It is not pleasant to have your peaceful life upset by wartime needs and restrictions and activities. It is not pleasant to die, either. Between you who live at home and the men who die at the front there is a direct connection. By your actions, definitely, a certain number of these men will die or they will come through alive. If you do everything you can to hasten victory and do every bit of it as fast as you can... then, sure as fate you will save the lives of some men who will otherwise die because you let the war last too long... Think it over. Till the war is won you cannot, in fairness to them, complain or waste or shirk. Instead, you will apply every last ounce of your effort to getting this thing done... In the name of God and your fellow man, that is your job.

BY HIS DEEDS... MEASURE YOURS

The civilian war organization needs your help. The Government has formed Citizens Service Corps as part of local Defense Councils. If such a group is at work in your community, cooperate with it to the limit of your ability. If none exists, help to organize one. A free booklet telling you what to do and how to do it will be sent to you at no charge if you will write to this magazine. This is your war. Help win it. Choose what you will do—now!

EVERY CIVILIAN A FIGHTER
ARTURO TOSCANINI and the NBC Symphony Orchestra paid a tribute to American composers in a program on February 7, when they played the Joyous Comedy Overture on Negro Themes by Henry Gilbert; Night Bollipoy of Kent Kennan; The White Peacock of Charles Griffes; and the “Grand Canyon Suite” of Perle Grofé. The last named work, now widely recognized as one of the great orchestral masterpieces of American music, received a huge ovation. The miniature score recently has been issued by the Robbins Music Corp.

ROY HARRIS’ “FIFTH SYMPHONY,” dedicated to The Union of Soviet Socialist Republics, had its world première last night in Boston, the conductor, Serge Koussevitzky. Describing the new symphony, Mr. Harris wrote that he hoped it to express qualities of the American people which such popular dance music, by its very nature, cannot reveal.

PAUL KOBKE, a member of the music editorial staff of the Theodore Presser Company, is the winner of the prize of one hundred dollars in the composition contest of the Chicago Singing Teachers’ Guild. His prize-winning song for voice and piano, “The Ivory Tower,” is set to lyrics written by Ensign Virginia Fauer, U.S.N. It was selected as the best of more than two hundred manuscripts.

SERGEI PROKOFIEFF’s cantata, “Alexander Nevsky,” had its American première on March 7, when it was presented by the NBC Symphony Orchestra, directed by Leopold Stokowski. Participating in the event was the Westminster Choir from Princeton, New Jersey. The cantata, which first was heard in 1939 in Moscow, was the composer as conductor, was developed from incidental music which Prokofieff had written for the Soviet film of the same name. The work is scored for a large orchestra, these guys it deals with the defeat and expulsion from Russia of the German invaders, by the national hero, Alexander Nevsky.

SERGEI RACHMANINOFF, Russian composer-pianist, and Mrs. Rachmaninoff became citizens of the United States at a ceremony in New York on February 1. “I am very happy to become a United States citizen in this land of opportunity and equality,” was Mr. Rachmaninoff’s comment following the event.

MAMA ZUCCA’S “I Love Life” is apparently one of the great hits of the army camps and military recreation centers, for this lively song has been used by the U.S. armed forces in training the radio programs and tours of John Charles Thomas, James Mellem, Alec Templeton, Selma风口, Jan Peerce, Bart Lubin, Jerry Colonna, and Steven Kennedy (the program 118 times). The “boys” take an opposite attitude from the fatalistic Japs who glory in disaster, all of which means that they propose to keep their eyes on them and not risk victory by foolish hardiness. They are “plenty tough” when the time comes, but they do not lose their heads and they compte in the measure for the select group of Negro records of American givers in the air. The success of “I Love Life,” so long a concert favorite, as a wartime song of inspiration, is a great surprise to many.

FREDERICK JACOBI’S “Ode for Orchestra” was given its première in Febrary, when it was played by the San Francisco Symphony Orchestra under the direction of Pierre Monteux.

The Edgar W. Leventritt Foundation has announced that its fourth annual competition will be open to both pianists and violinists between the ages of eighteen and twenty-five, instead of players of only one of these instruments, as formerly. The winners will have appearances next season with the New York Philharmonic Symphony Orchestra. The competition closed on March 15, and full details are to be secured by writing to the Foundation at 30 Broadway, New York City.

The first student composition contest sponsored by the National Federation of Music Clubs, open to native born composers between the ages of eighteen and twenty-five, is announced by the president of the Federation, Mrs. Guy Patterson Gannett. There are two classifications with prizes of $100 and $75 each, and $100 and $75 each, and $250 and $150 respectively. The national chairman of the Student Composition Contest is the distinguished American composer and author, Miss Marion Bauer, 15 West Seventy-third Street, New York City, from whom all details may be procured.

Four awards of $1,000 are announced by the National Federation of Music Clubs for the outstanding violinist, pianist, man and woman singer, to be selected by a group of nationally known judges during the season of the Federation which will take place at the Biennial Convention, canceled because of transportation difficulties, in May, 1945. Full details of the young artists’ and student musicians’ contest may be secured from Mrs. Edith M. Perry, 24 Edgewood Avenue, New Haven, Connecticut, and Mrs. Fred Gillette, 2109 Austin Street, Houston, Texas.

“FORWARD MARCH WITH MUSIC”

Music Week, May 2-9

The special keynote of the 1945 Music Week will be “Presto American and World Unity Through Music,” according to the announcement of the National and Inter-American Music Week Committee. Special programs will be presented by schools, churches, music clubs, music teachers, with soloists, ensembles, and many educational and recreational agencies. This will be the twentieth annual observance of Music Week and one of the outstanding features will be the festival of music to be conducted on the air by the National Federation of Music Clubs.

Suggestions for programs to be conducted during Music Week may be secured from C. M. Tremaine, Secretary of the National and Inter-American Music Week Committee, 315 Fourth Avenue, New York City.

The Tacoma (Washington) Philharmonic Orchestra reports that it has been able to complete a most successful season, artistically and financially, despite restrictions and other inconveniences of wartime necessity. With almost half of its membership of sixty-five five made up of women players, the orchestra, under its founder-director, Eugene Linden, presented a series of four concerts, each of which the soloists were Mona Patrice, Metropolitan audition winner, and Theo. Kael, noted tenor.

Ernest Hutcheson, distinguished pianist, composer, and president of the Juilliard School of Music, was awarded an honorary degree of Doctor of Music on January 24, at the midwinter commencement of Rutgers University.

Adele Lewing, pianist, composer, and teacher, died on February 16 in New York City, at the age of eighty-two. She was born in Hanover, Germany, and studied at the Leipzig Conservatory and at the Schleswig Institute. She appeared as soloist with many major Symphony orchestras and with the Kniedler Quartet. For three years she studied with Theodore Leschetizky and later used the Leschetizky method when she established her studio in New York. She had been a friend of Clara Schumann, Nikisch, Brahms, Busoni, Carreño, and MacDowell.

The Bethelhem Bach Choir, under the direction of Hor Jones, will hold its thirty-sixth Bach Festival February and April 14 and 15, in Bethelhem, Pennsylvania. Works to be presented, in addition to the “Mass in B minor,” include three motets; Cantatas, Numbers 4, 144, and 185; and a Kyrie in D minor.

Desiré de Fauw, conductor of the Concerts Symphoniques of Montreal, has been appointed musical director and conductor of the Chicago Symphony Orchestra for the season of 1945-46. Hans Lange, associate conductor with the late Frederick Stock for seven years, will continue his connection with the orchestra on the conducting of next season’s concerts. In addition, he also will direct the activities of the Civic Orchestra, the training group of the Symphony Orchestra. Mr. de Fauw will be the third director in the history of the Chicago Symphony Orchestra, since its founding in 1931 by Theodore Thomas, who conducted until his death in 1906, to be succeeded by D. Stock, who conducted from 1905 to 1925.

Meree Evans, director of the Hardin-Simmons University Cowboy Band, has resigned in order to return to Ringling Brothers and Barnum and Bailey Circus. Evans, who was director of the circus band for twenty-four years, gave up that position last summer, when the entire band was ordered out on strike due to a controversy over wages.

Carlton Cooley, former viola player with the Philadelphia Orchestra, was represented on the program of that organization when his “Caponekochi,” an epic poem for orchestra, had its first Philadelphia hearing on Friday afternoon, February 12, with a repetition on Saturday evening, February 13.

The Library of Congress, after years of work in preparing the greatest collection of recorded American folk music in the world, has announced that as a result of a grant from the Carnegie Corporation it is in a position to supply duplicates of its folk-song records to other libraries, schools, colleges, and to the general public. These recordings are particularly authentic because of their having been reproduced not from studio recordings but from recordings made in

(Continued on Page 246)
AWARDS and PRIZES for Music Graduates

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This full-sized form, suitable for framing, is obtainable in two styles: as a Parchment Diploma or a Certificate. The Diploma has the wording: "This Certificate that..." and is signed by a distinguished musician or authority. Printed on fine parchment stock in the modern, 18 x 8 in. size, prices 25 cents postpaid. Ribbons, frames, and other accessories are available, or used as an award at $1.50. Price on leather or imitation leather holders on request.

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THEODORE PRESSER CO.
1712 Chestnut Street, Philadelphia, Pa.

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THE ETUDE music magazine

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

FOUNDED 1881 BY THEODORE PRESSER

VOLUME LXIII, No. 4

PRIZE 25 CENTS

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THE JUNIOR ETUDE

Elizabeth Grace

MISSCELLANEOUS

Published in English. 25¢ a year, postpaid. Also in Spanish, French.

$5.00 a year in U.S.A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Panama, Peru, Uruguay, and Canada. 12.50 a year, postpaid. $7.50 a year, all other countries. 30¢ a year, single copy. Price 25 cents.
HAIL to the glorious season of Easter, when choirs of churches throughout the world sing of that Resurrection Morn which came when Mary Magdalene, Mary, the mother of James, and Salome went with sweet spices to the Sepulchre “at the rising of the sun.” This is the hour of the rebirth of life to a great part of the world. It is not our concern whether the thrill of the Spring festival comes to you as a Christian fête, as a celebration of the Jewish Passover, or even as the awakening of some pagan relic of the time when the sacred rites of Spring brought the world again to happiness, flowers, fruit, sunshine, and rejoicing. We all need the renaissance of Spring this year, more than ever in the world’s history.

When the bells ring out on Easter morning and you go to the sanctuary fragrant with lilies and hyacinths, and listen to the exalting strains of Jesus Christ Is Risen Today, you cannot fail to feel a new uplift in the thought that the satanic powers of evil, that have been seeking to bring about another period of the Dark Ages, are being vanquished and that through the frightful din and murk of battle the voice of Christ is still saying, “Peace be unto you.”

Our faith is being tested hourly in the fires of Destiny. Heads are bowed in sorrow all over the world for those who have made the supreme sacrifice on the altars of right and freedom. Many have had their faith badly shaken. They have turned their backs upon Divine power. They are like the man who said that he did not believe in God because he could not see Him. A kindly old pastor asked him if he believed that he had brains. The reply was “Yes.” “Well,” said the old clergyman, “how can you be sure of it? You never have seen your brains.” Oftimes, the most abstract and intangible things are the most important in life.

Music is one of the most intangible of all things. The sounds pour out on the air, but in a few seconds they become silenced. They must be reborn, resurrected, every time they are heard. Those who are engaged in music somehow come to know that incessant resurrection is a part of life and happiness. That is one of the reasons why the Easter season is of such great significance to musicians.

Few great creative workers have escaped the inspiration of Spring. Beethoven used to long for those days when, according to the old legend, three holy men of ice, who were supposed to mark the end of winter, came down from the high Alps and, with a last, dreary, frozen draft, passed on so that Spring could enter in all her glory. Then the great master could resume his immortal walks in the Vienna woods, where many of his finest themes came to him. He had the same dream which later moved the genius of the curious English poet, William Blake, when he wrote:

“Oh thou with dewy locks, who lookest down
Through the clear windows of the morning; turn
Thine angel eyes upon our western isle,
Which in full choir, hails thy approach, O Spring!”

(Continued on Page 272)
A Musical Community Plan Which Works

by

Blanche Lemmon

MRS. PARKER O. GRIFFITH
President and Founder of the Griffith Music Foundation

If one were to formulate plans for an ideal musical community, certainly those plans would include performances by world famous artists presented at prices that everyone and particularly the young people in the community could afford; music making by local instrumental and vocal aggregations; meetings and conferences, that would provide stimulus for schools and pupils and teachers and musical ensembles; and some system whereby achievement on the part of individuals and groups could be evaluated and compared with those of other individuals and groups in that community. Furtherance of such plans would depend for success on the cooperation of all musical minded persons within the prescribed area—whether performers or listeners—and would necessitate patronage and support for such events as might be scheduled. But that the results would be well worth the effort involved has been demonstrated in northern New Jersey where the musical activity follows just such a comprehensive pattern. There, professional and layman unite in a common purpose: there, races and creeds pool their efforts. They have as their touchstone the belief that unity of aim and effort obliterates racial and religious boundaries. It is thought and procedure that lead to salutary results.

Credit for originating the plan that has been followed in New Jersey must go to Mrs. Parker O. Griffith, founder and president of the Griffith Music Foundation which has its headquarters in Newark. It was her idea long before the present successful program was inaugurated that there should come into being a community-wide organization that would sponsor a full all-year program of music, including orchestras, operas, recitals by great artists, music appreciation lectures, and participating music groups and concerts which would assist ambitious young New Jersey artists. The Foundation, outgrowth of her musical beliefs and those shared with her the idea that youth should be surrounded by such an all-year program of music, was organized in December, 1937.

In this, its fifth anniversary season, the Foundation sponsors a program of interest and value, the composite parts of which range from local concerts and meetings to entertainment in army camps and on the high seas. Broadly, it includes two concert series, an all-day institute, annual auditions, and a War Effort Music Committee which makes a study of ways and means whereby music can be made available to our men in service. Activity centers in Newark and the surrounding territory, though in several of the affairs the whole state participates.

Education and Entertainment

The first of the concert series started on November 1, with a recital by Artur Schnabel, and before the season is over it will include recitals by other master pianists: Robert Casadesus, Bartlett and Robertson, Rudolf Serkin, Artur Rubinstein. The subscription price for this entire series was so low that music students could easily afford tickets—only one dollar ten cents for the five concerts, or less than twenty-five cents for each one. Making this series an educational as well as an entertainment feature, the Foundation provided annotated programs of each recital that could be studied in advance of the performance.

Available at slightly higher cost—although balcony seats for the series cost less than an average of fifty cents—is a second group of concerts. The Ballet Theatre, most recent adaptation of traditional Russian ballet to the American scene, opened this series with performances of new ballets never before presented in Newark; other artists to follow are Marian Anderson, Jascha Heifetz, Vladimir Horowitz, and the Primrose Quartet.

The Ballet Theatre also launched a second season of Youth Festival Concerts with a matinee performance for young people.

Still another series of events sponsored by the Foundation in cooperation with many of the high schools and state teachers colleges of northern New Jersey is a list of attractions designed to raise the level of programs presented in school assemblies. In pursuance of this idea the Edwin Strawbridge Ballet Company, the Trapo Family Choir, and Mildred Dilling, harpist, have been presented to a dozen of these northern New Jersey institutions.

Last October, lay and professional leaders of music and high school students of northern New Jersey met for the Foundation's annual All-Day Institute. At this time a vocal seminar was directed by Queeni Mario, former star of the Metropolitan Opera Company; a violin seminar was conducted by Hans Letz, member of the Juilliard Music School faculty and teacher of Patricia Travers, New Jersey's fourteen-year-old violin prodigy; piano technic was discussed by Isidor Philipp, and composition and America's contribution to creative music were discussed by Aaron Copland. Miss Travers, veteran of solo engagements with the New York Philharmonic-Symphony Orchestra, the National Orchestral Association, the Chicago Symphony Orchestra, and the Ford Symphony Orchestra, spoke briefly, giving some well-considered advice to aspiring young performers. Two hundred fifty high school students, representing fifty high schools of northern New Jersey, participated in a Youth Seminar to discuss the opportunities open to young musicians in a world at war. This conference was led by directors of music in northern New Jersey city schools and other of the state's most prominent figures in the field of musical education. Two motion pictures of particular interest to musicians were shown: "The Maestro," starring Ignace Jan Paderewski and "They Shall Have Music," featuring the playing of Jascha Heifetz with the California Junior Symphony Orchestra.

State Auditions

During April the Foundation will cooperate with music educators of New Jersey for the second successive year in conducting music auditions for all residents (Continued on Page 272)
The Portal of Musical Dreams
by Professor I. Philipp

A Message to All Teachers and Pupils from One of the World's Greatest Masters of the Piano

TRANSLATED BY FLORENCE LEONARD

Music and Culture

THE PIANO IS THE PORTAL to musical dreams, but in order to climb to that portal one must surmount various ladders of technique, which should be made as interesting as thinkable. In these days, when students are preoccupied with the idea that they must at once make use of what they have learned, their study goes much less deep than it should. Too often they forget that technique is something more than minimal skill. The brain is what actually enables us to resolve the problems of technique which come to light on every page of the works of the masters. The formative process is what remains after all else has been forgotten; one truly knows only that which has been worked over many times, according to my illustrious teacher and friend, Saint-Saëns.

How to work is a science which takes long in the learning. Much time is lost, much effort is wasted, if the student is not guided by wise advice. Those teachers are rare who know the right paths and can lead to the goal without hesitation, without delay; rarer still are those who, knowing the secret, are willing to impart it. Most of the methods or treatises which are devoted to these problems stop halfway after analyzing them, and do not advance beyond the ground of what is already known by experience. To be sure, they lead to the usual types of scales, arpeggios, trills, various forms of double notes and the like. They give numerous formulae, often excellent ones, for strengthening or loosening the fingers. But what is wrong with them is that they limit themselves to the ready-made formulae which are more or less like the most difficult passages of the most famous pieces in the pianist's repertoire. The student, puzzled by a difficult passage of Beethoven, Chopin or Liszt, hunts through ten volumes of Czerny, Henselt or Tausig, trying to find in them the form which most nearly resembles this extract. Such a task of finding a passage to match the difficulty is childish; likewise, the labor of repeating the exact twenty, fifty or a hundred times in succession, while gradually increasing the tempo, gives results which are only uncertain, not to be depended on.

Further, the usual types of pianistic forms, scales, trills, arpeggios, are of no value in themselves. They are hardly ever found in music in these simple forms. Their practical value is that they develop certain elementary movements of the fingers, hand, or wrist, which shall be immediately applicable to all passages of piano literature. One must learn the scales and arpeggios first through some authoritative book of scales and arpeggios. But, to force the study of the scale or the arpeggio, for example, beyond the purely physiological utility of the wrist and the fingers which result from it, offers perhaps less of advantage than of difficulty. That the pianist may acquire strength and rapidity from it, is hardly doubtful. But he contracts habits which may retard by paralyzing him to some extent. Automatic habits are formed which may be afterwards difficult to break. A study of the elements of the formulae will enable him to preserve the advantages and avoid the evils of this system.

Importance of the Piano

The piano plays an important part in general education. That fact is forgotten too often today. It is a mistake to think that the results of piano study are merely musical and nothing more. Consider the mental effort which is required in making, at the same time, movements for two-note groups in one hand and three-note groups in the other; in playing forte with one hand, piano with the other; staccato with one hand, legato with the other. Such dissociation of the muscular activities has a general value which cannot be questioned.

From the musical point of view, the piano is the instrument par excellence for artist and amateur alike. It is for the piano that the greatest works of art have been composed. Thanks to the piano, one can become acquainted with the beautiful compositions for other instruments, for voice or for orchestra. The piano is to music what engraving is to painting. To be sure, it is easier to make a needle run over a disc, or, sitting in a comfortable chair, to listen to the sounds that come to us from TSP (any radio station!), than to work a little every day at the piano. But is it not a satisfaction to interpret for one's self the great compositions, to impart to others a little of one's enthusiasm for the noblest of arts?

But, alas! Is it not a source of the highest personal enjoyment, just as reading is to one who loves it, often a consolation, a refuge? To relinquish to a machine the careful reproduction of all the poetry, all the passion of a musical work, to deprive one's self thus of translating it into sound with one's own feeling, is not being a musician. There are dreams, there are sentiments, which cannot be expressed save by a personal interpretation. Never can the machine replace the human execution, no matter how perfect the machine may be. In fact, the misdeeds of machinery are nothing but the deeds of inferior quality of effort.

The large number of poor teachers (the most mediocre of students can call himself a professor) does much harm, and turns from the study of music many a gifted child. Of intelligent and skilled masters there are many, but these are often pushed aside by the stratagems of the others, and musical culture suffers increasingly from such practices. Then there are also to-day the so-called amateurs, who do not like to hear you speak of "working." But did this amateur learn to read and write without studying? It is delightful to be a listener to the phonograph records, or to the TSP, but what will the listener do when there are no more musicians?

Work Must Be Varied

How should one work? This question permits of many answers which vary somewhat according to the personality of the student, the object which he has in view and the circumstances in which he finds himself. If the student must conform himself to studying, so also must the study be adapted to the student, and perhaps in even greater measure. The period of working, for instance, should decidedly be variable, both according to the ambition of the student and according to his aptitude. Likewise it is impossible to determine absolutely what proportion of this period should be set aside for that practice which consists, strictly speaking, of exercises. One could devote to them a third of the total amount of daily practice. At all events, one should avoid too much work on them, and the fatigue which can...
Music and Culture

quickly result from such excess. The student should not work too long at a time, nor without interruption. After a half-hour or three quarters of an hour of work, real work, thoughtful, intelligent and concentrated, the fingers, and perhaps even the brain, require a rest. The subject matter of the study should not always be arranged in the same order, as exercises, etude, piece. Any habit of practice which can degenerate into routine should be avoided. Sometimes the work should begin with the study of pieces, putting aside exercises and studies till the end of the day. If the fingers are suitable, do not drill them except on some difficult passages from your pieces. These may take the place, for the day, of the regular exercises.

Before you begin to work, know what you wish to do. Think first, play afterward. The work of the brain must thus precede that of the fingers and afterward never cease to direct it, to watch over it, to control it. In studying the piano the essential factor is the brain factor: one quarter fingers, three quarters brain. This mental activity insures the greatest economy of time to the student. If you work out a technical problem with intelligence, seeking useful variants, with rhythms which displace the accent and thus strengthen every finger with varying sonorities, you will be led to a prompt result and progress will be certain.

Slow Practice

One cannot insist too much that slow practice is useful and necessary. The greatest of teachers have agreed on this point. George Mathias has told me that Chopin obliged his pupils to play at first slowly, very slowly, with full tone, and often very loud. Godowsky also advised even those who read very well, to practice very slowly and to increase the tempo only gradually. Above all he counseled them to have patience. Stephen Heller summed up the same advice in a striking formula: work, very slow; progress, very rapid. And Scheck, too, said, with that tone of humility with which he often invested his remarks: "One must work slowly, then more slowly, and finally very slowly." The student must never be impatient at the necessity of very slow study; one cannot arrive at certainty and absolute correctness except through slow and intelligent work.

As with speed, so with force. One must avoid an excess of power, which soon leads to tenseness and fatigue, and blocks the playing and alters the tone. But slow and thoughtful work admits of giving constant attention to the touch and to the quality of sound which depends on the touch. When one works fast one trusts to luck, headlines, and plays false.

One should never lose sight of the fact that where there is not natural talent, technical practice will not give rapid results. Without inborn talent, without the elementary gifts of physical skill and musical comprehension, one cannot go far quickly. But even those students who have not such gifts may make progress by means of careful training, patient study, and a method of teaching which develops the intelligence and enriches the understanding.

Responsibilities of the Teacher

This is, moreover, the mission of the teacher. A talented student gives much less trouble to the teacher than one who is less gifted. Plainly, the problem of the latter is difficult and interesting to solve. Here is where (Continued on Page 270)

Holding the Interest of Pupils

by Mrs. Lighton Platt

At a Time when some instructors are complaining of having too few pupils, it behooves the music teacher to use every method to create interest. Furthermore, at all times it is the duty and should be the joy of the teacher to make lessons so attractive that the child will want to come to the studio. One little Chinese pupil whom we know, said to her mother, "Every Saturday is the Christmas when I can take my music lesson."

If a teacher can interest a pupil, the pupil can interest the parent. Too often, when the purse strings must be tightened, the parent regards music lessons as the first item to be cut from expenses. If a child pleads for the opportunity to study, the parent will usually find a way. The teacher, therefore, must vary her methods to fit the individual needs and tastes of the pupil.

A few precepts gathered from my own experience in teaching, will no doubt be of interest to other teachers.

Besides the personal contact at the private lesson, it is wise to group students in classes of the same age, sex, and ability. The class lesson may be presented in an interesting way. Place discs for each child for sight reading, theory, and ear training drills. Have races in building scales on the keyboards; and present chords, triads, and harmony in this way.

Keep a file, to divide the work into subjects, such as stories, games, technical training, sight reading, rhythm. Place the file in envelopes to cover the various subjects you wish to read. Read each issue of The Erubs, especially the Junior Department from which you may copy items suited to your needs. Write out in detail each idea as it comes to you, to be carefully filed for future use.

