need more squares for each blanket. Send woolen-goods squares, six inches on knitted squares, four-and-one-half inches. Twelve Junior Etude afghans have thus far been donated to the Red Cross for the military hospitals.



(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:

My mother started to give me music lessons when I was only three years old. Now I am seven and a half. She used to have to read the music to me, but now I can read it by myself. I always like to get my new copy of The Etude and I like to read the Junior page. I love music and my two brothers study music too. They are four and six.

From your friend,

RUTH KATHEN GISS (Age 7).

Honorable Mention for November Essays:

James R. Haffey; Vivian Lapiere; Gertrude Skind; Helen Tate; Jane Chesley; Janice Newcomer; Grace Davis; Don Jacobson; Shirley Ann Newtown; Eileen Chace; Esther Smith; Betty Jane Hest; Muriel Emberger; Carline Richards; Janet Dalziel; Lois Zimmerman; Diana Gatch; Joyce Helland; Kitty Brown; Daisy Lukens; Mary Balmer; Bill Wiggin; Anne Ellen Whittemyer; Bessie Sheldy; Mary Louise Schenck; Russell Dertimer; Cathryn Manning; Ramsey; Margaret Goodman; Ruth Smith.

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 paper only. Do not use typewriters and do not have anyone copy your work for you.

Essays must contain over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of February. Results of contest will appear in May. Subject for this month's essay, "Army Music."

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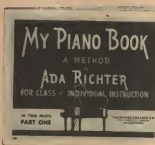
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