Once a month conduct a sort of "Quiz." Let the winning pupil wear a pin similar to those offered by the publishers of The Erubs. At the end of the teaching season, let the pupil who has won the most often, keep the pin as his very own. Conduct this test as a game of chance. Make a list of twenty questions for ten pupils. After writing the numbers and questions on the blackboard, let each pupil choose a number. If the first student cannot answer the question, let the others draw from a box of discs numbered from one to ten. The one drawing the lowest number gets first chance.

Radio offers another method for holding the pupil's interest. If there is a broadcasting station in or near your locality, try to have your pupils appear, either on an open studio hour, a child's hour, of even for a contracted period, where "lesser lights" are allowed. Students will work harder for such an event than for a recital.

A private recital, when the pupil meets requirements set down by the teacher, makes a high light in the student's study. Invitations and programs for such a recital may be mimeographed at slight expense; and the pupil may be rewarded with a pin.

Then make a series of public recitals a musical event. For these it might be well to engage a hall. Encourage pupils to talk about the series and write publicity for the newspapers. Invite some specialists on the program such as: dramatic recitation, songs, or dramatic readings by pupils of other teachers. Let baby sister sing the piece which little brother plays. She will announce her own song in the manner of an artist.

On your own assign books. Use the rainbow pad idea of yellowing colored sheets mixed with the white. Put some special stress on a colored page. Award stars for each subject treated, if well done, and a seal for a complete, satisfactory lesson. Suit the seals to the season of the year. Keep a tray with four boxes, one for each week of the month. The children enthusiastically plan ahead to win each seal.

Be generous with your praise. Some day, many of these children will play for better than you. Let your studio be a place where they love to come alone or in groups. Encourage them to run up to you on the street to be merrily greeted—I'm talking to the small-town teacher now, and there are many of them. Remember all the knowledge of music in the world won't attract children if covered by too much so called dignity. A great deal of dignity is born of indigestion, anyway.

A severe teacher may create an artist here and heart. She will drive away the people who want to learn to play for their own enjoyment. So, when complaining of no pupils, search yourself and ask have I loved my students, have I tried to attract them and make their music interesting to them? Besides these suggestions, be sure you are staying up to date in methods and music.

Died in Action

Requiem in Pace Saxophone

Someone ought to erect a monument to "Rat" Salmon's saxophone. Here is his obituary in the London Daily Sketch.

"Rat" Salmon used to play the saxophone in a dance band. He found a better job in the Merchant Navy.

But he wanted a better "sax," too, so he paid £33 for a new one.

"Rat" and his saxophone were sunk four times, for which he nearly lost his life, is at the bottom of the sea.

Once a "rat" and his saxophone were 17 days together in an open boat, and they kept the rest coming. They were playing "Jealousy" when the alert went on the fourth ship to be sunk.

When a torpedo struck, "Rat" was on deck painting his cabin, at the bottom of several companions for possession of those stakes, and smoke, regardless of his own safety. But he could phone had died in action.

"FORTIFIED MARCH WITH MUSIC"
Backstage with the Orchestral

A Conference with

Russell Bennett

Distinguished American Composer
Outstanding Orcherstrator and Arranger

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLDUT

Russell Bennett was born in Kansas City, where his musical gifts asserted themselves before he was six years old. He studied instruments (piano, violin, trumpet) with his parents, both of whom were well-known teachers of music, and harmony and counterpoint with Carl Busch. Later, he attended composition in Paris, with Nadia Boulanger. Mr. Bennett's first published music appeared when he was sixteen, in The Ernie. Since then, he has earned distinguished recognition in two separate fields of endeavor. As a serious composer, he is perhaps best known for his opera, "María Malibran," his symphony, "Abraham Lincoln," and his Etudes for Symphony Orchestra. As arranger and orchestrator, he is responsible for the scores of "Rose Marie," "Show Boat," "Panama Hattie," "Lousiana Purchase," and many other "hit" shows. Anonymously, Mr. Bennett also contributed to the scores for the films "Rebecca" and "The Hunchback of Notre Dame." In his own name he has screen credits for many more. It is in his capacity as orchestrator that Mr. Bennett sets forth the intricacies of that craft to Encore readers.—Editor's Note.

ONE OF THE HARDEST THINGS a musician has to overcome is the aura that attaches to being known as a good orchestrator. For some inexplicable reason, the public critical mind seems unwilling to grant the craft serious connection with music. Just about the time that I began to get a good grip on musical comedy orchestra, the public discovered the term, 'orchestration.' After that, the term was used in season and out. Serious musical reviews have been known to comment on a piece in terms of its 'poor music' but 'good orchestration.' Now, in all my experience, I have never found a poor piece of music that lent itself to good orchestration! Orchestration, actually, is the rounding out and filling out of the melodic line by means of instrumentation, harmonic color (and all that goes with it), and rhythmic emphases. If the original melody is poor, none of these added embellishments can give it new life or luster. The music itself always comes first and must always be judged first. And, in order to work with music, the orchestrator must first of all be a musician.

Special Requirements

"Like any other specialized branch of the larger field of music, orchestration requires both special gifts and special studies. One does not 'learn' orchestration, any more than one 'learns' a gift for tune creation, or for violin playing. The gift must first be there, inborn. After that, one develops it. Harmony, counterpoint, composition, and instrumentation are vitally necessary studies to bring about the development, but such studies alone do not and never can produce a first-class orchestrator. The attainment of that happy state depends upon a gift for orchestral color and for harmonic variations. It also depends upon long and often arduous experience. I made my first orchestration when I was nine, and my sister was seven. I had a trumpet, and heard my sister playing on the piano a piece called, I believe, "Naughty Pixie." I had played this with her on my violin, and thought it would be a good idea this day to join her with my trumpet. To my horror, I found that the notes as I played them didn't sound at all with the piano—something was wrong with the key. By ear, then, I transposed up to G what was written in F. That was my first transaction with a transposing instrument.

"What are the requirements of a good orchestrator? Generally, that to which he aspired in his heart, he set himself a goal higher than mere orchestrating! All of our best orchestrators are—or have been, or hope to be—and could be—composers. Thus, they need to draw on a gift for melody, for inspired harmonization, for musical balance, exactly as a composer does. These gifts must be developed by a thorough study of harmony and counterpoint, and of several instruments as well. The piano is valuable for its harmonic possibilities; orchestral instruments are valuable for their practice in color and in blending. Added to this, the young orchestrator needs the gift and the ability to make arrangements. Most of all, perhaps, he needs the ability to hear instrumental coloring clearly; he should have, for example, a keen reaction to the color of the oboe as opposed to that of the English horn—the difference between three flutes and three violins. He hears these differences, catalogs them in his mind, and draws on them in his future work.

"The best preliminary experience he can get is to play with a small group—preferably a dance band, where the instruments are of all colors with the exception of violincello, harps, and horns—learning the feeling of these instruments, as well as the sensation of making his own combine with the others, for color and balance. One of our finest orchestrators was Victor Herbert, who played not with bands, but as violincellist in orchestral groups, including the Metropolitan Opera House orchestra; early in his life he got the feeling of group balance and color. Later, the young orchestrator needs the experience of working at his craft under the conditions imposed by the work itself—conditions for which it is not exactly easy to prepare academically. Let me outline for you the process of orchestrating a light tune (great music does not require the services of an orchestrator, as a rule—the composer attends to his own) (Continued on Page 273)

APRIL, 1943

"FORWARD MARCH WITH MUSIC"

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Class Piano Instruction in 1943

How Subtle Management and Informal Encouragement Produce Results

by Helen Dallam

IT WAS the writer's privilege recently to visit some interesting classes in piano instruction, conducted by a gifted and an experienced teacher in this field. There were certain phases of this type of pedagogy, as here demonstrated, which were, to say the least, somewhat of a most pleasant revelation.

From the beginning, there was prevalent in all the classes a sense of relaxation, both mental and physical, and an utter "at homeseness," so to speak. There existed a vibration of harmony and a cooperation which were apparently so natural as to be unconscious and totally taken for granted. All criticism assumed the nature of positive rather than of negative statement and there was a simple coordination of thought and purpose, which, nevertheless, was not necessarily in agreement on all points discussed, for there were many individual ideas expressed in the matter of music. There was an attitude of give and take, and one of flexible opinion, as each student thoughtfully awaited the explanation of another student, or of the instructor, thereby forming a pleasant conclusion with his own interpretation of the matter under discussion.

Clever Handling of Problems

There was a definite feeling of equality and a happy, agreeable competition rather than a striving to excel at any cost, or an attitude of "I am right and you are wrong." There was a complete absence of condescension or of bitter rivalry, which fact impressed me as being rather unusual in groups among the lower grades, or indeed, of junior high school age. This was due, no doubt, in part, to the excellent example set by this very wise and fair-minded instructor, who obviously has a discriminating understanding of teaching psychology and of human nature in general, particularly among the adolescent.

Her own manner of approach regarding interpretation was ever of a positive nature and never did she set herself above her class in the matter of comparison regarding good and bad taste. In the case of wrong fingering or of wrong notes, her sense of humor was ever present to make light but impressive remarks concerning the errors. This clever handling of error struck home far more impressively than would be true of an impatient or of a sarcastic criticism.

The terms "right" and "wrong" were seldom used, but instead, the words "better" and "more musical" or "more expressive" were the dominant expressions employed by this instructor. Her speech was low, unhurried and firm and her

sense of fitness, as well as her ready recognition of praiseworthy effort, were encouraging without being overdone. She invited faith and respect because she gave praise only where it was due, in withholding it, she impressed her students with a regard for honesty and sincerity, so that a compliment was known to be well earned.

Quiet discipline was an outstanding factor in the class, the aim being nuance, expression and interpretation; and third, transposition of familiar compositions into various keys, at first nearly related tonalities and later, extraneous ones. The students read from their own music as they listened.

The first game proved the mettle of the student and was a good demonstration of nerve control.

A composition of not too great difficulty was placed before him and the metronome was set at whatever speed the instructor thought to be fair. Two monitors, so-called, were stationed at either side of him, the teacher standing at his back. They voted on his ability to read accurately, including notes, fingering, expression and other important points. This was set as a test and a most valuable one. Each student had a chance at this sight reading of perhaps a page or so, while the class voted on the one who was best equipped under all considerations. A different number was given to each student in order to eliminate any possible playing by ear. It was found that this one played the notes correctly but with no expression. That one kept uneven rhythm. Another one blurred with the pedal and missed notes. And thus it went.

The second game proved to be a splendid example of approach used by students rapid reader who played only what he saw though he was fairly accurate as to notes and from his classmates as to ritards, accelerandos, the markings for which apparently had hand, a student who had emotional feeling but reading dynamically, but a faulty technical per extreme types, and (Continued on Page 388)
The Problem of the Young Singer in Opera

A Conference with

Fritz Busch

Mus. Doc.
Director of the New Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY BURTON PAGE

Fritz Busch, son of the distinguished violin maker, Wilhelm Busch, and brother of Adolf Busch, violinist, and of Hermann Busch, violoncellist, has contributed more, perhaps, than any other contemporary musician to the vitality of opera. Dr. Busch became operatic conductor at Riga at the age of nineteen, and two years later he entered upon the duties of Director of Music at Aachen. He succeeded Max von Schillings as chief conductor of the Stuttgart Opera and, from 1922 to the beginning of the current political régime in Germany, served as General Musical Director of the State Opera at Dresden. During this period, he presented world premières of the operatic works of Richard Strauss, Busoni, Hindemith, Weill, Wolf-Ferrari, and Strawinsky, besides launching a Verdi revival which drew the attention of the musical world.

In 1934, Dr. Busch launched the notable Mozart Festivals at Glyndebourne, England, during which more than two hundred performances of Mozart's operas were given. After a period of activity in Buenos Aires, Dr. Busch assumed directorship of the New Opera Company in the U.S.A. Under the sponsorship of Mrs. Lytle Hull, the New Opera Company has a twofold goal: the presentation of intimate, chamber opera under the highest of traditional artistic standards, and the training of young, entirely inexperienced American singers in operatic routine. Since it is precisely this training which is among America's first musical needs, The Etude has asked Dr. Busch to give his opinions on the problems of the young singer in opera.—Editor's Note.

Dr. FRITZ BUSCH
Founder and Director of the Glyndebourne Mozart Festivals; formerly Chief Conductor of the Stuttgart Opera and General Musical Director of the Dresden State Opera

The Problem of the Young Singer in Opera

F rom the director's point of view, there are two widely diverging schools of thought on the subject of operatic singers. The 'star' system makes use of experienced, established artists, often draping the entire performance about the individual needs and idiosyncrasies of the featured performers. The other school occupies itself with the stimulating task of grooming inexperienced newcomers in the drill of operatic routine. I take my stand with the second school. There is a special zest in working with your singers. They are unspoiled, they bring a tremendous reverence to the work of the masters, and they possess the enthusiasm without which no worthy career can be built. After having conducted hundreds of auditions, I feel justified in saying that America is full of talented young singers who can easily scale the heights of competent performance—provided they are given the chance. There is great interest in the opera here, and many small, local opera companies have sprung into existence throughout the country. The great pity is that the tremendous hazard of financial insecurity must surround these ventures. They exist as the result of private sponsorship, the state allows them no subsidy, and they lack any permanent and reliable basis of support. Thus, while it is comparatively easy to find gifted young singers, it is harder to give them the training, the experience, and the rounding out of repertoire that they require.

"In my work in pre-Nazi Dresden, I accepted dozens of untried, inexperienced young singers into the company, many of whom, to-day, hold distinguished posts in the great houses of the world. They showed no greater ability, when I found them, than the young Americans who have sung for me—but they were enabled to reach greater heights because of a sustained period of routine experience and drill. The first problem, therefore, lies in awakening public interest to the need of more and better experimental opera companies throughout the United States.

Where to Begin

"As to the needs of the ambitious young singers themselves, let us begin at the beginning! Ownership of a splendid piano is not synonymous with distinguished pianistic performance. Similarly, a fortunate structure of throat does not mean vocal artistry. There are only two practical ways of building such vocal artistry. The first is intensive study with a teacher who understands, not merely vocal production, but the needs, abilities, and limitations of the individual voice. How can the young singer be certain that he is in the hands of the right teacher? Actually, there is no guarantee, except the sensations of ease, well-being, and flexibility that result from applying..."
O Canada, Glorious and Free!

Canada's Most Loved Patriotic Songs

by Alvin C. White

CALIXA LAVALLÉE
Canada's Most Loved Composer

USUALLY THE WORDS of most great songs are composed before the tune. Not so, however, with *O Canada*. In this case the tune was created first. It was in 1881 at a great convention of St. Jean Baptiste, in Quebec City, when a call arose from the delegates for some sort of nationalizing hymn that should express the aspirations of the French-Canadians as a nation in Canada. A committee was appointed, with Judge Routhier as chairman, for the purpose of getting a French-Canadian composer to do this on behalf of the convention. The only French-Canadian composer capable of such an inspiring task was Calixa Lavallée, a famous pianist then living in Quebec. So quickly was it all done, so much after the manner of an inspiration, that the very next day the composer sent word that he was ready.

When the committee called upon him they found that he had composed not one, but four or five melodies, all of which he played for them. Unanimously they accepted the melody which has become so famous as the voice of the French-Canadian race. Catching up the inspirational mood of the composer, Judge Routhier at once wrote his memorable verses to fit the tune, and before the convention broke up both words and music were enthusiastically acclaimed, adopted and sung.

Within a few years thousands of French-Canadians had learned this majestic hymn, but it was almost twenty years before it got up as far as Ontario, where it was used first at military tattoos in Niagara Camp; later in a march-past at the reception accorded the future King George V, in Toronto—when Dr. A. S. Vogt, then conductor of the Mendelssohn Choir, asked a bandmaster—"What is that wonderful thing?" On being told, he made a note of it, and a few years later the Mendelssohn Choir gave the first choral performance of "O Canada," in using the admirable choral and orchestral setting and English translation, made by Dr. T. B. Richardson of Toronto, who had become familiar with the piece when an officer at Niagara camp.

There are at least five English versions of the original song, but few of them have attained the general acceptance which has been accorded that of R. Stanley Weir, who was Recorder of Montreal for many years. Mr. Weir's song is not at all a literal translation but reflects a fine consciousness of the destiny of the Canadian nation, within the British Commonwealth.

"O Canada"
O Canada, our home and native land,
True patriot-love in all thy sons command,
With glowing hearts we see thee rise,
The true North, strong and free,
And stand on guard, O Canada,
We stand on guard for thee.

Chorus
O Canada, glorious and free,
We stand on guard, we stand on guard for thee.

O Canada, where pine and maple grow,
Great prairies spread and lordly rivers flow;
How dear to us thy broad domain,
From east to western sea;
Thou land of hope for all who toil,
Thou true North, strong and free.

O Canada, beneath thy shining skies
May stalwart sons and gentle maidens rise
To keep thee steadfast through the years
From east to western sea;
Our own beloved native land,
Our true North, strong and free.

Ruler Supreme, Who hearest humble prayer,
Hold our Dominion in Thy loving care;
Help us to find, O God, in Thee,
A lasting, rich reward,
As waiting for the Better Day
We ever stand on guard.

Calixa Lavallée was born in Montreal, December 29, 1842. At the age of eleven he was appointed organist of the Cathedral of St. Hyacinthe. Adept at orchestration and facile in composition, he wrote many works including two operas, an oratorio, a symphony, two orchestra suites, two string quartets, a sonata, thirty piano pieces and other musical works. He won international recognition when his opera "La Veuve" was performed in Paris. He is the composer of one of the most charming piano pieces written in America, The Butterfly, which has been played by millions.

Canada of the nineteenth century treated Lavallée with far less consideration than Canada of to-day. When the Marquis of Lorne and the Princess Louise went to Canada to occupy Rideau Hall at Ottawa, he was asked to write a cantata in their honor. This he did; and he also trained a choir of five hundred voices and engaged eighty musicians for orchestra accompaniment for the concert at Quebec. When it was all over the government declined to pay the costs and Lavallée, financially broken, went to the United States. Canadian friends aided him, however, in his musical studies and in his later career.

Lavallée went to the front in the Civil War with the band of the Fourth Rhode Island Regiment and so distinguished himself that he was promoted to the rank of lieutenant. Years later he was chosen to represent American musicians at a meeting of the Society of Professional Musicians in England, and was elected president of the Association of American Musicians. Ten years after Theodore Presser founded the Music Teachers National Association, Lavallée became its president for one year (1886-87). For eight years he was director of a grand opera company in New York. Moving later to Boston he was for a time a pupil on a Boston ferry, a teacher in a Boston musical academy, and director of music at the Cathedral of the Holy Cross. He died in Mount Benedict Cemetery, Years later his body was taken to Montreal, when a musical pilgrimage consisting of hundreds of motor cars passed through the city. The car parade passed through the boundary, church bells tolled in tribute to the composer.

Sir Adolphe Basil Routhier, who wrote the words of *O Canada*, was born in St. Placide, Quebec, on May 8, 1839. After a brilliant career as a poet, he became a judge of the Superior Court of Quebec, from which he retired as chief justice but his reputation was established when he wrote the song in 1880, which now stands next to the National Anthem of Canada. It supplanted the earlier *Vive la Canadienne*, which at one time was the "national" song of French-Canada.

Canada's other widely used national song, The Maple Leaf Forever, has an interesting and important history.

"The Maple Leaf Forever"
In days of yore the hero Wolfe,
Britain's glory did maintain,
And planted firm Britannia's flag,
On Canada's fair domain.
Here may it wave, our boast, our pride,
And joined in love together,
With Lily, Thistle, Shamrock, Rose,
The Maple Leaf forever.

(Continued on Page 283)
Cecil Burleigh
A Voice from the West

CECIL BURLEIGH was born in Wyoming, New York, April 17, 1885. At ten he began the study of violin with L. E. Hersey in Bloomington, Illinois. For two years in Berlin he studied violin with A. Witteck, and theory and composition with Hugo Leichtentritt. He then returned to America and continued his studies at the Chicago Musical College where his teachers included Sauret, Heermann, and Borowaki. After concertizing for two years he accepted a position as violin teacher at Western Institute of Music and Dramatic Art in Denver, Colorado. He since has taught at Morningside College, Sioux City, Iowa; the University of Montana; and in New York City. He is now teaching in the violin and composition departments at the University of Wisconsin.

One would have to read a more detailed account of Cecil Burleigh's life and work than it is possible to present here, to understand the reasons which, in early years, led to a veritable landslide of composition untempered by the searchlight of discrimination which allowed much that was mediocre to stand. Since then, however, his publishers have generously cooperated with him in gradually sweeping away this dead timber, with the expiring of editions, and preserving all that deserves to represent his earlier period.

Because of the devastating effects of his early prolific tendencies, Mr. Burleigh has formed definite views in regard to composition of the present and future. He believes the composer should write less and live longer with his work. “Allow compositions to mature slowly into a fixed expression.” This has been his creed in regard to all the music of his middle period, which began about ten years ago, and which is only now reaching its final stage. This includes works for piano, violin and piano, voice, chamber music, and symphonies, all striking a far more consistently modern note, the natural result of impatient efforts to (Continued on Page 228)

Music and Culture

Thurlow Lieurance on “Going into Inspiration”

Thurlow Lieurance

“FORWARD MARCH WITH MUSIC”

GUSTAV KLEMM

“Rhythm Comes First,”
 Says Gustav Klemm

AMERICAN COMPOSER, conductor, writer on music, and music critic, Gustav Klemm was born in Baltimore, Maryland, in 1861. He studied at the Peabody Conservatory for four years under the tuition of Gustav Strube, Howard Thatcher, and Robert Paul. During these years he met Victor Herbert, who took an interest in his work, and with whom he was closely associated for many years. During World War I, Mr. Klemm served as bandmaster at Camp Holabird. After the war he returned to Peabody Conservatory, where he received a two-year scholarship in violincello with Bart Wirtz. At this time he was assistant dramatic and music critic of the Baltimore Evening Sun. He also has written for the American Mercury, The American Spectator, The Musical Quarterly, Life, The Etude, Musical Courier, and other magazines and newspapers. In addition to his composing, writing, teaching, conducting, and musical editorial duties, he is associated with the Baltimore Symphony Orchestra and provides the program notes for the concerts given by this ninety-five piece organization. He recently completed the score of his fourth motion picture to be produced by the United States Government. This is a two-reel picture which has for its locale the (Continued on Page 228)
Music and Culture

Few rounds, ease, health, good food, and leisure sometimes produce the result. Sometimes it is a change of scene, as I have found in France and in Mexico. However, there is no rule. Think of Bach and Schubert, who went only a few miles from their birthplaces. True, they lived in mountainous and beautiful country. Bach, with his score of children, never lived in plenty, and Schubert was next door to being a pauper most of his lifetime. Yet think of the wealth of melody that came to them!

"The wise composer who works constructively is always ready to put down themes when they come to him and to work them out later. That was the invariable plan of Bach, Beethoven, and Brahms, who got many of their themes while walking in the woods. Picturesque surroundings are inspiring and stimulate the imagination, but many of the best themes come in a very singular manner. For years, before I became Dean of Music of Wichita University, I managed and produced many Chaquarqua companies and was 'on the road' most of the time. I have known of composers who deliberately put themselves in a condition of dream-like relaxation and silence and waited for them to come. Sometimes themes sing themselves into one's soul in that way, but with me, travel and change and reading and the drama and adventure—any and all things which lead to more active cerebration—inevitably to stimulate my imagination. Thereafter comes craftsmanship. Unless you know how to handle your themes, they are not likely to amount to very much. Themes, however, are the raw products of music. You must have them, and no matter how much craftsmanship you may have, you can never turn a leaden theme into a golden one."  

Cecil Burleigh
(Continued from Page 227)

break through the older order, as manifested in various compositions all the way through his early period.

Among Mr. Burleigh's best known works are: (Violin and Piano)—"Second Violin Concerto"; (Piano Solo)—"Song of the Brook"; (Piano Duo)—"Waltz of Notre Dame, Walls of the Seasons, A Shepherd's Tune, The Fairy Field, Tom Cats, Melodio Trieste, I Thought of You, Indian Sunset, Neapolitan, Three Moods and a Theme, and Colomette.

In remarking upon his methods of composition, Mr. Burleigh notes: "I must feel the rhythm first. When I begin a new work I usually find that it is the rhythm that starts me. A rhythm commences to 'revolve' in my consciousness and gradually a melody comes with it. This is probably natural, as the first sign of aboriginal musical effort seems to have come rhythmically. Of course there is a kind of nebulous harmonic scheme or outline of the entire projected composition. Composing, however, starts with a definite rhythmic design like the charcoal background that a painter works in upon his canvas before putting in the oil pigments."

Gustav Klemm
(Continued from Page 227)


Handling the Meddlesome Mother
by Gertrude Conte

When a new pupil comes to my studio accompanied by her mother, I know what to expect, for the latter invariably says, "Of course, I know nothing about music. I took a few lessons years ago, but didn't like to practice, so I gave it up. But I want my child to learn, and shall not allow her to make a mistake. I'll see that she practices every day!" At this point the child, Mary, begins to look worried, so I lead her gently to the piano.

Later, when we discuss rates, the mother loses some of her forebearation. "Of course, I don't know how Mary will take it, so I don't want to go into this too deeply," which means she does not want to pay the regular rate. A shorter period is suggested to meet her financially. The price suits her but the short period does not. However, she is finally persuaded to try it for a few weeks.

"Forward March with Music"

Mary begins her lessons under the shadow of the well meaning mother, who has been looking forward to assuming the important role of standing back of her child's musical education. Mary gets along so beautifully; she soon gets pieces along with her lessons. She surprises me one occasion by returning a piece, saying, "Mother doesn't like it. She says it has no melody!"

"Did she play it?"

"Oh no, she can't play, but I tried the first line." I wonder until I glance at the price, then I understand. "Very well, try this one next week." (Price 25 cents).

"Mother likes it!" I was sure of it!

Mary is doing very well, but mother is again dissatisfied. It appears that Mary has a playmate who has studied a shorter time and can play the "Blue Danube." Of course this means nothing to me, because, first, the child might be brighter. Secondly, nothing is said about how she plays the piece. Third, Mary plays pieces more important to her. Fourth, changes are that it is a simplified arrangement of the "Blue Danube."

We manage, however, after much explaining, to agree on a more strict supervision on the part of the mother and a weekly report on practice hours. Satisfied with her increased interest in assuming greater authority, vigilance and responsibility, and apprised of the suggestion that I get a copy of the "Blue Danube" for her daughter, she goes.

In time Mary has developed a sincere, deep love for music but her spirit is disturbed. "Mother... and she burst into bitter tears; I learn that she is not satisfied again!"

"But why?" I ask. "You are doing so well. You have a lovely touch, and play with feeling; you have mastered some classics."

"That's it! She says I spend too much time on one big piece, and she wants me to do more and get ahead."

"But you are getting ahead. Every new classic you master is like six months' work for the development it brings you in technic, expression, interpretation, and general musicianship. Progress is in quality playing."

"But mother says she doesn't care anything about technic and expression and interpretation; she wants me to get along faster. She asks, 'How many people appreciate classics?' I have trouble to be able to play any piece set before me, and when my friends come in I must have several pieces to play so that they can enjoy."

A significant stage follows. Poor Mary is torn between love for her mother and love for the kind of music now implanted deeply in her heart. So we try to compromise with music that is of lighter character, but it is returned. "Mother says it is too easy; she does not want me to waste time and because she has now grown very dear to me."

Then one day Mary appears with long nails, the tickling noise of which drowns her beautiful delicate tone. "Mother says that I simply can't... must keep up with the fashion... she is but let... Mary work out her own salvation by now sense and lend her for art to provide the necessary courage and strength to fight her own battles.

We let a week's leave by, and to my overwhelming joy and Mary's great relief, we find that mother women's club and is spending her time in all the various activities!"

So finally, or until next time, we can proceed, progress without obstacles and further with our studies in peace, with a definite direct handling of the meddlesome mother. Bless her!
New Standards in New Records
by Peter Hugh Reed

Bach: Concerto in E Major, for violin and orchestra; played by Adolf Busch and the Busch Chamber Players. Columbia set 530.

It has been said that Bach's works for violin alone are among the most unique in their own sphere in the whole range of art, because they "transmuted ideas which had the spacious nature of organ music into terms which enlarged the range of what was possible for the violin" (Parry). Bach's concertos for the violin are unlike modern works, in that the violin is not exploited solely as a virtuoso instrument but employed rather in the manner of a musical dialog. For, although the violin is the leading instrument of the ensemble, it is nonetheless contrasted against the basso ostinato, and thus to appreciate these works fully, the listener should attend his ears to the bass line as well as to the passage of the solo violin.

Previous performances of this work on records left much to be desired. And although it can be said that tonally Busch upon occasion leaves something to be desired here, it will be noted by all admirers of Bach's music that Busch alone achieves the purest and most appreciable style. Further, the fact that he employs a small instrumental ensemble permits a better clarity of line. Our only quarrel here would be what seems to us an unnecessary subduing of the instrumental background upon occasion when the solo violin is heard; the pattern of sound is thus reduced purely to harmonic sounds. However, when all is said and done, Busch's fulfillment of stylistic values places this set in the forefront of all others. The recording is good, but it may be necessary to employ a chromium needle for several playings to open the record grooves.


Here we have re-recordings of Sibelius' most youthful symphony, written in his thirty-fourth year, and of his latest published symphony, written twenty-six years later. The listener whose ears are attuned to the pattern of the classical symphony may find upon his first approach to Sibelius symphonies some bewilderment in the manner in which the composer handles his material, for Sibelius evolves these works from the interaction of many melodic germes-in other words the music grows out of itself. Cecil Gray's assertion that Sibelius' "Symphony No. 1" is the last of an old line rather than the first of a new, despite its alteration of the classical pattern, is irrefutable. There are echoes of Tchaikovsky in the work which even his most ardent supporters have not been able to refute. After a quarter of a century of work on his symphonic style, Sibelius wrote his "Symphony No. 7" in one long movement, thus coordinating his thematic development in a more closely knit form.

The first symphony hardly needs comment today; it has become a favorite in the concert hall. The seventh, on the other hand, has yet to establish its popularity. The so-called "subtle simplicities" and the characteristic inaccessibility of Sibelius' thought are hallmarks of this score. Perhaps Tovey is nearer to the fact when he says that any analysis one might make "would probably find its points more evident in the music than in any words."

Barbirolli's performance of the first symphony remains one of the best things he has accomplished on records; it is imaginatively set forth and full of a youthful surge. Moreover, it is excellently recorded. His performance, although not so tonally rich as the recent Ormandy one, will appeal to those who feel that Ormandy is too straightforward in his interpretation of the work.

As for Golschmann's performance of the seventh, one finds this a musicianly job which emerges from the records in a richly glowing manner. Koussevitzky's performance, recorded about eight years ago, is, however, a stronger and more fervently dramatic treatment of the music; and he alone brings out the voices of the brasses (for which no composer has written more eloquently than Sibelius) in a telling manner. However, the beauty of the string tone in Golschmann's set may well appeal to those who appreciate such qualities in a fine, modern recording.

Debussy: La Mer—Trois esquisses symphoniques; The Cleveland Orchestra, conducted by Artur Rodzinski. Columbia set 531.

Debussy, as much as any composer, needs highly imaginative treatment in the performance of his instrumental music. Clarity of line, and straightforward handling of this music do not produce an evocative achievement. There is much to admire in this performance, which is splendidly recorded, but when one compares it to the Koussevitzky version (and this is unavoidable) one finds that Koussevitzky's more brilliant and vivid colorings and his more subtle interplay of instrumental effects produces the more evocative achievement. As a recording, this set is far better contrived than the Koussevitzky one, particularly since there are no differences at any time in the recording technique on the turn of the disc. Un-

Music in the Home

NOW, RECORDS OF GLASS!

Peggy Lee, popular radio singer, poses behind this new type of recording developed by Selmer, Inc.

doubtedly, if the Koussevitzky set did not exist, this one would be better appreciated.


Despite the excellence of the reproduction here, this performance of Smetana's widely-loved tone poem, depicting the development and glory of Bohemia's famous river, the Moldau, does not do justice to the lyrical beauty of the score. There is a thickness of texture, a lack of the essential fluidity of the thematic material here, which is not apparent in the performances of Kubelik and Walter. This is a disappointing duplication at this time when record material is so scarce.

Our preference for the Kubelik performance is occasioned by the fact that the conductor by nature of his birth is temperamentally closer to Smetana, and also because in his set (Victor 529) one acquires not only a fine reading of the Moldau but an equally fine one of that lovely pastoral tone poem, From Bohemia's Fields and Meadows.


One should not approach this work with ears attuned to the quartets of the classical and romantic schools. Although not a modern work in the accepted term of being dissonant, this is a modern work by virtue of its reactionary type of writing. This is not by way of disparagement, for we are quite willing to agree with those who contend that this is an excellently contrived string quartet, albeit its development is not along traditional lines. The work is conceived more in the manner of a suite; thus its opening movement has not the usual formality of structure but instead is based upon the development of two contrasting themes. The second movement is songful and most appealing. The third is an agitated scherzo, and the finale is based on dance tunes. Shostakovich is strangely conservative in this score, but nonetheless appealing as we have discovered over a period of time. No group plays this music with greater sympathy and fervor than the Stuyvesants, who have programmed it more than a hundred times in the past three years. The tonal quality of the recording improves with playing.

Villa-Lobos: Rag Doll; (Continued on Page 282)
Music in the Home

D. FRANK BLACK, the eminent conductor and general music director of the National Broadcasting Company, contends that the most vital music production is taking place these days in the United States and Russia. "Russia encourages national music," says Dr. Black, "and stimulates the use of folk material. The reasons for the success of Russian composers is that they write with an audience in mind. Like the American composers, they know that the people are the ultimate judges of their music. The creative spirit of the Russians is reflected in their optimistic music, just as the buoyant spirit of America finds its way into our music. The greater understanding between the Soviet and American peoples has been enhanced by their mutual appreciation of their cultural achievements, especially in the field of music.

"Radio has brought many works by Russian and American composers to millions of people who otherwise would not have an opportunity to hear them. It is the aim of radio to bring to the people not only the music they know and love, but also the new, vital musical creations of contemporary composers, whatever their nationality."

Dr. Black, through the many years of his association with radio, has been one of the most assiduous exploiters of the American composer, and he also has played many Russian scores. Dr. Black is undeniably one of the greatest leading forces in the musical life of the National Broadcasting Company; his wide versatility and knowledge of the wants of the music-listening public cannot be too highly praised.

That the interest in Russian music is considerable to-day one would not deny. Leopold Stokowski, on his return to the podium of the NBC Symphony Orchestra on February 14, announced plans to play in his subsequent seven broadcasts many Russian works. Thus, on February 21, we found Stokowski programming for the first time Stravinsky’s recently composed “Symphony in C.” Interest in this work was enhanced by the fact that this is the only symphony that Stravinsky has written since his student days when he wrote a youthful symphony which he dedicated to his famous teacher, Rimsky-Korsakov. And on March 7, Stokowski gave the first Western Hemisphere performance of “Alexander Nevsky,” an epic cantata by Serge Prokofiev. This score, which grew out of the incidental music that Prokofiev composed for the Russian film of the same title in 1938, tells the story of the Russian hero, Alexander Nevsky, and the routing of the Teutonic Knights from the frozen surface of Lake Peipus, near Pskov, in 1242. By extending his original film music, which had won wide acclaim, Prokofiev created a score of epic grandeur, Stokowski aptly described the work as "an expression of freedom." These are interesting days on the American radio. Exciting or depressing news of the war does not dominate the radio scene. Music is heard and plenty of it—popular music for those who do not feel the need for the greater emotional stimulus, and lots of good music for those who do. The need for music in such times as we are going through has been better met and taken care of on the American radio than any place else in the world. And the short-wave broadcasts of the best broadcasts, and it would not surprise us someday to read that certain noted men of the high command of our enemies during this war found solace in broadcast programs of American music. Make no mistake these are interesting days on the radio.

Great music is actually less an escape from reality than it is an ennobling of reality, says Samuel Chotzinoff of the NBC Music Division. "In great music, we do not forget the world, we receive the courage to face it. There can be no question that music in wartime is one of the most important aids to morale." Mr. Chotzinoff contends that we need music desperately in wartime, to quiet our nerves and to raise our spirits to the exaltation of future victory. "The importance of radio’s functioning to-day," he says, "can best be realized when we consider that twenty-five years ago, when we were in the throes of World War I, we would have encountered considerable difficulty in giving broadcasts of the type we are hearing to-day—such programs as those given by Toscanini and Stokowski, and the broadcasts of the Saturday afternoon performances of the Metropolitan Opera. Wagner operas were withdrawn from the Metropolitan repertoire, and in the concert hall Wagner and Richard Strauss had pretty hard going. This is an aspect of music in this war," contends Mr. Chotzinoff, "which needs pointing out, and that is the wholehearted acceptance on the part of the American public of enemy music."

A letter from a soldier sent to the National Broadcasting Company is cited by Mr. Chotzinoff as showing the attitude and feeling toward so-called enemy music by our fighting forces. It reads in part: "I am sincerely grateful to you for continuing the playing of German composers’ music. While I am in the service and look forward to complete victory over the Axis nations, I hope we never become so little that we lose the literature of music coming from Brahms—and the others." Mr. Chotzinoff feels that the music of Bach, Beethoven, Brahms, Wagner, and Richard Strauss continues to be performed because remotely reminiscent of so-called Nazi philosophy. We are reasonably certain that the greater part of American music lovers are in full agreement.

Another series of chamber music programs began recently on Tuesdays from 3:30 to 4:00 P.M., other programs of popular interest, emanes from Music School in New York. As though in endorsement of Dr. Black’s remarks of the American populace, the interest in Russian music is heard.

News of the Networks

Momentous Music Over the Air Free for Everyone

by Alfred Lindsay Morgan

FRED FEINEL

"FORWARD MARCH WITH MUSIC"
Music in the Home

The Etude Music Lover's Bookshelf

by B. Meredith Cadman

MUSICAL AMERICA AND THEN SOME!

An altogether original and distinctive book from cover to cover is "America Sings," by a whole coterie of ingenious and artistic collaborators, including the author, Carl Carmer, the publisher, Alfred A. Knopf, the illustrator, Elizabeth Black Carmer, the musical arranger, Dr. Edwin John Stringham, the type designer, William C. D. Glaser, and the binder, H. Wolff. In fact, the moment you take the volume in your hands you realize that you have something new in book making.

There are twenty-nine lesser known American tunes with words, melody, and piano accompaniment. These evidences of musical folklore, however, are songs which are highlights in the peculiarly American style relating to our country's rugged figures, real and fictional, such as "Paul Bunyan," "Davy Crockett," "John Henry," "Daniel Boone," "Johnny Appleseed," "Oregon Smith," "Ichabod Paddock."

Carmer, in an out-and-out American home-town style, prefaces each song with three or four pages of very picturesque story telling, making a fitting foreground which enhances the value of the songs themselves. The illustrations look like primitives that might have been found in any early American backwoods shop and give the book a "collector's" atmosphere.

"America Sings"
By Carl Carmer
Pages: 243
Price: $3.00
Publisher: Alfred A. Knopf

TSCHAIKOWSKY'S SOMBER STORY

From 1840 to 1893 Peter Ilitch Tschaiikowsky passed through an existence much of which was very obviously unhappy, and in the same period he produced some of the most joyous and jubilant music in the history of the art. He has become one of the most popular composers of all times. Not all connoisseurs of music, however, are unanimous in their appreciation of Tschaiikowsky. Many of the moderns already are looking upon him as 'old-fashioned.' Some have even found his music satiating. John Philip Sousa, for instance, who was a strong Bach, Beethoven, Wagner, and Brahms addict and was very enthusiastic over Stravinsky, often professed a distaste for Tschaiikowsky's music.

However, a very practical way of taking a poll upon the demands of the public and their attitude toward a great public figure is the number of books dealing with this or that personage. We are not surprised to find the number of works upon Tschaiikowsky increasing.

A new story of Tschaiikowsky, "Stormy Victory," by Claire Lee Purdy, is a useful work, in that the writer employs an intimate technique of expression designed to take the reader very close to Tschaiikowsky, from his childhood to his last days in his home at Klin, which, by the way, was one of the first shrines despoiled by the Nazis when they entered Russia. She has not exaggerated the atmosphere (Continued on Page 238)

Angel Mo's Son

One of the most gifted and accomplished of all American Negroes tells, in "Angel Mo' and Her Son," how he attained rare distinction in the field of music. Roland Hayes relates, in an autobiography, he published, that when he was a child the book was an inspiration to his rise to fame as an artist. He never lost his ambition and appreciation of his ascent. One of the queerest contrasts in the book starts with the relation of his experience at a concert in Prague. At about this period his mother, "Angel Mo'," was in her last days. She had written her successful son this unusual letter. "Well, Roland, stay in the bounds of reason. Do not let folks cheer you to death. Watch yourself. I don't think you have as much flesh on yourself as you had when you let the Lord do for you. Watch how you use the flacing man. Don't worry about me. I'm alright. I have the whole Church around me."

Before going to Prague, he had met with fine recognition on the continent, but in the Czecho-Slovak capital he had placed some German songs (Schubert and Brahms) on his program. This was in 1923, but at that time the hatred for the German tongue was so bitter that when Hayes' accompanist announced a change in the program in German, the Mayor of the city arose and forbade the continuance of the concert. Soon the concert room was in an uproar. Finally the Mayor was appealed and the concert went on. This indicates the intense feeling against Germany in Czecho-Slovakia, even two decades ago. Shortly thereafter Hayes went to his Boston home, where he found among the effects of his beloved mother the following will.

"I, Fannie Hayes, is writing my will. When I die I have 4 boys. I have 10 acres of land in Georgia. I want my boys to have it and do what they like with it. I have a dollar or two in a bank here in Boston. At my death if I don't spend it before I die I want my boys to divide the money among themselves. Now my personal things, I have 3 quilts for the baby, one silk quilt, two cotton ones. If I stay with Roland till I die, all the other things I have is Roland's. He can do as he likes with them. This is Fannie Hayes will written 13 day of April, 1916."

Surely few Americans of any race have ascended from humble beginnings to such heights in art. We recommend this book with enthusiasm for those who relish a frank and honest story of achievement.

"Angel Mo' and Her Son, Roland Hayes"
By MacKinley Helm
Pages: 289
Price: $3.75
Publishers: Little, Brown & Company

BOOKS

"FORWARD MARCH WITH MUSIC"

APRIL, 1943
An Introduction to Tone

For a long time worried questions on tone production have threatened to engulf our Round Table. Often I have resolved to stem the tide, but after working fruitlessly to formulate clear concise answers, I have invariably given up in despair. I hope that the following explanation will be of service to you, and that the ideas contained herein will prove both of practical assistance.

I, therefore, confine myself to the aspects of tone production that are new and novel to the average student, regardless of his or her age, and so forth on the piano (as I do) and yet actually lack potential ability to recognize subtleties of nuance and tone color, as it seems to?"." We read and think a great deal about tone production, most of it contradictory, that we, the underprivileged students, would like to know if there is anything specific that you can say to help us solve the problem of how to produce the best tonal results on the piano."

I confess that I cannot answer these and a hundred others like them in a magazine article. But when a matter "sits on the mind" for a long time, you must do something about it if you have a New England conscience. So the best I can do here is give a sort of "Introduction to Tone" which I think Round Tablers will understand. I am sure they will agree with most of it if they read without prejudice. Here it is:

Tone Technique: An Introduction

No matter how fine, expert, accomplished a pianist you are, if you stop experimenting technically, seeking quicker, more efficient ways of acquiring the very skills that make our art, you become rigid and "set" as a player, and consequently degenerate; and the older you grow, the less pliable and resilient your mind and muscles become. Modern technical processes are every day simpler, clearer, more scientific. If you are on the alert to examine the latest developments in the various technical systems, your mind stays elastic, your perspective clears up, and the horizon broadens.

Each year you "discover" what you think are new technical truths. Sometimes, alas, after much experimenting and effort, the "truths" prove false, or futile, or unnecessary, but that should not deter you. Not at all! You are almost as much to the good when you learn that one of your pet theories is false as you would be if you had cornered a brand new technical truth.

One item has, I think, been cleared up beyond all doubt; that is the matter of basic pianistic tone production. Hauptmann, the scientific works of Ortmann, the interesting treatise by Leys, and Pfeiffer, the excellent book by Lesnoff, all the rest. The fact is you are still in your right mind, you come to the conclusion that there are a few sound, simple, easily understood principles to work from:

1. That the ONLY difference in isolated single piano tones played with the finger in direct contact with the key is quantitative, not qualitative.
2. That percussion noise, made by fing. hand, forearm or full arm striking the key top from any distance, radically alters the quality of single tones.
3. That the moment two or more tones are played in succession (in key contact or by striking from a distance), the resulting intestinal relation radically changes the aural result—that at once a highly complicated and infinitely subtle process is set up, a mixture of fundamentals and overtones, percussion and non-percussion, binding and overlapping, "waits" and weights, qualitative gradation, rhythmic variation, flow of pedal (soft and damping), etc., and on and on, which not only create a fascinating study for all pianists, but produce the marvelous contrasts of a Horowitz and a Reiss.
4. That pianists in order to play with sufficient variety of quality and quantity of tone must consciously or unconsciously produce an infinite variety of touches.
5. That the best and most direct way to the problem of tone color is through the study of both the percussive and non-percussive approaches to the piano. Why should teachers harp on one or two pet ways of producing tone when any good pianist can demonstrate in two minutes that there is not one "right" technical way to approach a phrase or composition but a hundred? Matthay for instance, puts the stress on key contact, arm-weight and downness—Brahms on light arm, and in-and-out movement with a minimum of finger articulation. I soon to mention some of the other so-called pedagogies whose contributions to technical advance have not been even a passive "hil," but in many cases, a very active and serious deterrent to pianistic progress.
6. That basic tone production can be reduced to its simplest comprehensive essentials—then, having established these few basic technical principles, teachers and students can develop their own approach to variety and beauty of tone, depending on course of the mental, musical and physical equipment of each individual.

7. That piano tone-production is a combination of active energy, or forces, exerted by body, arm, and finger in necessary amounts on the key, and alert weight—mass (body, arm and hand) moved into the key and controlled according to need. The pianist most in control of his tone is the one who knows best how to mix active energy and alert weight, when to give one or the other preponderance, where to minimize the percussion, when to employ large leverages, when to use finger "action," where to eliminate it and so on.

(And please note that I said "alert" weight and not "dead" weight. Let's get rid of that "dead" body! Nothing "dead" will ever help us play the piano.)

The following table will serve to clear up the differences and functions of long and short leverage tone—"long" leverage referring only to alert (arm and body weight)—"short" leverage to active (finger) energy.

**Long Leverage**

- 1. Body, full arm, forearm, hand.
- 4. Elbow tip concentration.
- 6. Alert weight, making key descend with uniform speed to bottom.
- 7. Often produced by finger pad.

**Short Leverage**

- 1. Finger swing or stroke.
- 2. Bright, transparent, bell-like tone.
- 3. Percussive tone, as produced by weight release from the key, but with no "slow" lever action to slow up after first sharp acceleration.
- 4. Finger tip concentration.
- 5. "Fast" tone, produced by "lash" or sharp thrust of finger.
- 6. Can "close" a slow key descent to slow up after first sharp acceleration.

In other words, the simplest and sharpest difference in quality can be produced by a swift finger-tip blow, proceeding from the knuckle joint (with finger tip either in key contact or played from the key) and by a slow, full arm fall on the key, either with finger tip in key contact or from off the key. Once this elementary differences is established, all varieties and subtleties in percussive and non-percussive touches can be produced—the full-arm rebound, forearm rebound, "paintbrush," upp (finger or arm), rotary finger, plucked finger, and so on. In experimenting with these various touches remember that the danger of badly played down touches are many—unpleasant percussive ring, yanking, and inaccuracy. While the virtues of well-played down touches are full rich, mellow tones of "exhusted," restful, or passive quality. Up touch is the touch of key contact, of "inhaled" quality, of phrase launching, rhythmic vitality, active energy. Down touch begins with high elbow held away from the body, and with arm and wrist suspended over the key; up touch begins with low elbow held close to the body, and with level or low wrist.

Tablers will think, I hope, for me if not more explicit at this time; but remember, I said this month's article was only to be an introduction to tone production. Later I hope to give clearer, more detailed information.

Beginners' Recitals

At present I have seven piano students who have been going with me for about a year. I think that some of them are ready to play for each other and for an audience. Therefore, I plan to have more advanced than these are usually possible. Would you give me a few ideas on how to make my recitals more interesting than the average—B. Ch. Ohio.

I am glad to hear teachers admit that beginning pupils' recitals are usually better unless the programs have some "story" or coherence. There are dozens of ways to make such recitals fascinating. The Wrong will be happy to send suggestions for interesting student programs to all who apply for them.

Nightmares

Recently I received a rather exciting letter from a student in Virginia (R.G.) who confesses that: "I have stopped having nightmares about my lessons with you because I realized that even the most lurid nightmare pales by comparison with the reality!"

This is what I mean—there's a sensible conclusion to reach, isn't it? But I sincerely hope that no other Round Tablers have the reputation for striking such terror into the hearts of their students. I'm ashamed of myself.

And finally, that reminds me to tell those of you who have written in for the correct pronunciation of my name, that it's misleadingly like the final syllable in "nightmare!"

**Czerny Again**

The pro-Czernyites and the Antis are still having their battles (will that battle ever reach a decision?) I hope Round Tablers chuckled at these terrific Pros in my November issue. Do you recall it? In the Esquire of Czerny you have the limitless field for which you are looking for your goal—that of quality. At the end of that path you may find yourself in the Antis camp, the practice of piano music, and the practice of the other Czerny, the practice Czerny just as a boxer practices a day, so I practice Czerny two hours every day and hold to the Azais-Antis for awhile!
Important Elements in the Foundation of Touch

Tone Color Controlled at the Keyboard

by Alfred Calzin

This is the proper hand touch for light and fast octaves. It is very beneficial to practice two-finger exercises (in various keys and with different pairs of fingers) in this relaxed condition.

Advanced students should study other forms of staccato touches. The finger elastic touch, in which the finger sweeps toward the palm of the hand and strikes the key while "on the wing," is one style of staccato touch. At the end of a legato phrase (the legato slur terminating with a staccato mark) the finger may be held rather straight. The finger, then, is flexed gently toward the palm of the hand in delivering the tone. In fast forms of staccato there can be very little flexion.

Another form of staccato touch is that of merely touching the keys (as if they were red-hot) with the tip of the finger, without any flexion whatever. This touch is very useful and immensely effective in rapid staccato passages, whether loud or soft. The tone produced by this touch has a buoyancy, lightness, and flexibility which are enlivening and exhilarating. The tones float and rebound, as it were, and are not dull, colorless, or monotonous. In this last form of staccato the hand must necessarily be held very quiet (almost rigid).

The legatisimo touch is an exaggerated legato touch to be employed when any series of tones (especially in an accompaniment) harmonize. In the present touch, instead of each finger springing up as soon as the next strikes, all the fingers remain down after the stroke.

Portamento Touch in Bach

The portamento touch is best executed with a relaxed hand touch, combined with a pressure and release. On the piano it is effected by a sort of half legato touch (there being a quasi-imperceptible break between the tones). It is to be employed frequently in the works of Bach, whether so marked or not; for instance, in the "Inventions." Many staccato passages in the works of Beethoven should be moderated by this touch; for example, Beethoven's Rondo, Op. 51, No. 2. This touch is indicated by a slur over dots.

Scales in accented and velocity forms should be rhythmically pursued by all ambitious and serious students. In velocity forms the thumb is not to be passed under the fingers, as in the slower forms, but the fingers seemingly appear to go over the thumb. At least this is the idea one must form to gain velocity. The system of securing a kind of super-velocity, as indicated in "Mastering the Scales and Arpeggios," by Cooke, is employed by many teachers.

One should experiment at the piano and the arm plays a very important rôle, as may be noted from the foregoing. It is well to teach the pupil early to give all heavy accents with an impulse from the upper arm (the proper way of accenting), which is most natural and relieves the strain on the fingers. Also, all heavy runs at a moderate tempo should be played with the aid of the arm. Scale passages in fortissimo marked legato (where the pedal is held down, must be executed staccato). If such passages are not played thus, they lack the required brilliancy. Especially in the case of short fingers, which are unable to deliver a heavy down-stroke, the legato frequently has to be sacrificed to the staccato.

Rotating Motion

One of the most important forces not yet considered is the rotating motion of the forearm from one elbow, and with it, of course, the hand and fingers. The hand cannot turn at the wrist, nor be held unturned when the forearm rotates, and so must be rotated by it. Hold the arm straight, or better for observational purposes, bent at the elbow. Then close the hand, as if on a doorknob. Revolve it as if you were turning a doorknob, and you will have the kind of motion we are considering. The forearm moves as if it were pivoted at the elbow; but when in playing position at the piano, the thumb side of the hand is much more easily revolved outward than it is inward and downward. It is impossible to revolve it far enough inward to turn the back of the hand under. This rotary motion of the forearm has one of its principal uses in the alternate articulation of broken sixths, octaves, or other similar intervals, and of applying force exerted dynamically by the hand and forearm to the keys. The very rapid passages (especially in the left hand) of broken octaves, such as abound in the sonatas of Beethoven and Clementi, indicate clearly the use of such rotation. This is evident. (Continued on Page 282)
Does Your Child Want to Study Music?

by Arthur Olaf Andersen

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SUPPOSE YOU WANT your child to study a musical instrument, how would you go about arranging for him to receive a fair and comprehensive trial? The answer to this question holds many possibilities. Among them are: 1. The question of an instrument; 2. the question of the proper physical attributes suitable for performance; 3. the question of his mental attitude toward music; 4. the matter of his determination to practice faithfully; and 5. the teacher. Let us discuss each of these important factors in turn.

The Instrument

In order properly to determine what the beginner's chances are of succeeding as a performer, he must have a fairly good instrument to practice upon and to hear himself. The importance of this cannot be too strongly stressed, for so many young people who have essayed performance have become discouraged almost at once when the odds were against them because of a poor instrument that did not produce the proper response in practice. A poor, dilapidated, out-of-tune piano; a fussy fiddle from which it is impossible to draw a correct tone; an old-fashioned clarinet with a poor reed; a trumpet, or horn, with faulty valves; a violoncello with a loose back, and strings so dried that they do not respond to the bow; or any type of instrument not in good shape, is certain to discourage the beginner. We often hear of parents digging a "genuine Strat" out of the attic for their child to use for his first lessons. This instrument may have been dust-covered for years, the sound post rattling around on the inside, the sides unglued. Papa fixes it with commercial glue, rights the sound post with a hairpin and the child then "takes lessons." What a mistake this is! The "Strad" is in all probability a factory product, manufactured by the thousands, and of no value tonally because it has not been properly repaired and adjusted. This is a discouraging factor for the youngster who may need a half or three-quarter sized instrument upon which to begin. Teachers should feel themselves responsible for such a situation and should explain to the parents why an instrument, unsuitable in all respects, does not offer the beginner a fair chance to prove himself. But teachers often neglect to inform the parents of such a situation and a discouraged pupil results.

Out of the Depths

Or it may be that papa, when a boy, played the baritone horn in his high school band. The son must emulate his dad, and the horn is brought forth from the depths of the basement storeroom. Papa essays a few tones on it but it will not tooo properly. The son takes it to school, and the band instructor inspects it and advises extensive repairs. It is taken to a local repair man who oils the valves. This is of no great help, for the instrument requires factory work; the pads have dried to the point of Beaver board stiffness and need renewal; and the proper adjustments throughout require expert attention. Is it any wonder that the son is discouraged?

A fairly good instrument makes the production of the tone easier and smoother for the beginner; helps him to play in tune; takes the extra effort from technical attainment that a poor instrument is bound to cause; and, altogether, frees the beginner. Thus, although he and his parents may not realize it, a more encouraging start is secured for him because of his good fortune in having a well made instrument upon which to practice and study tone.

With the beginning pianist, the action of the keys and the tuning are both of great importance. Keys that stick or display broken edges or that do not respond to a fairly even finger pressure nor satisfactory digital progress. The sustaining pedal must act easily and quickly. The builder of the instrument should be kept in tune for the sake of learning the correct and coordinating use of this important factor in harmony blending.

The instrument should be kept in tune for the sake of pitch sensitiveness. As this is of vital importance should the student wish to advance far into music study and take up courses in harmony in order to make of himself a more accomplished musical performer.

Physical Attributes

The question of the physical attributes for performers on various instruments is important. Ordinarily the pianist should have fairly generous sized hands, with fingers not too stubby, and with at least to the first joint of the fourth finger a decided advantage in octave stretches. A great detail has been written about the pianist's hands; but there are many exceptions to the general rule and flexible. We could quote instances of pianists' fingers on their ideal hands; of splendid performers with small hands incapable of nearly reaching an octave; and of others whose hands are the exception rather than the rule and who have a decided advantage with which to start.

The violinist's hands (Continued on Page 273.)
Twelve Practical Exercises to Improve Your Voice

by Edwin Hopkins

Recently a book ("Secrets of Voice Production Self-Taught") came to the Editor's desk. Although in size it was small, it seemed so filled with common sense about the practical use of the voice, not merely for singing, but for all public purposes, that we asked the author to prepare this article, giving some of his activating ideas. In sending in his manuscript he wrote: "I am not a singer or vocal teacher, and got into this through instructing actors how to make their voices carry in a theater, when I found some in rehearsal who were not doing it. I found it occupied considerable time, so decided to write a little book for them. Gradually it grew larger. I did not intend to publish it, but to hand it out in mimeographed form to actors, but found it got too long. It works very well; even a group of amateur actors can build up their voices in a week or so to fill the theater. I got the original idea about twenty-five years ago from an Italian-American singer. Being also interested in vocal inventions for talkies I got into the theory deeper than most teachers do."—Editor's Note.

The theory of voice production is simple, but it needs to be understood in order to progress along the right lines.

Imagine an automobile horn with two rubber bulbs, one beneath the other, not connected by an air passage. You squeeze the lower bulb, whereupon it presses against the upper bulb, compressing the bottom of it and forcing the air in the upper bulb out through the horn's throat, producing a squeak.

The lower bulb corresponds to the abdomen, the upper bulb to the lungs and the horn's throat to the vocal cords. The upper bulb alone may be squeezed but since in the human frame it is enclosed by a rib cage the results are much inferior to abdominal squeezing.

To produce far-carrying tones in the most effective manner the lower bulb must be strongly squeezed; that is, the abdomen must be compressed by its belt and diagonal muscles, which exert pressure up against the diaphragm.

The diaphragm is a double-domed muscular membrane, its convex side up, which acts as a floor for the lungs and a ceiling for the vocal cords when pressed against from below. The air above it rises and presses against the lungs, driving the air out of them and between the vocal cords, which vibrate creating sound waves. The cords are more properly speaking larynx or lips, in the Adam's apple extending front and back in a V shaped opening when at rest, the point toward the front.

The singer cannot consciously control the vocal lips. The control comes through a mental concept acting automatically and beneath the plane of consciousness once the thought is formed. The diaphragm cannot be controlled consciously but the abdominal muscle can be.

To Produce Tone

When a note is to be sounded or intoned continuously a breath is drawn and the vocal lips are set by approximation of the V hole, called the glottis; that is, the sides of the V close together parallel.

The diaphragm, which is connected by muscles to the backbone, floating ribs and lower end of the breastbone, flattens itself. This produces a partial vacuum in the lungs which causes the air to rush in. The rushing air and the chest muscles expand the ribs, which causes the outer ends to rise slightly. The viscera pressed downward by the diaphragm expand the abdominal walls.

The tone is then produced by slightly drawing in the abdominal muscles, causing the viscera to press against the diaphragm, which also assists by tending to resume its domed shape. This drives the air out of the lungs and through the vocal lips, mentally set to vibrate and produce sound.

However, a tone may be produced by contracting the chest, that is, allowing it to slump while the diaphragm resumes its domed shape, with very little action on the part of the abdominal muscles. Most ordinary conversation is carried on in this manner, but as the front ends of the ribs can fall but little and the rising diaphragm has not much power of its own, such tones have little force and do not carry; they have only short duration, after which a fresh breath must be taken.

Those who get in the habit of speaking or singing off the top of the lungs, as this is termed, have to strain to produce much tone and their voices are weak and subject to various disorders. It is most difficult for them to learn the proper method, which is often termed speaking from the diaphragm, though the abdominal muscles are the chief source of vocal power.

The following exercises are useful in acquiring and developing the proper method.

Exercise 1

Stand erect and take a deep breath. Hold the upper chest quite rigid and the shoulders back. Mentally set the vocal organs to produce an open vowel as o in go. Then gradually draw in the muscles of the abdomen for, say, a couple of inches while sounding the tone. This may last from a quarter to half a minute.

When the breath is used up do not allow the shoulders to slump, but keep them up and the chest still rigid. Draw in another breath which will cause the abdomen to expand, along with the lower ribs. The tone for this exercise may be quite soft, not loud, and should be at unchanging pitch.

Exercise 2

Repeat Exercise 1 with the vowels of a as in father, o as in not, a as in at, and u as in cup. For these vowels the tongue should be kept low in the mouth. Arch the tongue for the vowels of ai as in paid, i as in tip, oo as in fool and ee as in meet.

Exercise 3

Having learned to produce a continuous tone by this diaphragm method, the next step and of the first importance is to learn to produce words in the same manner.

While producing a as in father continuously, close your eyes and have someone strike you a light blow in the stomach. The object of closing the eyes is so that you will not know when the blow is to be struck. When it is struck your throat will produce a kind of bark, thereafter resuming the tone. The sudden excess rush of air caused by the blow changes the vibration of the vocal lips. The blow may be repeated several times.

Then produce the barks by sudden, voluntary blow-like indrawings of the abdominal muscles. This makes it clear that the force which produces sound comes from the midriff. You can bark thus from off the top of the lungs but not with such effect.

Exercise 4

To produce a word instead of a bark, continuously produce the vowel oo as in shoot. Then form the tongue, mouth and lips to utter the sound in you, and draw the abdomen in with a sudden blow-like stroke, and the word you will result. Of course the blow should not be strong enough to cause any physical injury.
nasal sound. Then strike the abdominal blow, at the same time drawing the tongue away from the upper teeth and instantly replacing it. You will utter not.

Produce the short a of wait. Then form the lips and sound same, saw, saw and strike the inward abdominal blow, at the same time putting the tongue against the upper teeth. This will cause you to utter the word wait. Prefix the aspirate h as huh-wau and then make the blow and the t. Thus you will utter the word spelled what in which sound is hiat, not au-wait.

Practice with other words soon will enable you to produce a sentence by a succession of inward blows and proper vocal sets. This proves that the power comes from the midriff.

**Exercise 5**

The previous tones have been soft. To produce loud, far-carrying tones draw in the abdominal muscles with a strong inward force, and give the vocal lips a stronger mental set of approxima-

A strong tone requires strength in the abdominal muscles and strength in the muscles which stretch the vocal cords front to back. This determines the pitch. The strength of the approximation determines loudness. This may be illustrated by holding the lips of the mouth together more and more firmly and striking the abdomen. Long practice in strengthening all these muscles results in strong tones. The will power must also be exerted. Powerful forces in the abdominal muscles driving air against powerfully held vocal lips creates a balanced tension and makes for a big, strong voice.

**Exercise 6**

Accuracy in the pronunciation of vowels and consonants is necessary if speech and song are to be intelligible. A vowel sound can be intoned continuously, but a consonant comes to a stop at once, except the sibilants s, z and zh. Vowels can be sung on different pitches but consonants are always the same in pitch.

In two ladders of equal length, one may have a dozen rungs and the other a hundred. The rungs may be spaced apart equally or they may be at unequal spacings. The vowels are formed in the mouth mainly by the positioning of the tongue and its contours. The tongue in moving from a particular vowel to a consonant and then to another vowel may move only slightly, while for other vowels and consonants the movement may be considerable. Some persons can form and recognize a hundred different vowel sounds, as in a ladder with a hundred rungs. But for most a list of twenty-two vowel positions is ample, of which fourteen are spaced at approximately equal intervals. These are arranged in two series, the heavy vowels and the light vowels, sometimes called the long and short vowels.

**HEAVY VOWELS**

1. team  
2. tip  
3. tame  
4. tep  
5. tare (as in Harry)  
6. tap  
7. tar (as in father)  
8. task (broad as tahsk)  
9. tall  
10. lot  
11. toll  
12. cup  
13. tool  
14. took

(Continued on Page 268)

**DENVER'S GREAT „THEATRE OF THE ROCKIES“**

by Roscoe Fleming

In the Red Rocks Park, fourteen miles southwest of Denver, Colorado, is a new magnificent amphitheatre chiseled from the ancient mountains of the Rockies.

The spectator, seated high at the top of the clamshell-shaped bowl, more than three hundred feet from the stage, may look far over the rolling plains beyond the foothills to the East. Behind him, are the shadows of snowy peaks. This theatre, cut from the same natural red sandstone as those mountains and re-inforced when necessary by cement, lies in beauty which Nature carved hundreds of centuries ago. J. T. Priester, National Parks Service Inspector, declares that the theatre will last for thousands of years; it thus becomes one of our great national monuments.

George C. Cramner, manager of Denver's parks and improvements, first conceived the idea of the huge open auditorium. The National Park Service and the CCC worked four years to complete the monument.

The architect, Burham Hoyt, who designed the interior of the Riverside Baptist (Rockefeller) Church in New York, planned the theatre with music foremost in mind. Mr. Hoyt calls the deep orchestra pit the "music abyss" of Richard Wagner. He foresees this theatre to be the scene of mighty operas—Wagner's Ring, Arias, Aida. It will also sound the notes of the music of Beethoven, Moussorgsky, and Stravinsky.

Planted along the sides of the vast auditorium are Colorado evergreens—a arrangement designed to screen off foreign movement and sound. The stage, some one hundred seventy-five by seventy-five feet, is so large that trucks may drive upon it to unload scenery and accessories. There is no curtain; the ramp houses at the sides are used for entrance and exit. The convoluted red sandstone of the natural sounding board, as rich in color as maroon velvet, furnishes a mighty backdrop for such spectacles as the emergence of the dragon, Faunir. The theatre seats 10,000 persons.

This gigantic theatre, shaped like a lyre, is as sensitive as a valuable musical instrument. If a spectator stands at the base of the wedge-shaped ledge of sandstone below the two mighty crags which flank the auditorium, his voice will carry full and clear to the uppermost seats. In concerts, the tone of any instrument is picked up and given an astonishing vibrancy. The architect himself remarked, "As far as acoustics were concerned, my main job was to keep out of their way."

Helen Jepson who dedicated the amphitheatre at the Rotary International last year, exclaimed, "The theatre sings for you."

This theatre with its awesome dimensions will sing music of epic type. It is the monument to the epics of opera and orchestral music—to the epic of the West—to the Red Rockies which dramatize the history of the American nation to future generations.

**THE THEATRE OF THE ROCKIES**

The upper picture is an airplane view of the outdoor theatre at Red Rocks Park, Denver. The inset shows a crowd entering the theatre, giving an idea of the immensity of the open-air auditorium.

"FORWARD MARCH WITH MUSIC"
Important Differences in the Technic of Piano Playing and Organ Playing

by Orville A. Lindquist

Because the keyboard of the piano is the same as that of the pipe organ, the common impression is that there is little difference between the two instruments; especially does this fallacy seem to be common among church music-committees, resulting in the fact that many of the church organists of America are pianists—and they sound like it.

The antelope and the buffalo both have horns but that does not make them the same animal. Aside from the appearance of the keyboard nothing in the way of performance on the organ is done the same as it is done on the piano. There are, principally, two reasons for this: (1) On the organ the tone continues to sound as long as the key is depressed; (2) On the piano it begins to fade away immediately after the key depression, a weakness that has resulted in the invention of the damper-pedal.

In organ playing as in piano playing we have tone, melody, legato, staccato, fingering, accents, scales, arpeggios, chords, octaves, trills, diminuendos and crescendos; none of which are treated alike on both instruments. Let us examine this list in the order given.

The quality or quantity of tone on the piano depends upon the amount of pressure that is applied to the key; on the organ it depends entirely upon what stops are used. The piano is limited pretty much to one quality of tone, whereas, the organist has at his command all the colors of the modern symphony orchestra.

A melody, on the piano, can be brought into prominence while, at the same time, the accompaniment is kept in the background. This is impossible on the organ unless the two are played on different manuals; but many compositions are of such a nature that this cannot be done.

Hymn Playing

Because the pipe organ is a church instrument we are inclined to think that it is ideal for hymn playing. This is not so except that, because of its power, it is ideal for accompanying congregational singing. A hymn properly played on the piano comes nearest to one performed by an a cappella choir because the pianist can bring out the various graduations of tone in each voice; this cannot be done on the organ.

The fact that the organ tone is silenced the instant the key is up makes legato dependent entirely on key connection. There cannot be the slightest gap between the rise of one key and the depression of the next or the legato is spoiled. On the piano, because of the damper-pedal, key-connection is not necessary; half-notes can be struck like eighth-notes and still sound legato.

Staccato is played in the same manner on both instruments but the effect is different. Staccato on the organ is much cleaner cut than it is on the piano. We have three types of this touch: staccato, staccatissimo, and portamento. All are possible on the organ, but it, no doubt, will surprise many readers to know that the piano is incapable of producing the second of these. If there be any disbelievers let them try this: While watching and listening, strike a staccatissimo on the piano; it will be noticed that the tone continues to sound after the key is up. This should be satisfying proof that staccatissimo on the piano is an illusion.

We have already seen that legato on the organ is dependent on key-connection. The fact that this is so makes fingering on this instrument far more complex than it is on the piano, resulting in a constant changing of fingers on keys in order to make smooth connections; most of this finger-changing is done away with on the piano by the use of the damper-pedal.

Octaves in organ compositions are usually of the legato type; seldom are wrist octaves encountered. The bravura type of octave, as played from the elbow by pianists, is never used, for force is never necessary on the organ. Another reason why wrist octaves are so little used is that the same effect can be obtained by simply pulling out an octave stop, which adds the octave to each note, as its key is depressed.

Playing an Organ Trill

Trills are performed in the same manner on both instruments, except that the effect is a little different. The organ trill, because of the quick shut off of tone, is very clear; on the piano it becomes a mixture of tone.

It is quite difficult for pianists to make a quick diminuendo on a trill because the notes previously played continue to be too prominent. Artists overcome this difficulty by making several little momentary stops in their trilling thereby achieving a quicker diminuendo—one of the tricks of the trade. All that it is necessary for the organist to do is to close the swell-pedal and a trill.

A friend of MacDowell called on him late one evening to tell him that he had just heard an organ recital in which the organist played the composer's To a Wild Rose. MacDowell had a good laugh over it. He said it made him think of a hippopotamus going around carrying a clover in his mouth. However, no composition can be too dainty to be played on the pipe organ for on no other instrument can so soft a tone be produced, nor such a loud one, either.

It is a common impression that, because the pipe organ is capable of producing such a tremendous volume of sound it takes a strong person to play it. This (Continued on Page 270)
Music Education by Proxy

by Marguerite V. Hood

In these days when debis become champion riveters, and quiet matrons turn their attention to the making of deadly bombs, every profession and occupation can expect new and sometimes startling changes of personnel. Certainly this is proving to be true in the case of the great job of teaching music to the children in the schools of the nation. Music educators are doing as the workers in other fields are doing—struggling to close their ranks so as not to lose ground when the business of winning a war takes many of the finest members temporarily from the profession.

Finding a Substitute

Government agencies, school administrators, and community leaders constantly are reminding us of the importance of teachers and of schools to the war effort and to the post-war world, and they are calling for our product, music, in increasing quantities. Thus, more than ever, we are vitally concerned with the problem of continuing the music program in schools, large and small, in spite of manpower difficulties. In larger cities it is becoming necessary to spread the efforts of the remaining music teachers over wide areas, in order to solve the problem. But what shall we do in the smaller community when the music staff is reduced, or sometimes completely eliminated, as a result of draft calls or of offers of better jobs in larger systems? No matter how far we stretch our existing supply of school music teachers, there are going to be many small communities where music will be eliminated almost completely from the schools unless substitute help from local sources, outside of the music education profession, is used.

To keep the work going in the absence of the music teacher, many small town school boards have called upon a general elementary teacher, or a high school teacher who is a specialist in some other subject. Preferably this is an individual who has a special interest in music, and some music education training, but often it is simply one who as a child studied piano for several years and, therefore, has more musical background than anyone else on the staff. In some communities professional musicians are available to take over the work. Perhaps the one who is employed is the local organist and choir director, who has long nursed a devout hatred of the school band, orchestra and all its kin, but who must now stifle his personal feelings and take over those school music organizations for the duration. From here and there over the country we learn of many similar cases, where dance band musicians, piano teachers, violinists, and one-time professional singers are coming forward to lend a helping hand.

It is likely that no other experience could possibly make these substitute music teachers so appreciate the variety of skills that the school music teacher in the small town must have. Many a private teacher, or retired professional musician, because he is now attempting to fill one of these school music jobs, is acquiring a new and healthy respect for the work he formerly may have criticized.

But this is no time for us to chuckle at such belated recognition. Much of the future of the school music program in these small schools, and of continued public interest in it, is dependent upon the success or failure of this teacher, whose duties are so new and strange to him. It is no small matter, even when one is trained for it and experienced in it, to know how to teach music to the new first grade, with its flock of nonsingers, or to know where the sixth grade teacher can find suitable songs and instruments for the unit her class is doing on Brazil; or how to recognize whether the difficulties in the new song the junior high school boys are singing, are due to a slight epidemic of cowperness, or to the fact that several changing voices have dropped a notch and cannot sing the part they learned last week. The elementary teacher who handles with ease the problem of teaching the three P's and all other subjects in the modern curriculum to forty or fifty wiggling young Americans, often will be terrified by the prospect of conducting an orchestra or chorus rehearsal, even though she may have a good musical background, and considerable experience playing or singing in school assembly or PTA meeting may be a nerve-shattering experience for her! The man with an find himself completely lost when he tries to fill the place of a skilled showman whose marching band is the pride of the town; and he is baffled by the complications involved in tuning the strings section of the orchestra, or starting the beginning clarinet class.

What can we do about all this, we who are left in active service in public school music, or in the we can say that there is no use in worrying about as an outgrowth of the war. We can sigh over it for some of our proud or somehow less musical standards. If our town is large enough, we can feel smug, while surrounding towns smile in a superior, "I-told-you-so" way as well as a really capable temporary teacher does not quite share the muscular language to which the students are accustomed. We can continue to conduct the plans we made in the pre-war days, adjusting diminishing enrollment to the rapidly can decide to do business as usual at the old, won music program is (Continued on Page 270)
The Woodwind Ensemble
A Study of Its Basic Problems
by Laurence Taylor

Woodwind Ensemble, the Laurent Woodwind Quintet, the Taffanel Woodwind Ensemble.

Problems of the Director
The music director who seriously sets out to develop a fine wind quintet will have its problems. Woodwind players are always by nature individuals. Each one is a soloist by inclination and tradition, and it takes a strong hand on the reins to keep them from pulling away from one another. Instructed hard to obtund their particular part when it is the most important voice; and then to “retire back” into the ensemble when their solo part ends, and another instrument takes up the leading part. This “cooling in and out” of each instrument as its particular part becomes prominent or subsidiary during the playing of a number, is one of the most important factors in making a successful woodwind ensemble, and is necessary, due to the peculiarities of woodwind playing, which, as we have said, particularly features the rapid changing of tone color possible with such a group.

We spoke of the manner in which five wind-players, placed together in a quintet, tend to pull away from one another. The best cure for this is continued, steady, rehearsing together until everyone knows everyone’s part, a thing which is necessary before a wind quintet can give a really unified “concertante” performance. Twenty amateur violinists can be trained to bow in unison more quickly than five wind-players can be made to band together as a single-minded unit. That is doubtless due to the fact that string players have been accustomed to rehearse as parts, whereas wind players, as we have noted, are by training soloists—“first-chair men.”

The only cure for this “individualism,” we repeat, is continued rehearsing together. The players must look to that one of their number who has been selected as leader, for the start, the end of the set piece, and for minute, sharp, cut-offs and other effects, just as they regularly would look to an orchestra conductor for such elements of performance.

Rehearsal Routine
A quintet rehearsal is a different kind of rehearsal from orchestra or band rehearsals, and must be undertaken in a different manner. It is recommended that there be not less than two rehearsals a week, and that each should be no more than perhaps an hour and twenty minutes in duration. A quintet rehearsal is necessarily rather intensive. Very little time is lost in such a small group; and while the parts in quintet music are, or should be, for the most part, more gratifyingly written for the instruments, more lyric in nature usually, and offer the greatest possible satisfaction to the player, nevertheless, after an hour and a half of intensive rehearsal, however great the interest of the players, there seems to begin a noticeable tendency to say; “just play the notes”; to become a little bit sloppy or careless in the playing. With young players, especially, intensity cannot be maintained at too high an artistic level for too long a period.

Let us end the rehearsal before this natural “let-down” even starts to set in. To stop thus, at the high point in the rehearsal will give a sense of accomplishment and satisfaction to the players, and will cause them to look forward to the next rehearsal with enthusiasm. In other words, it will be seen that our suggestion of an hour and twenty minute rehearsal period is a purely arbitrary one; the director has to judge for himself how long his own particular group can play at a highly artistic and intensive level, before cut-through inevitable let-down and carelessness would begin to show itself. It may be a longer, or it may be a much shorter period in which your group can maintain this high artistic standard of rehearsal. In this connection, the suggestion to have a quintet rehearsal, naturally a very intensive and personal kind of rehearsal, in a private home, as suggested by some directors, is strongly repudiated by the writer. A quintet rehearsal must not be allowed to turn into a social hour, if you are really interested in getting anywhere with your group. The quintet is not to be allowed to be considered as an extra-curricular rehearsal group. Rehearsals always should be held right in the school at a specified hour. The quintet should be held up to the band (Continued on Page 215).
In orchestral music, most of the effects of pure color and atmosphere are secured by the percussion group of the battery section. Drums, tympani, cymbals, triangles, tambourines, gongs, and the like, add nothing to the melodic line or the harmonic depth of a composition; but once the pattern of melody and harmony has been established, they give it life, color, richness. Oddly enough, the battery instruments have entered, at one time or other, most of our lives as a joke. Christmas drums, toy cymbals, little gongs, and tambourines are fun-makers. The child who begs for an extra half hour of playtime before practicing, gladly devotes it to beating his drum. Yet the fun-making drum is as vital to a symphonic rendition of Beethoven's "Ninth Symphony" as a violin. And somewhere between the fun stage and the symphonic stage of a drummer's life there lies a training in musicianship, alertness, and discipline more arduous than most people realize. A drum is always a drum? Don't think so!

Karl Glassman, first tympanist of the NBC Symphony Orchestra, states that the chief requisite of a good drummer is, not a love of hitting things, but a deep musical ability fortified by sound musical background and training. Every serious drum student should learn at least one other instrument and should take a thorough course in harmony. Mr. Glassman began his own career as violinist, occupying the first chair of the second violin in the Indianapolis Symphony Orchestra. He turned his attention to percussion instruments only after he had established himself as an experienced musician. Before joining the NBC Orchestra, he served as percussionist with the Metropolitan Opera Orchestra, as tympanist with the Victor Herbert Orchestra, the Russian Symphony Orchestra, the Sousa Opera, and the New York Symphony.

"It would be difficult to overemphasize the drummer's need of a solid musical background," says Mr. Glassman. "There are special drum techniques, to be sure, but the best technique will not suffice orchestrally unless the drummer also has the musical ability to apply it artistically. Many excellent rudimentary drummers are poor orchestral players. They can accomplish the strokes, but lack the musicianship to apply them. Where the score calls for a drum roll for part of a measure (a dotted quarter note in 4-4 time, for instance), the drummer must calculate the individual rolls he can fit into the measure without destroying the rhythmic pattern. According to his speed, he can secure his effect by a five-stroke roll, a seven-stroke roll, and so on. No one tells him; he must depend on his musicianship. Each conductor demands special effects from the tympani—but getting them depends upon the tympanist's musicianship. Further, one of the drummer's chief responsibilities is to know when not to play. Many works—especially modern ones—are written in the tympani parts; a good tympanist knows when an exact following of the score would overbalance the passage musically. "Percussion techniques deal with the small for

The kettle-drums, or tympani, differ from other drums in that they have positive pitch and are played with a twenty-eight-inch head, that plays from F to F'. The best tympani are a four-set; they consist of a pair, with a thirty-inch head that a twenty-three-inch head, that plays from D to
A Noted Violinist's Road to Musical Victory

From a Conference with

Yehudi Menuhin

SECURED EXPRESSLY FOR THE ETUDE BY SAMUEL APPLEBAUM

Music and Study

Samuel Applebaum, violinist, is a graduate of the Institute of Musical Art of the Juilliard School of Music. After his graduation, he studied with Professor Leopold Auer, until the death of the famous pedagogue. Mr. Applebaum's articles on violin playing and teaching are widely read throughout America, and in England. —Editor's Note.

TO YEHUDI MENUHIN must be credited an unusual attitude towards the music which he plays, an attitude which might well be instilled in the minds of all pupils. What can he learn about the composer of this piece? What changes have the editors made? Why shouldn't he examine the original edition of the work, if it is possible to procure it? At any rate, he must examine various editions of it. Is it necessary to follow the accepted grooves in the performance of the piece as set out by other violinists?

This scholarly desire to probe into the background of a work has led Menuhin to interesting experiences. He discovered the "Adagio Con moto" of Auber, edited by Menuhin, and now universally known through his recordings, are the sonatas of Enesco, Pizzetti and Lekeu.

In the works for violin alone written by Bach, Menuhin's research makes his interpretations authoritative and exemplary. In discussing with him, the Bach sonatas and partitas, it is evident how much analytical study the young artist has given them. (After one examines the various editions and then closely delves into the original as found in the Joachim version, he is in a position to appreciate Menuhin's analytical work.)

Detailed Analysis

One or two provocative phrasings in each sonata have resulted in many versions on the part of concert players. Menuhin marked several such phrases with a pencil. The results were violinistic, musically, and bore a definite connection to the original. To the question, "Why, in the last chord of each measure of the first eight bars of the Bach Chaconne, do you play only the top note?" Menuhin replied, "I have given this opening a great deal of thought. In the dotted quarters which precede each one of these chords, the entire chord is played, which immediately establishes the harmony. Once the harmony is definitely felt, we can then play the top eighth note, to define more forcefully the rhythm."

An interesting example of how passages are often changed by editors is to be found in the "Kreutzer Sonata" of Beethoven for violin and piano, in the first movement, twenty-one bars after the "crescendo". Menuhin's performance takes on a new light and exuberance. "And what have I done?" he asks.

"I take all eighth notes in separate bows, using a good solid détaché above the middle, and," he smirkingly points out, "it's that way in the original!"

Menuhin's bow control is so miraculous that an analysis of the mechanics of his right arm will be of great benefit to students. Much of the distinctive beauty of his tone, and his mastery of the various bowings, can be attributed to his manner of holding the bow.

The tip of his right thumb is placed on the curved edge of the nut so that part of the thumb is slightly bent. The second and third fingers are placed around the bow so that the thumb is opposite his second finger. The outer side of the first finger is placed on the bow stick so that the bow rests at the crest of the joint, while the first and second joints are curved around the stick. The little finger is placed on the bow so that only the tip of it touches the bow.

Very little has been written about the height of the right arm, and much has been said about the height of Menuhin's right arm. It is certainly higher than that common to the other artists. Years ago, violinists played with what we now consider the "old-fashioned, high wrist, low elbow bowing."

The violin chin rest was invented by Spohr. In Spohr's day, the technical developments of the violin made it necessary to use a chin rest. Previously, the player placed his chin on whichever side of the tail piece he chose. Evidence of this is found in the worn varnish on the right as well as on the left sides of many old violins. The writer has a violin which is equally worn on both sides of the tail piece. In examining one of the original Spohr chin rests, it was found to be a rather cumbersome affair, and differs from our modern ones by being placed centrally on top of the tail piece.

The "high wrist, low elbow" undoubtedly resulted from the use of this chin rest, which had the disadvantage of flattening the neck (angle) of the violin. Now we are taught, in the Russian School (Professor Auer) that the upper arm is held in such a way that there is practically a straight line between the elbow and the hand. Menuhin goes one step further. He holds the bow so that the elbow finds itself higher.

There is a definite inward turn in the elbow joint of at least forty-five degrees.

One of the most miraculous feats of Menuhin's right arm is his ability to change bowings without a break in tone. His use of the high elbow is very helpful. Menuhin is capable of making a practically imperceptible bow change at the nut of the bow in double piano, using all of the hair or using about three-quarters of the hair. The firmness with which his little finger balances the bow plays an important part in this. For the development of the little finger, Menuhin has made a special study of numerously repeated notes, played quickly at the nut, using only about an inch and a half bow.

Menuhin demonstrated this bow change—he knows how great this problem is to violinists. He played it in two different ways, a few times using the entire wrist, and a few times with just a very slight use of the fingers. Various controversial opinions were brought up. Menuhin said, "In making a bow change at the nut, I do not limit myself to only one manner of doing this. There are times when I will change with the wrist, and at other times, when I wish to go very near to the nut before making the change, I use only the fingers. You see, it is now second nature to me. Instinctively, I can change to either of these..."
methods without any disturbance."

Now, as to Menuhin's vibrato. No one can deny that Menuhin has one of the most beautiful tones of any of the artists. In discussing the vibrato, he advises pupils to make up their own special studies, vibrating with the hand away from the ribs, then touching the ribs; vibrating on long notes in double piano, and in double forte. When practising in double piano, the bow is to be drawn quite near to the fingerboard. Each violinist should make his own special studies along these lines, bearing in mind Menuhin's advice. A crescendo and diminuendo in the same long note are also beneficial.

Menuhin also suggests using these exercises to practice: Starting and stopping the vibrato suddenly. This is an important phase of vibrato development often neglected. He claims that the ability to stop and start the vibrato quickly is most important. He also practices the vibrato slowly, and then very quickly, so that he can find himself completely in control of the vibrato in the two extreme speeds.

Obligingly, Menuhin demonstrated what he does when he starts practising in the morning—just what his left-hand setting up exercises are.

The following scales are to be played on the G string. Practice them slowly, pressing the fingers firmly. (It would be beneficial to apply various bowings and rhythms to these scales.) After playing them on the G string in the various keys listed, they should be transposed so that they may be played on the remaining strings. Also they should be practised as chromatic scales—using the same finger throughout. They should be practised also in the keys indicated:

the low to the high octave, as shown in Example 2. (These exercises are to be played as suggested for the preceding exercise; that is, on the G string in the listed keys, using the same finger throughout, then transposed so that they may be played on the remaining strings.)

Br. 3

The desirability of three and four-octave scale work was brought up, and Menuhin replied that he did not do much of either, but spent most of the time on arpeggios, which he considered more valuable. Summing it all up, he declared,

"My object is to cover every note from the open string to the very highest note on the fingerboard. I use the above exercises daily in various tempos and rhythms. Much of the technical material used by teachers can easily be eliminated. A great deal of benefit is to be had from an analytical survey of the difficult passages of the important concerti. This will eliminate drudgery, and at the same time the important passages in these works will have been mastered. A very advanced player," Menuhin added, "often wastes too much time practising scales."

The violin which Yehudi Menuhin uses most often in public is a beautiful Strad with full roundness and quality in its strings, as he spoke of it, it was plain to see the love which this violin kindles in him. "It is named after the Austrian Princess Khevenhüller," he remarked, "and is not included by Messrs. Hill among their list of Strads, because it was in Russia at the time of the revolution, and missed the Hill classification."

Menuhin definitely believes that no violin made by a modern maker can sound as well as a Strad or a Guarnerius. A well-known scientist recently declared that this might be possible, but Menuhin is emphatic in his belief that, "no modern violin will enable one to bring out the noble tones possible when playing on a genuine Strad"; and adds, "One does not judge a Rembrandt's value by weighing the paint and the portrait."

The two bows, which Menuhin always keeps at hand, are remarkable specimens of Voirin. Incidentally, for public work Menuhin uses a gut A string, although many of the artists are changing to aluminum-wound A strings.

Backstage with a number of the leading artists during the intermissions of their concerts, it is interesting to observe their resting habits. Eiman walks up and down his dressing room; Heifetz smokes a cigarette thoughtfully; Hubermann sits down with an extra coat (he likes to keep warm despite the temperature of the room); Milstein chats lightly while smoking; and Szigeti smokes quickly. Menuhin indulges in a few rejuvenating callisthenics.

He strips to the waist (after the exercises he changes completely), sits down, grasps the arms of his chair, and twists his body from side to side to relax his muscles. Then, he stands with his heels about a foot apart, inhales on the toes, reaching his arms overhead. Then he brings his arms down swiftly between his legs, exhaling and bending his knees, touching the floor with the backs of his heels; and then he brings his arms as if he could reach.

After a few more exercises familiar in ordinary gymnastic work, he gives himself a rubdown with a liniment containing alcohol and some wintergreen. Following a few moments of relaxation in a chair, he drinks a glass of milk from a thermos bottle which he carries with him to every concert. He then is ready to start the second half of his program.

In one or two serious chats with Yehudi's father, the subject of American music has been brought up. Mr. Menuhin declared that Yehudi is becoming more and more interested in the new works that he plays, and finds them very carefully before he makes any decision. Whatever his programs will include more and more works by Americans. He feels that their work should be encouraged; and also that audiences are showing increased interest in modern music.

Yehudi is also busying himself with recitals for the soldiers and sailors. "I was naturally surprised at the keen interest shown by the men, and he enjoys playing for them. He is doing a good deal to benefit war and relief causes," Mr. Menuhin declared proudly.

Late in 1938, Yehudi Menuhin was married in London to Nola Nicholas of Australia. In September, 1938, a daughter, Zamira, was born to them, and a year later a son was added to their family. The Menuhins, when not on tour (his young wife accompanies the violinist on his travels), live on a large ranch in Los Gatos, California. They swim, and hike, and go horseback riding; or study and read, and play music for relaxation. It is a healthy life, and fits the brilliant young artist admirably for his far-flung concert engagements.

He is a splendid physical type, fine posture, ruddy complexion, and emanates a complete sense of well-being. In fact, he has benefited much through his association with the great figures in art and literature and music. Menuhin speaks and writes in six languages.

He is extremely meticulous about details in connection with his home, and manages to take care of small matters which one would think he would be inclined to neglect. There was the matter of the garden. The man in charge failed to appear to take care of the seeding of lawns on the Menuhin ranch, and Yehudi sent a note to him. No reply came, and no gardener appeared.

He wrote again, more appropriately, but still received no reply. The gardener had shown the first note to a local group of townpeople, and someone had offered him ten dollars for it. Menuhin's second letter had gotten a slightly higher price. When the gardener finally appeared to finish his work, Menuhin demanded to know the reason for his rudeness and delay. "He did not even answer my letter," the violinist exclaimed, and was extremely amused when the man replied, wryly, "Why, I was hoping you'd send me a new one every day. They pay a great deal more than gardening!"

World of Music
(Continued from Page 217)

the field by such authoritative folklorists as Alan Lomax and his father, John Lomax, Honorary Curator of the Archive of American Folk Song. A describes the catalog, giving the price of each record, Archive of American Folk Song, Music Division, Library of Congress, Washington, D.C.

A PENNSYLVANIA MUSIC TEACHER, turned war worker, has been honored by the War Production Board as the state's first production soldier, and was named Individual contribution to the war effort by the chairman of the War Work Committee, James, Port Vue, near Morgan Hill, who soon after Pearl Harbor was faced with the problem of entering the service, was presented with WPA's Certificate of Individual Production December 10, 1943, at a ceremony in Washington, D.C.

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"FORWARD MARCH WITH MUSIC"

THE ETUDE
Music and Study

What Did Sibelius Mean?

Q. I should very much like to hear your explanation for the spacing of the final chords in Sibelius' "Pittu symphony," What is the effect which Sibelius is trying to achieve? Is the notion of the "bell" theme of the movement supposed to continue ringing in the mind and become audible at focal points with the oddly spaced final chords? Some musical logic might have dictated the arrangement of these chords. Strauss once, Koussevitzky entirely disregards the time of these chords-when he conducts the symphony.-L. A. C.

A. Sibelius' style generally does not employ long codas material. Usually when he has led up to a final climax, he makes an instant conclusion, that is, when he has said all that it is necessary to say, he ends immediately. Consequently, after developing his theme, Sibelius concedes this symphony with four fortissimo chords followed by the final unison dominant-tonic ending. Because of the greatness of the chords and the consequent resonance, the composer undoubtedly felt impelled to space the chords widely to gain the utmost effectiveness. The first of the chords coming on the second beat, preceded by the full silence, better serves to emphasize its massiveness than if it had followed immediately on the first beat. Note that the following three chords are all equally spaced. The first of the three is a pure dominant effect, the second a discord by reason of the double lower-neighboring tones, which dissonance causes the last chord on the dominant to stand out all the more because of its purity. The final unison dominant-tonic ending is accentuated very much by its syncopation. Thus it would seem that the chords constitute a simple, complete, structural, spaced for effectiveness and resonance, and probably not having any other direct relationship with the "bell" theme. There can be little doubt but that Sibelius was distinctly aware of the details of spacing and meant that the chords should be performed as the score indicates.

How Count Six-Four Measure?

Q. Will you please tell me how to count six-four measure? Should it be counted as three-four or should it be counted straight six? Especially in The Swan of Saint-Saens.

Ex. 1

\[ \frac{3}{4} \]

Would it be correct to count as three-four? A.

Ex. 2

\[ \frac{6}{4} \]

Which note get their beat? It has always puzzled me, and I will be glad to get the answer in THIS E %E R D U.

A. Six-four is a sextuple measure just as eight is eight, and you should count it one-two-three-four-five-six—the accents falling on one and four. There is actually no difference between six-eight and six-four although some people seem to think that six-four gives them the feeling of a slower tempo. Of course in the case of The Swan the musical effect would be the same even if you counted two pairs of three in each measure, but on general principles you had better get used to counting six in a measure whenever the measure sign is six-eight or six-four.

How Can a Blind Man Become a Composer?

Q. I have a friend who is totally blind and has always lived in a state of poverty that we would consider, and he told me that he is a musician himself. He can play the piano by ear, and finds it easier to hear the notes than other blind people. He has a good voice, and he learned to play the accordion this summer; but who wants to hear an art song sung by a musician with ascension accompaniment? I, myself, am taking piano lessons and am finding second-grade music if I go slowly and cautiously. I tried to get my piano teacher interested, but he ridiculed the idea. Finally I painstakingly and with great difficulty wrote a piano version of one of his songs and showed it to the teacher. He asked my friend to sing it and said that he would feel that he was very impressed.

It is unfortunate that the first really interesting piece that my friend made was a strange, mysterious, irritating sort of thing. I finally made it fit into twelve-eight time but he said no orchestra would bother with it that way, so I changed it into a waltz—and lost the mystic—so now it is just a cute tune. How can I help his outburst—would be composer find himself?—A.

A. You have set me one of those problems for which there is no solution; except in the person of the individual himself for creating. If this passion is lacking, there isn't much that another person can do. If your friend has an overwhelming desire to be a creative artist, he will overcome all obstacles of blindness, poverty, and the like; he will learn to play the piano, will study harmony and counterpoint; will, in other words, make himself a musician, so that he himself is able to catch and organize the musical ideas that come surging up in him, but that without intellectual control backed by well developed taste will remain mere fantasy, mere incoherent and chaotic dreaming.

From what you have written, I would venture to guess that your friend should probably devote himself to the study of piano and piano literature, and if you have any influence on him, advise him to use it in the direction of urging him to find someone who is willing to take some time in giving him lessons, and practice regularly and systematically at least two or three hours a day, for several years. The teacher would have to teach him by ear, but this is not impossible, and if your own piano teacher—or some other good musician—will take the extra time that is necessarily involved in giving instruction to a blind person, there is no reason why your friend should not have the deep satisfaction of performing some of the works of the great composers, while at the same time he will be learning something of form and style, of harmony and counterpoint, as well as everything that he should know and be able to do.

It will probably irk him to have to begin with very simple compositions, but if he has the real passion for creating music, he will be willing to do the preliminary work for the sake of achieving his final goal. And if he is not willing, then he will thus demonstrate the fact that he is just another of the many who have a certain innate musical ability, plus a romantic feeling that they want to be musicians, but are not willing to spend the time and energy—years—that becoming a musician imposes on anyone—even on those who can see.

So I advise you to tell your friend four things: (1) that blindness is no bar to becoming a composer provided he has the talent plus the necessary backbone to spend some years in developing his talent and bring it under control; (2) that he must begin by learning to play the piano adequately, thus also becoming acquainted with the styles of composers whose works have withstand the ravages of time because they have in them those elements of greatness that make them "classical"; (3) that he must master the musical phrases of Braille and begin at once to record in Braille musical notation little melodies of his own invention, bits of music that he remembers having heard, and little pieces that he is studying under his piano teacher; (4) that he constantly ask his teacher questions about chordal cadences, thematic development, contrapuntal treatment, form, and so on, as he encounters these in the piano music that he is learning to play. This will provide further illustrations played by the teacher—or by you—and it will probably evanuate in an organized study of harmony, counterpoint, and form. This experience, incidentally, should be of great value to you as well as to your friend, and I am guessing that it will make you far more intelligent about all music, and that your piano playing—and especially your sight reading—will be definitely affected.

Finally, I advise you to write to Alec Templeton, who, although blind from birth, has made much of himself, and who would naturally have a sympathetic attitude toward another blind man. You might send this reply of mine to Mr. Templeton (200 East Chestnut Street, Chicago) and ask him (1) whether the advice I have given is sound; and (2) whether he has any better suggestions.

In the end, however, it is your friend's own attitude that will finally determine whether he makes something of his talent or whether he merely amuses himself entertaining his friends by inventing "pretty pieces." The latter is good fun, and I am not sneering at it; but becoming a real musician is a great deal better—a thrilling way of spending one's life.

More About the Seven Rhythms

In reply to the request in the July issue for more information regarding the "Seven Rhythms," I am glad to submit the following: They are a method used in piano playing to develop speed, smoothness, and finger dexterity in cadences, or other rapid passages in piano compositions. The following are the rhythms used:

<table>
<thead>
<tr>
<th>Rhythm</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Long-long-long</td>
</tr>
<tr>
<td>2</td>
<td>Short-long-long</td>
</tr>
<tr>
<td>3</td>
<td>The first two-long-long-too long-middle short-short-long-last short-short-long</td>
</tr>
<tr>
<td>4</td>
<td>First-2-long-last-2-short</td>
</tr>
<tr>
<td>5</td>
<td>Thirds are triplets</td>
</tr>
<tr>
<td>6</td>
<td>The last 3 are triplets</td>
</tr>
<tr>
<td>7</td>
<td>The kind of notes does not interfere with the use, whether it will be thirty, thirty-second, or sixty-fourth, that is</td>
</tr>
</tbody>
</table>

The kind of notes does not interfere with the use, whether it will be thirty, thirty-second, or sixty-fourth, that is:

- 1. Long—short—long—short
- 2. Short—long—long—short
- 3. The first two-long-long-too long-middle short-short-long-last short-short-long
- 4. First-2-long-last-2-short
- 5. Thirds are triplets
- 6. The last 3 are triplets

Frankly with these is fascinating, and I hope M. W. finds them as beneficial as I have.—O. F.
Indian Music in Ancient Ecuador

by Gustavo Salgado

The bond between our sister countries in South America and our own country has been strengthened greatly by musical interests on both continents. This is no sudden outbreak of material or commercial interests based upon mercenary gains or competition. It started over half a century ago, when travelers brought back some of the lovely and highly individual melodies which tell better than anything else the sympathetic, aesthetic nature of our friends in Latin America. Ecuador, because of its more or less isolated location, has a musical individuality all its own. We have never seen elsewhere the characteristics of the Indian music of that country presented as graphically as in this article.—Editor's Note.

The traveler has just left the luxuriant vegetation of the Ecuadorian coast and is entering the triumphal avenue of the Andes studded with volcanoes leading up through the gray immensity to Quito. The traveler falls into mute contemplation. Everything is grandiose, fearful, mysterious. Toward the east and the west both cordilleras extend to the horizon their walls of rocks and snow. Nothing culls this solitude—no man, no tree, except some twisted shrubs; few animals—some geese and ducks on the banks of the lagunas, the hawk and the condor which describe their circles upwards in the frozen air.

Nothing varies this severe landscape; the dry grass spreads on the soil a uniformly gray tint. No word could express the intense charm of this solitude when the brusque night of the tropics falls on the colorless landscape. Life and death seem to lose all meaning amidst this serene and silent immobility where nothing has been done for man.

From the silent contemplation of this mournful landscape, the traveler is brusquely caught up by a strange and gloomy melody which emerges from the depth of an undulating valley or from the top of a dissected páramo. It would be almost impossible to find some other thing that suits as marvellously the barren solitude of the Andes as this plaintive melody, for it is the completion, the most genuine expression, perhaps the very spirit of this wearisome nature. If the traveler is familiar with music, he will perceive these sounds D, F, G, A, C, D, repeated in numberless combinations on a monotonous rhythmical basis.

When the traveler recovers from his bewilderment, he will try to discover the unknown musician. Before him will appear the silent, stoic figure of an Indian—perhaps the descendant of the Caras and the Incas who, standing on the mound of a valley and surrounded by his dog and sheep, is playing the rondador, or, sitting on a gray and shapeless stone of the cerro, is playing his pinguilla.

The woeful monody imbues nature and men with its profound sadness and renders still more desolate the wilderness.

The Indian’s Scale Analyzed

Should we analyze the monody played on the pinguilla or rondador, we would soon find out that it is based on the pentaphonic scale common to many peoples who have not reached a high level in their musical culture. It is the same pentaphonic scale that we find among the Greeks of the heroic epoch, with the only difference that they built up their modes and scales on all tones, which are known to us as the Phrygian, Lydian, Mixolydian, and so on, while the Indian pentaphonic scale corresponds to the lydian mode, or to the contemporary minor scale with suppression of the second and sixth degrees and natural seventh degree. Thus, if we take the C major mode of the modern musical system, the Indian scale will be like this: A, C, D, E, G, A. If we take F major the corresponding Indian scale will be: D, F, G, A, C, D, and so on.

The Indian of the cordillera still holds to his native music and is not yet contaminated by Spanish or European elements which have resulted in the modern Ecuadorian music, the criollo or mixed style with which the traveler grows more familiar when he visits our towns and has the opportunity to hear serenades played on the typical instruments of the Spanish conquest—the guitar, the mandoline, the harp of the fiddle.

To catch the full effect of Indian music, it must be played on Indian instruments, and here lies the subject of the present article. What were the instruments known to the Indians before the Spanish conquest? What was the level of musical culture which they attained?

Music, like other arts, keeps close relationship with the degree of culture attained by a people in a certain epoch of history. Beethoven would have been too advanced for the Greeks and probably Orpheus would have been a primitive musician in modern times. Beethoven could only come out of a society whose techniques and civilization have reached a superior stage. On the contrary, Orpheus was a magician for a society just emerging from barbarism into civilization.

Thus, the question which arises is to know what level of technique was reached by the Ecuadorian Indians before the Spanish conquest.

Many books have been written on this important subject and it seems that historians and investigators like Ainsworth Means, Cuñow, Jijón, and others, have agreed in stating that our Indians attained a superior stage of barbarism, a stage including the development of agriculture, cattle breeding, elaboration of some metals, especially gold and silver, tanning and weaving, the use of stone for buildings and fortresses, weapons like bows and arrows, copper spears, and so on.

The Instruments Used

These achievements of Indian culture generally acknowledged by historians bring us to the question of Indian instruments. By observing modern instruments which deduce that percussion and wind instruments zaleo and Cахар tribes, the most advanced in these a high stage in metal working, or if this poses, namely the decoration of temples, the station of weapons, as the prime instruments could not yet be produced. String instruments, especially the metallic ones, are

*Continued on Page 272*
Everyone has his favorite Strauss waltz. With some it is the *Blue Danube*; with others it is *Die Fledermaus*; but millions love the *Voices of Spring*. Most of the Strauss works were written with the orchestra in mind. This waltz, however, was dedicated to the famous Czech pianist, Alfred Grünfeld, Chamber Pianist to the Emperor of Austria. Grünfeld toured America in the Eighties. He delighted to play this composition at his recitals.

**Tempo di Valse M.M. = 63**

*JOHANN STRAUSS*

Arr. by William M. Felton

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APRIL 1943
Señor Alberto Jonás has caught the delightful rhythms of his native Spain in this, the most engaging of all his compositions. Sevilla is in the heart of Andalusia, famed for the luscious fragrance of its characteristic melodies. The rhythms of *Amores en Sevilla*, which may seem a little tricky at first, are easily mastered.

*Andante (tempo di tango) M.M. 72*

ALBERTO JONÁS
DAINTY 'Kerchief

This new "novelty" piece will be played with zest by many readers of The Etude. Rendered with a characteristic swing, this work will prove an entertaining studio number.

CHARLES E. OVERHOLT

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THROUGH WOODLAND TRAILS

Through Woodland Trails has the lift which has made many of Mr. King's works popular. The piece should be played fluently and delicately, and as effortlessly as possible. Observe the accents.

Allegretto M.M. \( \dot{\quad} = 126 \)

STANFORD KING

* From here go back to the beginning and play to \( \Phi \); then play Trio.

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A PRI 1943
Mr. Federer has the composer's sense of melodic suspense. In order to bring this out, watch the little horizontal sustaining marks under the notes, which should be stressed slightly. Also observe the little pause marks indicating a kind of rubato interpretative rest which cannot be indicated by regular rest notation signs. The small notes in the left hand of the fourth measure of the Vico usually are "rushed" in before the chord, as though these notes were part of the last beat of the previous measure.

**VALSE SENTIMENTALE**

Tempo di Valse Lento M.M. \( \frac{3}{4} = 112 \)

**RALPH FEDERER**

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EASTER MORN

This postlude for the Sunday School pianist has the jubilant spirit of the Resurrection, with its suggestion of Spring and of joy.

CYRUS S. MALLARD
Arranged by Rob Roy Peery

Tempo di Marcia
THE KING'S WELCOME
(O HARK! THE CRY)
SONG FOR PALM SUNDAY

Alfred Whitehead

Text by Alfred Whitehead
Based on the French Lenten Carol
"Quitter, Pasteurs" (from "Noëls Anciens,"
L. Roques, XIX century, undated)

Allegro moderato

O hark! The cry, a thousand voices shouting! They
Look! see Him come, with gentle mien and lowly.

greet a King. For Him wild welcome sing,
this the King? To Him wild welcome sing?
His majesty They sing beyond all
While from His home The watching angels

doubting; And loud the people cry: "Ho-san-nah! ho-san-nah! O Zi-on, see, your King comes
holy In wonder hear the cry: "Ho-san-nah! ho-san-nah! O Zi-on, see, your King comes

nigh! Ho-san-nah! ho-san-nah! O Zi-on, see, your King comes nigh!
nigh! Ho-san-nah! ho-san-nah! O Zi-on, see, your King comes nigh!"

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April 1943

International Copyright secured
Hail Him King? To Him wild welcome sing?
He goes to die, To

die in lonely sorrow, And few will hear His sigh
Ho-sa-nah! ho-
sa

Più mosso poco a poco

O Christ, Thy Day Shall come again at

Easter, To Thee, as King, In triumph shall we sing, And homage pay; And
Once again, O Master, In love shall raise the cry: "Hosannah! Hosannah! O

Zion, see, your King comes nigh! Hosannah! Hosannah! O Zion, o

molto rall.

Zion, see, your King comes nigh?

molto rall.

Henry Weston Frost

Lento e espressione desparingly

Rain, rain, Beating against the pane; How endless

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APRIL 1943

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Poco animato, joyfully

Flow'rs, flowers,  Up-spring-ing after

Allegro possibile  simile

show'rs, Bloom-ing fresh and fair, Ev-ry where;

Meno mosso con espress. largamente

Ah, God has ex-plained Why it rained!

Tempo I.
RESURRECT
Chorus Magnus
On "The Strife is O'er"

Largo maestoso M. M. $J=60$

MANUAL
Great
No Chorus control

PEDAL
Ped. 6-3

Trombone
M. M. $J=100$
Great Diapasons 8ft (Sw. to Gt. in)

Swell Vox Celesta (with Sw. 8"$d$)

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IN SCHUBERT'S DAY

Allegretto m.m. J = 126

SECONDO

RICH. KRENTZLIN, Op. 109

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IMA IMPULSE AND SAMMY SLOWFAST
See Technistory and application on opposite page

GUY MAIER

OUT FOR A CANTER
Happily

BLUE MOON JUMPS THE FENCE
With confidence

SILVER MOON JUMPS, TOO

PRELUDE (SLOW MOTION LEAPS)
Richly; slowly

IMA AND SAMMY JUMP OVER THE MOON*
Quite snappy!

*R With apologies to Mr. Bach!

Copyright 1943 by Theodore Presser Co.
IMA IMPULSE and Sammy Slowfast lived on an Indiana farm where the moon spreads a gold blanket over the wheat fields.

Impulse was full of wishes. When she watched the bluebirds flying, wishes came creeping in her blue eyes. If she ran with her feet across the gold fields, the breezes bid wishes in her golden hair flying behind. If she wiggled her toes in the shadow waters of Crooked Creek the fishes glistened with blue gold wishes. At evening she looked away out over the wheat fields at the gold blanket of the moon and whispered a wish, "Someday I'll jump over the moon," she said.

Sammy Slowfast was sometimes fast and sometimes slow. Once in a while the rain washed his freckles. Then he did everything fast. Sometimes the sunbeams were all mixed up in his red hair. Then he was slow. At night he looked away out over the wheat fields spread with the gold blanket of the moon and whispered a wish, "Someday I'll jump over the moon," he said to Ima Impulse.

Each morning Ima Impulse and Sammy Slowfast sat resting on the fence thinking what they must do and how they must do it. Always they did the how and the which but less the which of it together.

One day Sammy and Ima were sitting on the fence just thinking, "What is the secret of which is really fast and which is really slow?" asked Sammy Slowfast.

"That's easy," said Ima. "First you rest and think what you're going to do. Then do it very slow, slower than the sun creeping, and then the next time very quick, quicker than an eyelid. When mother sends me to the garden, I stop and think I must pick the pickles. The first time I go slowly stepping carefully between the rows to the bed of pickles. But the next time I think and go fast because I know the how and the which of it.

"That's easy," said Sammy. "When I go to town with Dad, I stop and think I must get the toothpicks at the grocery store. First I go slowly between the rows of shelves looking carefully to pick the toothpicks. But the next time I go fast because I know the how and the which of it.

Quicker than an eyelid—he jumped.

of Crooked Creek, under the trees reaching high up. Best of all they liked to jump rail fences. Sammy pointed to a rail fence far across the field. "That's the highest," he said.

Then Sammy and Ima whispered into the soft pointed ears of their horses the secret of which is really fast and which is really slow.

Walking slowly up to the fence Silvermoon rested her soft white nose on the top rail. "Think what you're going to do," whispered Ima. Bluemoon rested her soft black

"FORWARD MARCH WITH MUSIC"

April, 1943
Twenty Practical Exercises for Improving the Voice

(Continued from Page 236)

When the sequence of heavy vowels is pronounced they seem to make a circuit in the mouth, beginning at the front and then going back deep in the throat and forward again to the front. Similarly the light vowels make a circuit.

Practice pronouncing the vowels in each circuit without the consonants, as ee, oo, ah, uh, in the order of the even numbers, then the even numbers and then the numbers 1 to 14 in serial order.

The latter is much more difficult.

The other eight vowels to make up the twenty-two are 9½, tor; 13½, doom; 4½ terp; 6½ toll, 10¼, trolley; 10½ tan; 13½ star; and 14½ full. These are not less important but the fractions indicate that the tongue positions are about half way between the others. Some of these vowels may be termed phantastids as the positions they take depend on the various adjoining consonants.

Exercise 7

The letters l and r are sometimes called semi-vowels. When r follows a vowel it seems to merge with it, as may be seen in the following list:

HEAVY VOWELS
1. steer
3. stayer
5. stare
7. star
9. sawyer
11. bore
13. boar

LIGHT VOWELS
2. irregular
4. errant
4½, earned (like repeated r in stirrer)
6. arable
8. orange
10. orchard
12. curtail
12½, worm
14, tour (not tower)

Exercise 8

The tongue should be under sensitive and exact control. An exercise for it is the following list of words, which should be rapidly pronounced with the lips open and the teeth closed.

1. eat
2. tick
3. ate
4. teck
5. air
6. task
7. are
8. task (broad a)
9. taught
10. task
11. tote
12. task
13. tool
14. look
1. team
2. git
3. tape
4. get
5. tar
6. gut
7. tar
8. gak (broad a)
9. talk
10. sol
11. tone
12. sol
13. tool
14. cook

Exercise 9

When two vowels occur without an intervening consonant the sound is called a diphthong, or glide. The principal ones are: A to I, as in aisle, eye, ice, high; O to I in oil, toy; A to U in tau, owl; and I to U in cue, few, mule and music (mih-you-sick, not moo-sick).

Exercise 10

Sound an open vowel as in father, o in go or oo in pool. Then gradually swell the volume of tone until very loud, and then gradually diminish to the initial softness. In singing this called "messa di voce" and is an excellent exercise.

Exercise 11

Produce a throbbing pitch, as do, ray, mi; ray, mt, ja; mi, ja, sol; ja, sol, la, and so on, both going up and down the scale, using a single vowel sound, the third item the loudest.

Exercise 12

Go back to the first step each time, as do, ray; do, mi; do, fa; do, sol; do, la, and so on.

Exercise 13

As in Exercise 12, go up by steps in volume, not in pitch, using a single vowel sound, that is louder with each step you take up, the bade starting point in the original loudness.

Exercise 14

It is often undesirable and unnecessary to take a full, deep breath each time. Practice at taking short breaths. Sound a vowel repeatedly, shorter and shorter in duration until you are panting rapidly. This also strengthens the abdominal muscles.

Exercise 15

Many singers have the fault of mixed registration. The theory is not fully understood. The voice has two registers called upper and lower. On the way up the pitch scale, at some point, from about A to D, the lower register is discontinued and the upper register comes into play. Similarly on the way down the upper register is changed to the lower from about D to A. But the lower register may be carried much higher and the upper register much lower.

Mixed register indicates that the singer is using both registers simultaneously over several notes. This is a dangerous fault and eventually may ruin a voice. If the lower register is used up to B, say, then the upper register should be brought in for C, and vice versa on the way down. If both registers are used for B and also for C it is somewhat similar to singing a tone on two strings of a violin at once, each string being regarded as a separate register.

The remedy is to practice singing the lower register for weeks or months, forcing it up as high as possible without going over into the upper register. The upper tones will be white and harsh, as playing the violin G string up to the fourth octave at the top of finger board. The upper tones, however, improve with practice.

Then strengthen the upper register by singing it as far down on the scale as possible. As it goes down it gets weaker, just as the thin violin G string would if lowered to unison with the violin E string.

After strengthening the vocal cords by practicing the registers separately for a long time, the transition may be made by singing the lower register up to say, A-sharp and then going to the upper register at B. Similarly on the way down leave the upper register on one tone and go into the lower register on the next lower tone.

Some singers, however, are able to change registers while singing a particular tone. The teacher's ear will not be able to detect when the change in register is made, if it is properly done.

Exercise 16

At E-flat (the fourth space of the treble piano clef), a singular effect occurs in both men's and women's voices. The vocal lips, when they approximate, do not become entirely parallel but leave a small oval-shaped aperture, as shown by photographs.

The tones from E-flat up are often called falsetto, but they are not false tones, and should be called oval tones. The Chinese sing by the hour using only the oval tones, without voice injury. Change to the upper register should come before the oval tone is reached. Still higher, perhaps High-C, two oval holes show between the vocal cords. The oval tones and indeed all tones, should be sung in practice as powerfully as possible. The coloratura's strongest tone is F above High-C, and she may go up to double High-C.

Exercise 17

In singing especially, the throat should be kept well open. This does not mean relaxed. The outer neck muscles should be relaxed but the inner throat muscles should be expanded, so that the throat becomes an almost steel-like tube, as large as consistent with the physique.

Practice the vibrato, which can be heard on phonograph records, being used by all great singers. It consists in changing the pitch of a tone slightly, say a quarter of a tone sharp and then a quarter of a tone flat, six times a second or thereabouts; with the sharp peak twice as loud as the flat part. The pulsations should be kept very regular in pitch changes, time of pulsation and changes of loudness between the sharp and flat.

(Continued on Page 279)
singing of SONGS OF AMERICAN FOLKS
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I attended a concert given by Mary Stewart, a former pupil of Frederic Freimantel, in a church in New York last week. It was an impressive performance, and so I arranged to take Mary to New York this year, as she is now working with Mr. Freimantel. Mary is a very fine singer, and I am sure that she will make a great success in New York. She has a wonderful voice, and I am sure that she will make a great success in the city. I am looking forward to hearing her perform in New York this year.

The singing student is helped very much by a knowledge of the fundamentals of the art, as it is intended to practice.

Three Famous Characters and Other Questions.

Q. What was the name of the character in "The Great Gatsby"?

Q. What is the name of the character that has the most coloratura in the opera "Othello"?

Q. What is the name of the character that has the most coloratura in the opera "Carmen"?

A. As you perhaps know, coloratura and coloratura are the names of the characters in "The Great Gatsby" that have the most coloratura in the opera. If you are interested in the fundamentals of the art, I am sure that you will find this information very useful. If you need any further information, please let me know. I would be happy to help you.

Could One Become an Opera Singer, by Giving a Lesson Each Week?

Should She Develop Her Voice From the Upper Tenors Down?

Should She Develop Her Voice From the Upper Tenors Down?

For the next few years both your body and your mind will undergo many changes. Be very careful of your voice during this formative period. Your teacher seems to realize these things and appears to be willing to bring you along carefully and slowly. Your range is not so great and you can say your words clearly and comfortably upon it. At the moment, it would be a mistake for you to try to develop great power of tone or an unusual number of high notes. Try rather for a comfortable production and beauty of tone quality and let time and your natural growth bring the other things to you.

There's music in the singing of a bird.

There's music in the singing of a bird.

 forwarding MARCH WITH MUSIC

A CENTURY OF HARMONY

WALTER ROLFE

A project aimed at the standardization of the elements of harmony, anchoring the skills and their components, the scales, and their construction, into the roots, the triads, and other minor triads up to and including the diminished 7th, and in conjunction, the centennial music catalog of Century, and the complete manual of harmony.

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Music Education by Proxy (Continued from Page 238)

crumbling away in the rural schools and small towns all around us! Now we can do that, but being American and believing in our work and in what music can do for children in a wartime world, we will not do that! Instead, what will we do? Well, let’s see! First, what can teachers’ colleges and normal schools do about this situation? How about the music classes in these institutions? Are they helping to prepare those elementary teachers for their special wartime musical duties? Are extra help and training being given to the better musicians in these groups, remembering that the whole musical development of a small community, instrumental and vocal, may rest upon their shoulders for the duration? Even though they are not music majors, are they having an opportunity for a wide and practical musical experience that will inspire them and give them confidence in their own powers to pitch hit as music leaders?

Then, what can colleges and universities, where music education specialists are trained, be doing to meet these vital needs out in the field? Can we have more extension courses, of the practical, down-to-earth variety—special summer courses—institutes—and visits to the schools by sympathetic, capable field workers? How about refresher courses for those who have had some music education training in the past, but need a quick brush-up on modern methods and materials? Why not some fundamental training courses for those musicians who are new in the various fields of music education, either vocal or instrumental? Perhaps we can learn a great deal that will be of value in our methods courses, as we strive to give in a few lessons, clearly, sympathetically, and pared down to absolute essentials, the fundamentals in our special fields! And, let’s have available for those who need them, some outlines of materials and activities, or perhaps a good course of study that will acquaint these new teachers with the real aims of the work they are trying to do, and will help point the way toward the accomplishment of those aims.

Finally, how can the teacher who is continuing with his work in the public schools help to solve these present problems? There will not be many large festivals or contests while the war lasts, so how about using some of that festival time for a special clinic or institute for giving concentrated help to these struggling music teachers? Can we exchange visits with some of them, indirectly helping them, but still saving their pride? Can we, without assuming a snobbish “bolder than thou” attitude, encourage them? It is true that it may be necessary to sacrifice some of the fine polishing we would like to give to our own performing groups under normal conditions, or some of the special activities we would like to provide for our classes, in order to have time for these extra duties. But the satisfaction of knowing of the great group of children who will be benefited, will make it worth while!

Doing the Unexpected

It is probable that some among us never have expected to do teaching training work, and certainly not as music education missionaries. But then, neither did that quiet little woman in the next block ever expect to be making bombs, or that church organist expect to direct a school band. A pooling of the musical resources of a district or county for mutual help will pay dividends not only to the new teachers, but also to the old standby music educators who always profit by some elbow rubbing. Every such venture encourages a spirit of cooperation and a comradely feeling that will repay us for all the extra effort it requires.

This exchange of help has been tried with success many times before. The writer has two friends who recently taught in adjoining small towns, and who exchanged ideas with rather amazing results. She, a vocal specialist, arranged to work with his instrumental specialist, worked with her orchestra. When her orchestra achieved a higher rating than his at the spring festival, and his chorus was ranked higher than hers, it is hard to say who was the prouder.

And so it is for all of us, whether music educators in the field, or teacher trainers. “Share-the-idea” may be the slogan in industry, but “Share-the-idea” is the slogan that can save the day in music education. After all, our value to the wartime program of the schools depends entirely upon what American children everywhere get from the music in that program. Now of us can afford to walk alone in solitary grandeur with the situation as it is to-day. So brother—and sister too—can you spare an hour—or even just a single idea—to help bolster some struggling school program?

Important Differences in the Technic of Piano Playing and Organ Playing

(Continued from Page 237)

How is it with the piano page? Quite different. A half-note may be played like an eighth-note or a quarter-note; half of the rests are not really rests at all because of the damper pedal being down; and, as far as sound goes, notes marked staccato might well be whole-notes. It is all very bewildering to the amateur, and often to the professional. We see that, although the keyboards of these two instruments are identical, they are about as far from being alike as the antelope and the buffalo, a fact that is well for the reader to remember, for some day he may be on some church music committee that is looking for an organist.

The Portal of Musical Dreams

(Continued from Page 222)

working which is excellent for one pupil may spell disaster for another. The individual initiative must be developed in every student, and he must be taught to detest routine. The teacher must give himself without reserve and must enable the student to profit by all his own experience. Lesson conducted under these conditions can be interesting to the teacher and fruitful for the student. In all stages of progress the work can be artistic. This is the one præcaution
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FORWARD MARCH WITH MUSIC

APRIL, 1943

271
Indian Music in Ancient Ecuador

(Continued from Page 244)

The foundation’s War Effort Music Committee, which has already rendered noteworthy service to our men in the armed forces, has its origin in the complaint of some of the members of the Military bands at Newark Airport that jukebox music was the daily and only musical fare served there. This classically minded group appealed to a Salvation Army representative at the USO Club for better music, and he transmitted their request to the War Effort Music Committee. The result was the creation of the War Effort Music Committee and a campaign designed to supply good music to our men in uniform. Immediate entertainment went to the men at the Airport in the form of phonograph recordings of good music, which will also become a part of a permanent music library there. These recordings are used, as they arrive, for weekly concerts; and as an added feature the head of the music department of one of Newark’s high schools lectured on the problem. The result was that the men may care to ask.

Records—25,000 of them—as well as musical instruments, have been sent also to men in the Navy; and one young sailor, at least, left no doubt in the minds of those who worked on this project or contributed to it that they were appreciated.

His letter, sent to a young woman who had donated a prized album of records read in part as follows: “Since your name and address are on the album, I assume that the recording of Schubert’s ‘B-Flat Minor’ which was given us the USO, is a gift from you. Your gift was far better than woolen socks or boxes of food. The Navy clothes and food as well as it can, but in the field of music, we get very little. As a cellist myself and a lover of all chamber music, I nearly swooned when I saw sample recording in the cabinet as we sailed out of New York. For many months now our only ration of music will be in the recordings abroad. We can’t use the radio.”

Last summer the All-State Chorus and Orchestra, Concert has a patriotic theme and a patriotic purpose. Part of the proceeds of this annual affair, sponsored by the Department of Music of the New Jersey Education Association, went to the Griffith Foundation’s War Effort Music Committee. With this sum twenty-five bedside radios were purchased and presented to the hospital for soldiers at Camp Kilmer.

The achievement of a civilized society, and the more complicated they are, the more advanced is the instrument-making technique.

Under the European influence, some percussion and wind instruments have been replaced by modern ones. But here we want to produce a list as complete as possible of instruments known in ancient times or now by Ecuadorian Indians:

The chiquicha: a set of small discs made of bone, which produced a sound resembling that of castanets; used during feasts.

The piquinata: a sort of piccolo, made of wood and provided with holes which were cut off directly by the fingers in order to produce the desired sounds.

The rondador: its name is a Spanish one, but the instrument is played by Indians in the mountains and valleys of the Andes. It is a set of reeds different in size and well-tied by means of strings. The sounds are produced by pressing one’s mouth to the holes in the tops.

The bovina: a kind of rustic horn, a favorite instrument of the provinces of Cahan, Loja, and Azuay.

The churro: a kind of wooden whistle. The Indians in the vast farms of Ecuador use this instrument to call the laborers to work.

The quena: a rustic wooden trumpet.

Some historians say that the only string instrument used by the Indians was the tynca, a primitive and rustic guitar. The strings were made of animal gut. There are no evidences of the use of this instrument, but the fact that animals were not so abundant in America, and cattle rearing was still in its earlier stages, is a strong indication that the instrument was not yet developed or perfected.

(1) Légua: a small lake.
(2) Panga: a cold platea in the Andes.
(3) Carapata: a mountain.
(4) Coro: a snow-covered mountain.
Backstage with the Organist

(Continued from Page 223)

orchestra.

"First, an author writes a play for music and gets a composer and a lyric writer to do the songs. These two read the play and work out a number of song titles, based on episodes in the story. Usually, a song title is all an experienced composer needs to get to work. Often, a song writer can make an acceptable piano sketch, but in most cases he beats out, whistle, or sings a chorus (maybe a verse, too), and makes certain the lyricist is on hand to witness the process of creation and to acquaint himself with the tune. Next, the lyric writer sets words (lyrics) to the new-born melody—and a song is ready. Now the various creative spirits in the process go to the producer, read him the play, and beat out, whistle, or sing him the songs. Not a line is properly written down, so neither has the orchestrator made himself present, although this is to be his life-story, professionally speaking. The producer hears all and agrees to produce the show, whereupon all activity is interrupted for exclamations of joy!"

"Next, all hands go to the music publisher, who agrees to bring out the music in view of the promised production. He listens to the tunes and sends for his arranger to take down the lead sheet (the first pencil written version of the melodies alone). The arranger takes down the tunes, from the composer's dictation, and sketches in the harmonies. Next he makes several copies of a piano arrangement. Then the show goes into production. (Patience, the orchestrator will soon arrive.)"

"Production begins with the dance director, who assembles the singing and dancing chorus, teaches them the songs, the words, and the rhythmic accents. When the songs are thus learned, the dance director lines the chorus up and outlines the dance routines. In about two weeks, the dance numbers are ready to give a good idea of the completed product. Then it is that the orchestrator is called in.

"He is given the piano copies of the music, watches the dance routines, and begins his work of constructing a singing routine and a dancing routine, all based on the original melodies. He must fill in the harmonies, set the instrumentation, and, if often enough, invent new tunes for moments that the original tunes do not cover. Interpolate counter-melodies of his own and, generally transform the simple melody that the composer beat out, whistled, or sang into the finished, polished version that the audience hears on opening night and thereafter. It is a colossal job, inasmuch as he has something less than three weeks in which to turn out the six hundred to a thousand pages of manuscript that clothe the average musical show."

"Exactly how does the orchestrator go to work? There is no set, single way. Each man proceeds according to his own aptitudes. When I orchestrate for a musical show, I hear at once, in my mind's ear, the harmonies and instrumental combinations I am to make. As I watch the dance routines and consult the piano copy of the tunes, I hear in my mind exactly the instrumental combinations I wish to make. When I go home to work, I need only set down what is in my mind. I always work this way—never in my experience have two melodies called for exactly the same harmonic or instrumental combinations—nor could they, since each melody carries its own requirements with it. The orchestrator must discover, from nowhere but his own ear and his own good taste, based on experience, what these exactly suitable combinations are to be."

"That, then, is the process of craftsmanship to which the young orchestrator may look forward. How is he to get into it? If he plays in a band, he will undoubtedly be burning to try his hand at arrangements for his own group to play. He grows from that point on. If he makes enough good arrangements in home territory, his work will be spotted. If it is spotted and played often enough, he may have an opportunity to do some arranging for a 'big name' band. After that, he is on his own, and it is to his advantage and benefit he can, according to the gifts he has, make the arrangements over which he can dispose. Successful arrangements attract the attention of the music publishers; and up to now, the music publishers have the most to say about who shall be called in to orchestrate which shows...."

"Orchestrators are often asked why they exist at all—are not the composers capable of turning out their own scores complete? That is a difficult question—also a diplomatic one!—to tackle. Practice rather than theory must supply the answer. There's no use talking of what 'ought to be' or what Beethoven and Brahms did. The fact is that many of our popular composers are quite unable to complete a score. They are endowed with their inborn gift for melody, and simply turn out tunes. Some of them know academic composition; some do not. There have been cases where a popular composer was not even certain of his own harmonies. The orchestrator suggests one harmonization to the composer, says, 'No, that's not it.' After another few suggestions he explains, 'Yes, you've got it now—that's what I mean!'"

"A good orchestrator can make a very fine living at his craft. But my
Chopin, Herald of Polish Liberty

by Norma Ryland Graves

This is the Second Part of the article which appeared in the March Etude under the title, "The Bugle Call of Polish Liberty." —Eroe's Note.

**Chopin Had at First** been accompanied to Vienna by his close friend, Titus Woyciechowski. When news of the Polish revolution reached them, Titus immediately left for Warsaw to join the patriots. A young man from Berlin, Frederic wrote home, frantically begging his parents to let him return, so that he could enlist and fight along with his friends. In fact he even hired a carriage and followed Titus along the road to Warsaw. Fortunately for the musical world, a letter from the family caught up with him before he had gone very far.

"Stay where you are, my son," his father urged him. "You are not strong enough to bear the hardships and fatigue of a soldier's life. You can serve your country in other ways, with your music."

The year that he spent in Germany was not an enjoyable one—at least as far as friends were concerned. Whether it was his innate antipathy toward the Germans (he liked the Austrians), or whether his passion for his country excluded the ready making of friends—whatever the cause, he was glad to leave, July of the following year, 1831.

After giving several concerts, he was on his way to Paris when he learned that Warsaw had fallen to the Russians, September 1. Chopin was cast into the depths of despair.

In his agony he pictured Warsaw in flames. His family ... his friends dying. "Who could have foreseen such a calamity?" he wrung his hands dejectedly, "If only I had someone to talk to ..."

But there was no one. Poland never seemed so dear—nor so far away as at this time. Picking up his notebook, he bared his soul in these passionate words, "Oh, God, where art Thou? Art Thou there and dost Thou not avenge Thyself? Art Thou not sated with murder?"

Chopin did far more, however, than pour out his agony in words. Rushing to the piano he gave utterance to all his longings, his hopes in the famous Revolutionary Etude. It was this same Etude, and also his military polonaise, that became the battle cries of the valiant Poles as they attempted to stem the Nazi hordes.

Although Chopin popularized various dance forms, it was in the polonaise that he best expressed his nationalism. Under his skilful interpretation, it ceased to be the stiff and stately court dance of early times. Instead it became an animated tone-picture of Poland—a cavalcade of its former glories, a passionate cry against former injustices, and a fiery appeal to the unconquered Polish spirit.

From the national aspect, the fact that most of his thirteen polonaises were written far from his native Poland, probably accounts for their intensely patriotic fervor. Other composers—Bach, Handel, Mozart, Beethoven, Schubert, Weber and others have also contributed polonaises, but none are imbued with that almost fanatic zeal which colors Chopin's.

**A Many-sided Personality**

It is unfair to picture Chopin solely as Frédéric Chopin, patriote, for he was many-sided. Fond of company, he was also an excellent mimic, as one of his biographers reveals in the following incident.

In the early nineteenth century, the French were friendly toward the Poles, so that Paris soon came to be a second home for a great number of exiled Polish noblemen. There they set up their estates, living in much the same manner they were accustomed to in Poland's pre-revolutionary days.

One of the most influential of the expatriates was Prince Czartoryski, friend of Dumas, Victor Hugo, Liszt and many others. On the evening in which this well-known incident took place, the Prince was holding one of his famous soirs, invitations to which were eagerly sought after by the socially elite of Paris. As the evening advanced, the brilliantly lighted salon of the Prince's chateau revealed a large and fashionable gathering. At the far end of the drawing room stood a pair, distinctive even in this brilliant assemblage. It was the famous beauty of the day—Countess Delphine Potocka—and her companion, Frédéric Chopin.

Occasionally the throng thinned out enough to reveal the sensitive face of the musician—a mimic whose clever impersonations were eliciting smiles of amazement from those near by. Then, with a final burst of laughter, the group fell apart.

"He has promised to paint my picture on the piano," proudly exclaimed the lovely young Countess. "If you wish, Frédéric?"

With these words there was a great moving of chairs and rustling of silk as the guests settled themselves for the promised treat. From lip to lip coursed the significant whisper, "Chopin is going to play for us. Hush, Chopin is about to play."

Somewhat diffidently, the slender young man sat down to the piano, impatiently he ran his hand through his long brown locks, and just as quickly ran them lightly over the keys.

"Waiting until the Countess Potocka had taken her seat, he bowed formally, "As you wish, Countess. Only ..."—there was a slight hesitation—"for a portrait I must know your colors. You will allow me?" And stepping to her side, he drew the shawl from her shoulders and threw it over the keyboard just as the servants dimmed the candles.

In the shadowy room, surrounded by his friends, the young Poé seemed at his best—his long slender fingers gliding dreamily over the keys. Such was his wizardry, that the portrait of the Countess Delphine rapidly took form.

At the conclusion of his performance, the audience sighed delightedly. "Give us another. Do, Chopin," they entreated, at the same time murmuring to one another inexcusably, "How does he do it with a shawl over the keys?"

Timidly, Chopin glanced in the direction of the Countess to see if she had sensed the motive that, like a string of beautifully matched pearls, embodied his whole improvisation? But her face reflected none of that ardor which had inspired him to write some of his best compositions.

**Musical Portraits**

Suppressing a sigh, he turned to "talk" to his beloved piano, sketching portraits of his host and the guests. As the servants re-heighted the last of the candles, Chopin sounded the introductory music of one of his polonaises. It was greeted with a wild burst of applause, as each one quickly chose his partner.

Then to Chopin's inspired music, the elegantly-attired guests promenaded in and out of the rooms. They followed closely the Prince who indicated his commands by the position of a small cap he had donned at the beginning of the polonaise.

With the gradual play, tempo, cheeks flushed; eyes brightened; could hold back their pent-up emotions any longer, Chopin broke into one of his graceful mazurkas. . . .

On the morning of October 17, 1849, when his frail body, racked by tuberculosis, summoned him to peace it so craved, the door of his Paris apartment suddenly opened on the form of the Countess Potocka.

"At last ... you have come?" His lips barely formed the words. Then as his friends wheeled in the piano for her to sing the songs he had requested, Chopin opened his eyes wider to fasten them on the beloved features of the Countess.

When the last note was hushed, he smiled faintly and then wearily closed his eyes. Those nearest to him caught his half-murmured words ... "Do far from home."

His eyelids fluttered open once more, and then closed forever. But the music of Chopin will go on forever. In the heart of every Pole to-day, there is the dream that their country will be free. On that glorious day, the music of Frédéric Francois Chopin, champion of his country's freedom, will again ring out in everlasting triumph.

**Musicianship and Drums**

(Continued from Page 240)

American tympani, equipped with automatic tuning pedals, which take the place of the hand screws of the older instruments, is possible to play a clear chromatic scale. It is an immense advantage, of course, to tune automatically, thus keeping the hands free—but again, the musicianship of the tympanist must be of the highest order to accomplish accurate tuning while the orchestra plays. The score indicates key and changes of key. Beethoven was the first to break away from the monotonous limitations of tympani scoring to tonic and dominant—and the tympanist must constantly tune and retune, first to keep a steady pitch while playing (as the harpast does), and, in second place, to set his instrument for a future passage in a different key. Advance tuning requires the greatest accuracy of ear.

"The tympani roll is not a compound stroke, but a single rapid striking. The speed is achieved by the rapidity with which the hands alternate. The nature of the instrument is such that a compound roll would not allow the head to vibrate freely. Indeed, it is the natural reverberation of the instrument which helps secure the effect of round continuo in the strokes. In tympani work, roundness of tone is essential, and must be worked for like tone quality in any other instrument."

"In using the tympani sticks, the position—which is the same for both" (Continued on page 281)
The Woodwind Ensemble

(Continued from Page 239)

and orchestra members as a regular, recognized group, a select ensemble which is a natural goal and desideratum for all serious woodwind players; in fact, it should be looked upon as the most exclusive "musical fraternity" in the school, something toward which younger players should strive.

In these rehearsals, all the members are to be encouraged to participate actively; make suggestions; advance and solve their own musical problems without too much prompting from the director. This teaches alertness, self-reliance, careful listening, precision; encourages the student to "think" about what he is playing; and also gives him a chance to express his own musical thoughts, which, at the start, may be rather crude and undeveloped. If he has a chance to express himself and to hear the ideas of his colleagues, his own musicianship, however undeveloped, will be much more speedily developed and advanced through listening to the ideas of the other members of the quintet. This inducement to discuss musical problems with his own colleagues (and with the director benefitingly hovering in the background) is one of the great training values of the small ensemble.

The First Rehearsal

Let us look in now at the first rehearsal of a woodwind quintet that never before has played together as a group. We might expect each of the five players to blow loudly and robustly forward on his own part, with a complete disregard for what the others are playing, and no cognizance of interdependence of parts, and so on. Just the opposite is often the case at a first rehearsal of a newly formed quintet. They very often will play in a timid, hesitant, and half-fearful manner, and listen somewhat dubiously and anxiously to what is going on all about them. The fact is, they are "feeling each other out," very gingerly. They are like "babes in the woods." They miss their conductor very much! In such a case, it is recommended that they be encouraged to play more vigorously, with less fearfulness, and a more resolute and self-reliant "going forward." Encourage them at the start to play in a brisk, virile, and interest-compelling manner. Time enough later to turn their attention to nuances, shadings, articulations, and accelerandos. Have them play from the start in an "unafraid" manner. Discourage that tendency to "lag," that failure to keep the music going steadily forward, which seems so naturally to beset the woodwind quintet.

A good way to start every rehearsal is by playing a series of Turning-up exercises in octaves. These exercises all serve the essential purpose of calling the students' attention to the "parsimony" of playing in tune! They may be played in several keys, with further intricacies being developed at the discretion of the conductor.

Here is a diagram of the seating plan that the author has found most desirable for the woodwind quintet.

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In addition to the value of the woodwind quintet in the school, as already set forth in a previous article (This Issue for December, 1942), there is, in these hectic days, a new value suddenly placed upon quintet playing. There is the indescribable value of the quintet to those musicians who are already playing in Army Bands, or who expect some day to do so. With a school background in quintet training and literature, they can form a similar group within their Regimental Band and thereby continue with a type of delicate playing which is, alas, not generally associated with the average Army Band. Not that there are not a great many highly capable and musically able bandmembers, but so many of the Post Bands do so much playing of "Post Drills," "Review Drills," "Morning Drills," etc., that the poor, harassed bandmember has very little opportunity to provide his musicians with much of the really fine Concert Band repertoire, with the result that many Army and Navy Bandsmen find the musical life in a Post or Training Station Band highly monotonous and tedious.

The Army Band situation, it may be pointed out at this time, is increasingly hopeful. More and more bands are being established and forty-five and these new men should provide at least one excellent woodwind quintet. This quintet (and indeed any other small ensembles formed out of the Band, such as clarinet quartets, brass quartets, sextets, and so on) will provide a welcome break in the musical past of the participating bandmen, and serve to keep alive their interest and skill in the "indoors." Concert-hall type of playing which many of them no doubt miss. Assuredly, the formation of small wind ensembles would do much to alleviate the unvarying tedium and routine of any Service Band.

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The Problem of The Young Singer in Opera

(Continued from Page 225)

the teacher's methods. That is the only test. It is precarious to depend upon name value alone in selecting a teacher, because the master who understands the needs of one voice may not do so well with another. The singer must look for only one thing—not spectacular results, but the development of his own, natural voice in the most comfortable, natural way. This leads us straight to the second requirement, which is character, intelligence, discrimination, and patience. The singer must be willing to take time to learn, to study his voice along with his vocal exercises, to satisfy himself that his voice is being developed along natural, healthful lines. He must learn to realize that a quick success, or a single success, works more harm than good in the end. Only continued artistic and vocal purity, over a long period of time, can establish the value of any singer.

"Once the young singer has succeeded in finding a competent teacher, whose methods allow the voice to feel right at all times, he must begin at once to round out the details of his general musicianship. Unfortunately, the general musical training of singers has receded from the standards of Mozart's time! It is possible to-day to draw a distinction between 'tenors' and 'musical tenors.' That means that one class is interested chiefly in the effect of high Cs, while the other is interested in music. Regrettably enough, the second class is in the minority. The singer takes an important step upon the road to success when he realizes that voice alone, important as it is, is but a channel for the expression of music. The music must always come first. When he understands this, there is but one thing for him to do and that is to serve the art and to serve his voice, to serve the text, and to serve the pictorial elements of the music. The singer cannot work all day at his vocal exercises. Let him set aside a certain number of hours each day for piano practice, for practice at solfège, at sight reading, for mastering musical history and operatic tradition. Such a system has practical as well as artistic value; the public instinctively feels musical authority and responds most fully to the singer who reveals it.

"There is another qualification for the modern operatic performer which may seem controversial. That is the matter of appearance. It is important to-day that the singer should have some certain physical characteristics which fit the requirements of the part he is to sing. Height, weight, and race are also important; the singer must have a certain general appearance which will not work against him in the eyes of the public. This is perhaps as true in the opera world as anywhere else..."
Preparing for the Spring Accordion Concert

by Pietro Deiro

As told to ElVeria Collins

THE APPROACH OF SPRING has a particular significance to accordionists for it heralds the arrival of the annual spring accordion concerts and festivals. These concerts have become sort of rituals with all progressive accordion teachers from coast to coast. Students are given an opportunity to go before an audience and prove just what they have accomplished during the year. Some will come through with flying colors and others will fail so disarmingly that they will be thoroughly discouraged.

Many reasons, or we might say excuses, are given for failures in public performances. We shall concede that a certain percentage is due to nervousness but if we group all of the other excuses together and analyze them we shall find that most of them stem down to lack of preparedness. The entire practice system for the year may have been wrong. Students are mistaken if they think they can neglect their practice through the fall and winter semesters and then make up for it by a few weeks of intensified study just before a concert. Dependable technic is not built that way.

Here are a few suggestions which may help accordionists who are making their concert debuts this spring. Most school programs allot but one solo to each student so particular attention should be given to the choice of the selection to be played. It should not be too long nor should any part of it tax the technical equipment of the player. A sprightly entertainment selecting with some technical passages will be received far better when well played than a lengthy heavy overture. Too often, the latter may provide more of an opportunity for an exhibition of technic but we suggest that it be reserved for a future time after the student has become accustomed to an audience.

Importance of Preparation

It is important that concert material be learned thoroughly. No effort should be spared in rehearsing to a point as near perfection as possible. If a student can play a selection only passably well at home in a familiar room before his own family, he certainly need not expect to play it any better nor half as well before a large audience in a strange concert hall.

Solos should be prepared well in advance of the concert date so that the remaining time may be devoted to putting on the finer touches such as delicate shading of tone and other regulating the tempo of the performance. We remind accordionists of the advice we frequently give about rehearsing. Listen carefully and critically to your own playing and be sure that every repetition is made to correct some specific fault to make the performance more perfect.

Students are often guilty of two things the first time they play in public. They do not take into consideration the acoustics of the concert hall and think they must play as loud as possible. They completely forget all about tonal shadings and expression. Nervousness may also make them increase their tempo so that the last part of a selection is played almost twice as fast as the beginning. Well, "forewarned is forearmed," so we hope students will be conscious of these common errors and avoid them.

Avoid Personal Mannerisms

Assuming that all the technical part of the preparation for a concert has been done, let us turn our attention to stage deportment. Just because an accordionist must manipulate the bellows while he plays is no reason why he should give the audience the impression that it is a difficult task and that he is having a hard time doing it. The bellows can be manipulated so skillfully and with such ease that the audience will never be conscious of them. The foremost thought should be the audience, that it is a pleasure to play for them and no effort at all. Slumped shoulders and drooping head are inexcusable. Students should always watch their posture and keep their shoulders squared, back erect and head upright. The chin should never rest upon the top of the keyboard. The eyes should be focused toward the concert hall and not upon the keyboard.

An audience is impressed either favorably or unfavorably by the facial expression of an accordionist so students should form the habit of playing with an animated expression.

(Continued on Page 286)
MUSIC SUGGESTIONS FOR SPECIAL OCCASIONS AHEAD

**FLAG DAY**
(JUNE 14TH)

**CHORUS NUMBERS**
15541 The Flag Is Passing By (Mixed)....Boorstedt $0.08
219 O Glorious Emblem (Mixed)....O'Neil $.15
244 Hail to the Flag (Mixed)....Jaffery $0.05
35230 Stars and Stripes Forever (S.A.B.)....Sousa $.12
35232 Stars and Stripes Forever (Unison)....Sousa $.10
1276 Our Country's Flag (Unison)....Veale $.10
35233 Stars and Stripes Forever (2 Pt.)....School chorus $0.12
1276 Singing Out Her Glorious Flag (Male)....Dickman $.12
35119 Stars and Stripes Forever (Male)....Sousa $.10
Our Flag (Cantata for School)....Root $0.50
6 Colors (Short Cantata for Man's Voices)....Spray $0.40
35428 Stars and Stripes Forever (Male)....Sousa-Tidmarsh $.15

**PIANO SOLOS**
16275 Entry Ross...Spalding Gr. 2 $0.30
29062 Entry Ross...Gray Gr. 2/5 $.50
16501 Hail to the Flag (Spalding)....Gray Gr. 2/5 $.50
21089 Northland Glory (Gray)....Sousa $0.40
23344 North the American Flag (Kern)....Gray Gr. 2 $0.30
18978 Our Flag (Grand Old Flag)....Spalding $0.45
17771 Salute to the Colors (Anthony)....Gray Gr. 2 $.45
14988 Stand by the Flag (Stufl)....Stufl $.35
35014 Stars and Stripes Forever (Spalding)....Gray Gr. 4 $0.50
35052 Stars and Stripes Forever (Simplified Edition)....Gray Gr. 4 $0.50
36971 Under the Stars and Stripes (Stufl)....Gray Gr. 3 $.50
27154 Our Flag with Words (Addly)....Addly $0.25
27216 Star-Spangled Banner (Arr. Richter)....Gray Gr. 1/2 $.25

**TWO PIANOS—FOUR HANDS**
30862 Stars and Stripes Forever (Sousa-Zadora) Gr. 5 $1.00

**INDEPENDENCE DAY**
(JULY 4TH)

**CHORUS NUMBERS**
21002 Oh, Hail Us, Ye Free, from "Emanon"....Art, Felton, Adkins, Verdi $0.12
35227 Hall Brave Washington (Mixed)....Power $.06
21153 Leving (Unison)....Schubert-Falter $.08
21195 Our Flag (Amber)....(Mixed) $0.10
Complete Orchestration $1.50, Small Orch. $1.05.
21201 Our Flag Is Passing By (Mixed)....Gray, H. P. Hopkins $.12
35431 Old Glory Tools (Mixed)....Bicknell $.15
21454 God Bless America (Mixed)....Cooke $.08
21503 March on America (Unison)....Thurston $.12
35335 Messiah of Nations (S.A.)....Sousa $.12
21374 To Arms, America (Mixed)....Strickland $0.25
21478 V for Victory (Mixed)....Elmore Reed $0.10
21493 V for Victory (Male)....Elmore Reed $0.10
Great Days of the American Revolution (8 Patriotic Choruses—S. A. T. B.)....Power $.60
Each chorus finds its inspiration in the important battles of the Revolutionary War.
Paul Revere's Ride (Cantata for Mixed Voices)....Coren $.75
The Last Lament (Juvenile Opera)....Coren $.60

**PIANO SOLOS**
Fouth of July (Lubich)....Gray Gr. 2/3 $.30
6818 Independence Day (Codman)....Gray Gr. 2/3 $.35
1125 Independence Day (Lubich, O. Columbus the Gem of the Ocean and Yankee Doodle)....Spalding $0.25
22571 Jingle Bells (Blake)....Blake $0.25
30044 Liberty Bell March (Sousa)....Gray Gr. 3 $.50
15101 Patriotic Day (Carruth)....Gray Gr. 2 $.35
25829 Spirit of '76 (Blake)....Blake $0.25
30360 Hail to the Spirit of Liberty (Sousa)....Gray Gr. 4 $.50
27356 Marines' Hymn ("From the Hall of Montemuro")...Arr. Carlson $0.15

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30318 Nuptial Song—Down $0.40
30173 For You, Dear Heart—Speaks (Two Keys) $0.25
30172 All Pledges of Faith—Handel (Two Keys) $0.25
22526 Our Perfect Love—Burleigh (Two Keys) $0.25
24813 Our Perfect Love—Kinder $0.00
17012 You Came To Me With Love—Bliss $0.10
18409 I Love You Best—J. J. Dorsey $0.10

**PIANO ORGAN**
30236 Bridal Song—"Rustic Wedding"—Goldmark $0.10
24991 A Merry Wedding Tune—Sor. $0.25
4427 Bridal Chorus (Lohengrin)—Wagner $0.50
20106 The March—Mendelssohn $0.50
24970 Love Song—Dolphy-Mansfield $0.27
27285 Dreams (Wedding Prelude)....Sternfels-Staake $0.25

**MEMORIAL DAY**

**CHORUS NUMBERS**
35194 Comrades, Song of Hope $0.10
81 Lay Him Low (Mixed—Secular)....Smith $.10
35989 Memorial Day (Mixed—Secular)....Nixin $.10

**VOCAL SOLOS**
21162 Comrades, Song of Hope $0.10
21211 Battle Cry of Freedom...Blake $0.25
22581 Decoration Day....Spalding $0.25
23338 Our Glorious Union Forever (Wedding....Bauer $.25
12425 Inevitable Union....E. H. Eldred $0.25
11972 Taps....Military March....Engelmant $.25

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Great variety is required in the study of exercises. If one finds that certain exercises give particularly satisfactory results, he should return to them from time to time. But as soon as one difficulty has been conquered, he should proceed to another. The requirement which is all important is that he should listen with care. Our attention wanders too often. It is worth more to work one hour with constant control of the sound, of detail, than to work several hours without thinking. First of all, one must take account of the gaps in one's technique. There are certain problems which demand long meditation, investigation, personal study. I repeat, the nature of pupils differs. Some develop quickly, having natural talent; others are slow in forming. Some accomplish everything with little effort, others must labor without immediate result. Many also scorn the advice that is given them until the most severe of teachers, experience, obliges them to slow up, and to think.

Twenty Practical Exercises for Improving the Voice

(Continued from Page 268)

parts. Sing up the scales on the vibrato, six notes a second. Mastery of the vibrato is a splendid accomplishment.

It should not be confused with the tremolo, which runs in pulsation about twice as fast and is an uncontrolled, nervous quivering.

Exercise 18

Avoid crooning, in which the outer muscles of the neck are contracted to make the throat smaller for the pianissimo. The pianissimo is properly made with the vocal cords slightly apart and uses up more lung air than ordinary singing.

Exercise 19

Practice at whispering. Here the vocal cords are entirely apart and produce no vibration, the sounds being produced by friction of the air passing through the formations of the throat, mouth, tongue and lips usually set for tonal production. It uses up lung air prodigally and is excellent exercise for the whole muscular system of air supply.

Exercise 20

Many singers entirely neglect the art of acting, or have little talent for it. Acting with amateurs or little the-arten groups is desirable. One of the best exercises in acting, and one which brings out the meaning of the text is to shift emphasis from word to word in a sentence, until the best sense is found.

Read the sentence over as many times as there are words in it, and accent each word successively, as:

1. He was starting out for home.
2. He was starting out for home.
3. He was starting out for home.
4. He was starting out for home.
5. He was starting out for home.
6. He was starting out for home.

Accent the words in italics. This is a good test for the ear. It should be listened to by a teacher or one with a good ear, as a student will often suppose that he is shifting the accent when such is not the case.

Accent, or emphasis, is produced in three ways: by changes up or down in pitch, increases or decreases in loudness and by shortening or lengthening the duration of the word. Practice the exercise by varying the methods of emphasis, using one, any two, or all three of them on the emphasized word. Select two of the words of the sentence, one for primary and the other for secondary emphasis. Pauses before or after words also add some emphasis.

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A professional music school in an attractive college town. (Member of the National Association of Schools of Music.)

Thorough instruction for carefully selected students in all branches of music under artist teachers.

Special training in band and choir direction.

Write for catalogue describing Oberlin's conservatory courses and its superior equipment (200 practice rooms, 23 modern organs, etc.). Degrees: Bachelor of Music, Bachelor of School Music, Master of Music, Master of Music Education.

Frank H. Shaw, Director, Box 543, Oberlin, Ohio.
During these games, as they may be termed, the teacher sat back and allowed the students to conduct proceedings. This responsibility was flattering to them and it gave them a splendid training which would be most valuable if they themselves were later to become instructors. In any case, it taught them to listen critically but constructively. They actually know what is going on and this training fits them for score reading when attending opera and symphony concerts. The psychology of this is that they are taking part actively instead of passively looking on as a mere listener must do.

No Disciplinary Measures During Games

It is interesting to note that no disciplinary measures are necessary during these games because everyone is busy and alert, listening and straining every nerve to find something to voice, either as a question or as a point for discussion.

In the transposition class, where transposition games are available, it is a good idea to have two students play simultaneously, as this heightens the excitement in the contest spirit besides putting the listener on the alert to see which player is in error when a discrepancy occurs.

This is probably one of the most vital, interesting, and valuable phases of the work that a piano teacher can use as it does definitely bring startling results. The class cannot become listless and absent-minded or self-centered because so many things are going on to require attention. The student is not attending class only to play for his teacher or only to play at all. He is attending class in order to compare his ideas with those of his classmates with whom he must measure up, as well as to win the commendation of his instructor. It is a matter of pride with him to show the fruits of his practice in a flattering light, but at the same time, he knows subconsciously perhaps that he will also benefit from the mental conclusions of his colleagues.

These classes under discussion were composed of students of from ten to about twenty years of age, and in some of these various approaches would not be wise or practicable with children of kindergarten or of pre-school age.

Later the opportunity came to observe the conducting of a piano class for pre-school children. The contrast in the handling of these students was marked in some respects because of the difference in age, and, therefore, a new method of procedure was necessary. In the case of the younger children, there was more need for discipline because they all wanted to comment on their opinions in unison. At first this was quite confusing to the observer but apparently it did not disturb the instructor, for she remained calm and unruffled. Each child drew a number from a basket and then waited his turn, according to number. If anyone forgot to write off his name, he was written on the blackboard and a cross was affixed after it, showing that he had been impatient. This idea worked like a charm, as it assumed the nature of a game and each child wanted to be a good sport and to outshine the others when his chance finally arrived to perform.

Watch Progress with a Smile

Again was the positive, constructive form of direction employed to very good effect. This experienced teacher would suggest that in clapping and marching to certain rhythms, the ones who were quick to grasp the situation would be appointed as monitors to help the less able children. Thus was avoided any feeling of superiority over the slower members of the class, but the idea was handled so naturally and with such subtlety that it almost passed unnoticed by the observer. This method of working with children may be extended to older groups also if the instructor is tactful enough to introduce the plan without making her intentions known; but this must be handled very carefully.

The teacher who can enter into these classes with the same spirit as that held by the students is the one who will come forth with the best.
ROBERT BRINK

Brink won a $500 prize at the finals of the Metropolitan Auditions of the Air. He is engaged to sing leading roles for the Philadelphia Opera Company this season and is proving a great success.

Dear Maestro:

“My deep gratitude for all you have done for my voice. I only wish all other singers could have the opportunity of working with you so that they might experience the thrill I am experiencing at each lesson.”

MARGARET PHELAN

Miss Phelan won from 86 of Southern California’s best women singers the privilege of singing with the Los Angeles Symphony Orchestra under the baton of Albert Coates at the Hollywood Bowl this summer. The critics acclaimed her singing.

Dear Maestro:

“My unending gratitude to you for your inspiration and guidance in the technique of true Bel Canto. You ALONE can present correct tone placement so clearly and concisely. The day I first came to your studio will always remain the luckiest in my life.”

WRITE FOR CATALOGUE

610 SOUTH VAN NESS

results. She must submerge herself, as it were, but at the same time, retain her adult mastery of the matter at hand, plus her mastery of the subject matter, which must be given out with friendly authority, but with an absence of the “school marm” flavor. She should be youthful of spirit, vibrant of personality, the possessor of tireless energy and blessed with the ability to keep the ball rolling every minute. There must never be a dull moment.

Needless to say, it is most gratifying to an instructor to watch “progress with a smile,” this progress being built on a solid foundation, with no short cuts, easy methods or grandstand ballyhoo. It is an accomplishment well earned and cherished by the students, to say nothing of their parents, who have, no doubt, made sacrifices in order to make music study a possibility.

"Tympani work is less a matter of force than of delicacy. Hence, finger and wrist technic are more important than arm work. The forearm is used only for more forceful dynamic gradations, when unusual power or speed is desired. For normal playing, the wrist action serves as motive power, while for delicate passages, the fingers alone are called into play. The nine notes that occur as solo tympani part in the Funeral March from "Gotterdammerung," for example, require a delicacy that could never be secured by wrist or arm action. One of the most valuable exercises in the development of a good, rapid roll made by the fingers alone. Wrist and forearm should be used with the greatest care, and only as the speed and dynamics of the passage demand."

For Variety in Color

"Variety in color effects is secured by the sticks. The tympanist never confines himself to a single pair. He has one pair for general use; a lighter, narrower pair for delicate work; and a heavier, larger pair for passages that demand larger, more colored tone. The use of the sticks is in most cases left to the musical judgment of the tympanist, although some conductors and even some composers indicate their own preferences. In one of the Variations, for instance, Beethoven indicates a roll on the C-tympani to be executed, not by tympani sticks at all, but by snare drum sticks. In his latter days, Gustav Mahler developed an intense dislike for the effect of soft sticks and demanded hard ones for all tympani passages."

The bass drum, in orchestral work, is limited chiefly to 'effects'—military colorings, thunder rolls, and so on. Berlioz makes splendid use of it.

Other Effects

"The expert battery man must understand the other percussion instruments—gongs, cymbals, bells, chimes, tambourine, triangle, xylophone, and so on—in addition to drums and tympani. Although these instruments require the most careful manipulation in symphonic work, the player is generally guided as to their use, either by the indications in the score or by the wishes of the conductor. The size of the instruments is marked down, and, in the case of the cymbals, indications are given as to whether they are to be clashed or struck, and whether the striking sticks are to be hard or soft. In the Prelude to 'Lohengrin' (as also in certain Debussy works), a fine swishing effect is secured by gently scraping the edge of one cymbal against the other. Such special effects must be carefully worked out and diligently practiced."

"Since the percussion instruments are not in constant use, the player has the added responsibility of counting his measures, both of rest and of work. In addition to mastering the rudimentary techniques, the battery man must count like a cash register! Often one must count more than a hundred measures before coming in with one light tap—but that tap must be perfectly timed. Never should the tympanist depend on cues from other instruments, or on familiar passages in the score. The value of the cue is merely to confirm the correctness of one’s own counting. A split second’s inaccuracy in responding to the cue of another player may ruin a performance. Hence, in the last analysis, the tympanist must depend upon himself and his own musicianship. Indeed, it is precisely the solid musicianship required for counting, tuning, and putting the proper color and life into one’s effects that lifts the tympanist’s work from the level of mechanical drum beating to that of orchestral standards. That is why I urgently advise prospective tympanists to let the ‘boom boom’ wait until they have acquired a thorough musical background through the study of theory, harmony, and at least one other orchestral instrument."
"FORWARD MARCH WITH MUSIC"

The Problem of the Young Singer in Opera

(Continued from Page 276)

look attractive, from the stage. The modern eye is so surfeited with pulchritude—in Hollywood, in the sports world, in the fashion advertisements—that it makes certain visual demands, and the intelligent singer will try to satisfy them. Certainly, it is not necessary to make one's self over into a 'glamour girl' for boy—but it is necessary that details of figure, of grooming, and of general taste be watched. It is not arresting beauty of feature that I stress—that, of course, is something that cannot be manufactured without attractiveness in stage appearance. If an audition candidate presents herself who shows a gross, unrefined figure, careless costume, and plain, bad taste!) in coiffure and cosmetics, and garish clothes, her chances will inevitably be less favorable than those of the one who shows at a glance that she is capable of pleasing.

"The opera to-day must stand or fall as a unified whole. It is to say, we have passed the day when a mere singer's vocal magnificence alone was not enough. We demand that the conductor shall conceive and organize a well-grounded, well-rounded performance; that the orchestral musicians shall play as ably as any symphonic body; that the sets and costumes shall be harmonious, convincing, and pleasing; that the stage directions do not more than indicate the moment. It is the performers rush to the footlights and throw out their arms; that the singer be a master of all the arts of acting, and of the stage play."

In this regard, stage experience is equal in importance to vocal purity. I do not mean that a young singer must necessarily have played on the stage before he is ready for opera work. Quite the contrary! As I said, it is a distinct advantage to work with experienced singers and to give the stage training they need. Each operatic performance requires the services of a competent stage director as well as those of a conductor. What the conductor does for the music, the stage director does for the visual part of the production. That is to say, he has his own concept of what the performance should be; he trains his singers—or singing actors—to fit into this plan. There is little sense, to-day, in coachin' vocalists in their arias and then bringing them together on the stage to emit those arias with a stereotyped set of gestures. The secret of effective operatic production lies in working out the performance as a whole, with each member expressing the character (not the gestures!) that animates it. And the animating principle must always be the ideal of the composer. Some stage director bends his energies, therefore, not to coaching roles but to bringing life to a unified conception, free from exaggerations and wholly true to the wishes of the composer. Always, there are two traditions—the right one and the wrong! Our task-to-day is to root out the wrong one, to free the operatic form from unjustified liberties, and to emphasize those elements which the composer desired his listeners to find in the work.

"I have found that the young singer, eager to establish himself in his career, is delightful material to work with. He is tractable, he brings great enthusiasm to his work, he has not lost his awe for the great composers, and he is less inclined to rest on his laurels—indeed, he has no laurels to rest on!

"The encouraging success of our own group inclines me to feel that other small companies of young singers can do much for the operatic future of America."

(Continued from Page 233)

Important Elements in the Foundation of Touch

also, in passages of broken chords in left-hand accompaniments. Most often use does not stop at such employment but uses the rotation to help accent in rapid passages consisting of irregular groups.

The concluding part of this article will appear in May.

New Standards in New Records

(Continued from Page 239)

Cardboard Doll: Chine Doll (Nos. 1, 2 and 3 from The Baby's Family); Coliwmor Novae (piano). Columbia disc 17355-D.

The music here is simple in structure and easy to grasp. These are pleasant little pieces with effectively contrasted rhythmic patterns. Donizetti: La Favorita—O mio Fernando (sung in Italian) with Tchaikovsky: Jeanno d'Arc—Adieu, forêts (sung in French); Béla Stevan's (piano) with orchestra conducted by Erich Leinsdorf. Columbia disc 71440-D.

Bess Stevens sings both these arias with appreciable style and a lovely tonal quality.
O Canada, Glorious and Free!

(Continued from Page 226)

Chorus
The Maple Leaf our emblem dear,
The Maple Leaf forever,
God Save our King, and Heaven bless,
The Maple Leaf forever.

This Canadian national air was composed by Alexander Muir who was born at Skellyhill school house at Waterside, near Lesmahagow, in Lanarkshire, Scotland, April 5, 1830. He was the older of two sons of John Muir and his wife, Catherine McDiarmid. When he was three years old his parents migrated to Canada, settling at Scarboro near Toronto, where it was not long before John Muir received an appointment to teach school at Agincourt, near by. Alexander received his early education in his father's school, and when still in his teens he was sent through great sacrifice by his parents, to Queen's College, Kingston, Ontario. There he manifested remarkable aptitude and in his twenty-first year graduated as bachelor of arts.

Returning to Toronto, he took a post as a teacher in Scarboro. In a few years he was appointed principal of the school at Leslieville, then part of Scarboro, but long since annexed to the city of Toronto. His little school was located at what is now Queen and O'Connor Streets. From it he radiated an influence for good, which affected the whole community. It was while he was there that in 1869 he wrote his famous patriotic hymn and made himself immortal, at least as far as Canada is concerned.

From Leslieville, he was transferred to Newmarket as principal of the school there. His departure from Toronto was marked by an unusual demonstration of popular esteem, the Yorkville town hall being filled with an enthusiastic audience, who gave loud proof of their gratitude when The Maple Leaf Forever was sung for the first time in public. It was at once acclaimed as a great patriotic song.

On that occasion Mr. Muir was presented with a large brass-bound Bible which is now in the possession of his son George, at Newmarket.

After two years at Newmarket he went to Beaverton, but in 1884, he returned to Toronto as principal of Howard School in old St. Patrick's Ward. A few years later he was transferred to Gladsome Avenue School, now known as Alexander Muir School, where he remained until his death in January, 1906.

The facts as to how Alexander Muir came to write The Maple Leaf Forever are very interesting. In the autumn of 1867, he was walking along with George Leslie—the son of the founder of Leslieville—and a maple leaf fluttered down from a big tree on Maple Street, and settled on his shoulder. He picked it off and said, "The maple leaf forever; the maple leaf forever." "Why don't you write it in a song," Alexander? asked George Leslie, and he did. He wrote it all that night, and the next morning he took his son James into the drawing room and setting him on a stool taught him the song. Alexander taught it to his class in school, but it was not until the Boer War in 1899 that it became generally known. He had one thousand copies struck off at the Methodist Book Room, but got back only $4.00 out of an investment of $30.00. The tree that inspired him stands a few yards south of Queen Street, on Laing Avenue, in front of Maple Cottage.

PLEASE NOTE
Due to space limitations it has been necessary to omit several important items from this issue: Port Two of Miss Florence Leonard's "Handy for Piano Playing," scheduled for this issue, will appear in May. Also, the "Fretted Instruments" column and the "Violins Americas Answered" columns are omitted, to be resumed in May.

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Our Musical Presidents
by Alfred I. Tooke

The early presidents of the United States were kept very busy organizing and governing the new little republic; yet politics did not take all of their thoughts—they found time to be interested in the arts, too.

George Washington himself is said to have been very fond of music, and he imported a harpsichord for his step-daughter, Nellie Custis. He is also said to have played the flute, although in a letter to Francis Hopkinson he wrote that he could not play any instrument. This letter was written in 1788, so perhaps after his retirement to Mt. Vernon he may have learned to play a little. Francis Hopkinson, a great friend of Washington, was one of the signers of the Declaration of Independence, and he is considered to be America's first composer. He dedicated some of his songs to Washington.

Then, had you lived in the city of Washington at the beginning of the nineteenth century and were passing the White House, you might have heard the strains of a violin, accompanied by a guitar. Could you have peeped in you might have seen Thomas Jefferson playing the violin, while his friend Benjamin Franklin was playing the guitar. Jefferson’s daughter was also a musician and she might have been providing her share of the musical evening.

If passing the White House a century later, you might have heard the Sunday evening hymn service inaugurated by President McKinley, who had an excellent voice. Another president with a good voice was Woodrow Wilson, who was a valuable tenor in his college glee club and chapel choir while at Princeton. President Coolidge also liked to sing, especially when his wife was at the piano.

Perhaps the most noted musician among the presidents was Harding. He played in the brass section in his college band, and after his college days were over, a neighboring town announced a band contest. "We ought to get into this," he told his fellow townsman, and soon he had them rehearsing strenuously; he even persuaded the tradesmen to put up two hundred dollars for smart uniforms, promising to repay the amount out of the prize he was sure they would win. Sure enough, the uniforms were paid for. He later would often stop in to hear a rehearsal of the United States Marine Band when he lived in Washington; he also ex-

(Continued on Next Page)

Nature’s Etudes
by Marjorie Hunt Petit

Sometimes at night when lights are low,
I hear the wind’s arpeggio—
A simple caress, played
Upon a harpsichord of shade.

The sea is filled with stirring sounds;
It plays an everlasting round
In sharp crescendo, night and noon,
Upon a whimsical bassoon.

The brisk staccato of the rain
Taps softly on the window pane—
A dance vivace, wild and free,
Upon a crystal timbrel.

Song-Game
by Annette M. Lingelbach

The leader selects in advance objects which are referred to in various songs. These objects are placed on a table, or pictures of them may be substituted. Each player is given a pencil and paper and writes a list of songs, suggested by the various objects on the table. The player having the longest list of correct song titles, suggested by the objects, is the winner. Some suggestions are: a rose (The Last Rose of Summer); small bells (The Bells of St. Mary’s or Jingle Bells).

The Junior Etude
Edited by
ELIZABETH A. GEST

Junior Club Outline No. 20
Mendelssohn

Harmony Outline for the three positions of triads.

Play the pattern given herewith of tonic triad, in second inversion (marked %), followed by dominant seventh (marked V) and tonic with root in bass, in four major and four minor keys.

A program of Mendelssohn’s music is easy to arrange, except in the very early grades, when simplified arrangements may be used. Good numbers, some of which you probably play, include: Consolation, Op. 19, No. 3; Venetian Boat Song, Op. 19, No. 6; Children’s Piece, Op. 72, No. 2; Melody from “Concerto in G minor”; Nocturne from “Midsummer Night’s Dream”; Priest’s March from “Athalia”;

Fight like a Lion, Four hands (from “Miniature Duets from the Great Masters”). All of the above may be obtained from the publishers of The Etude. Also listen to some recordings of Mendelssohn’s larger compositions, symphonies, and other works.

Trills and Frills
by Nellie V. Mellenhamp

My teacher says that trills are frills
That compositions wear,
To dress themselves for concert use
They buck them in their hair.
And grace notes, too, and sparkling runs
All make a lovely dress.
And so, a Mozart Minuet
Is clothed like that, I guess.

George Washington playing the flute, Nellie Custis at the harpsichord, Martha Washington listening. (From a painting in the Mt. Vernon collection)

"FORWARD MARCH WITH MUSIC"
pressed a desire that Washington
would become the musical center of the
world. This famous Marine Band, through its
radio concerts, has become a familiar name to listeners throughout
the country and its fine, spirited
performances have been much enjoyed.
Most of the world's great pianists
singers and violinists have given recitals in the large "East Room" of
the White House, from Jenny Lind
in 1866, to present-day artists.
In 1933 the Steinway Company pre-
pared a piano to the White House. It was of particularly handsome con-
struction and the case was entirely overlaid with gold. Around the rim of
the case were painted the shields of the thirteen original colonies.
President Roosevelt has done much
to strengthen morale through music in the world present conflict, in the
following statement: "The inspira-
tion of great music can help to in-
spire a fervor for the spiritual values
in our way of life; and thusstrengthen
democracy against those forces which
would subjugate and enthral mankind.
Because music knows no bar-
riers of language; because it recog-
nizes no impediments to inter-
communication; because it speaks a
universal language, music can make us
all more vividly aware of that com-
mon humanity which is ours and
which shall one day unite the nations
of the world in one great brother-
hood.''

The Junior Etude will award three
prizes each month for the best
pieces during the years of age of the
most interesting and original
stories or essays on a
given subject, and for cor-
rect spelling and

CONTEST RULES:
1. Contributions must contain not
over one hundred and fifty
words.
2. Names, addresses and the
radio or paper you subscribe to,
and your address in
the upper right corner of your paper. If you
must do this on an essay.
3. Write on one side of paper only and
do not use a typewriter.
4. Do not have anyone copy your
work for you.
5. Clubs or schools are requested
to hold a preliminary contest and to submit not more than
eight entries (two for each essay, Club).
6. Entries which do not meet these requirements will not be
eligible for prizes.

Junior Etude Contest

"My Favorite Instrument"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not
later than April 22. Winners will appear in the July issue.

SUBJECT FOR THIS MONTH

Junior Etude (continued)

Music In My House

(Prix winner in Class C)

I think music is a very interesting subject. When I come home from school on a rainy
day, I sometimes like to listen to some good orchestra on the radio. When I
listen to Bach, Mozart and other famous composers it makes me feel
good and I like to listen to them.

Another kind of music we hear to-day is
jazz music, or music of our country (and these are very different from the
pieces written by Bach). Jazzy tunes are sometimes so good
as though they were more lively than the pieces
of earlier days.

Would that we could hear some of the work of Mozart or Bach! It sometimes seems as
though they were more lively than the pieces
of older composers.

Music In My House

Add-A-Letter Puzzle:

Braille V. Maciejewski, Barbara Ann
Williams; Mildred Starnes; Alice Jane Hawke;
Diedre Elizabeth; Nellie Post, Lou Marie Bright; Col-
teen Kerr; Annlyn Lowen; Betty Ruth
Sass; Dorothy Eddinger; Ella M.
in; Katherine W.; Mildred Stewart; Anna
Morgan; Kitty O'Malley; John Groenendal; June
Maize.

Honorable Mention for January

Music In My House

Add-A-Letter Puzzle:

Music In My House

(Prix winner in Class A)

Endless Chain Puzzle

Each link in the chain is a musical term whose first letter is the last letter of the previous term. What
musical term makes the chain?

1. A brass wind instrument; 2. neither a sharp nor a flat; 3. the opposite to staccato; 4. a drama set
in music; 5. extra emphasis; 6. a three tone chord; 7. a cob juvenile for two performers; 8. skill in per-
formance; 9. sign giving definite pitch to tones; 10. interval from tonic to dominant.

Price Winners for January

Add-A-Letter Puzzle:

Class A, Tessa Ruth Abramson (Age 15), Ohio.
Class B, Ruby Earle Graham (Age 13), Kentucky.

Music In My House

(Prix winner in Class B)

Music In my house is what my family and
I enjoy most. Without it we would never
be happy, although we never stop to think
of music in the same way as you make a
meal. It is more than a meal; it is much
more. It is a meal that will keep us
happy after we have eaten it.

Music In My House

(Prix winner in Class A)

Yes, there is music in my home. The many
birds around our country home testify to this.

Music In My House

(Prix winner in Class C)

The Red Cross Blankets

Thanks to the following knitters
who recently sent in more for-and-
half-inch knitted squares for
the Junior Etude Red Cross Blankets:

E. Geary, Ida R. Felteig, Priscilla Field, Gladys M. Stein, Anna
Flint, Jane Kanaly, Ruth Anne
Harmon, Constance Saunders, Bridget
Junior Music Club, Bridgend, Maine;
Kathryn Dyess, Manda Re Canode, Lillian Safley, Jacqueline Shipp,
Helen James, June Summer, Mary
Bell, E. H.; Myrtle McMillen, Ruth
Bourke, Helen Anderson, Fanibel McFall, Mrs. Arthur Smith,
Chaminade Junior Music Club, Mc-
Comb, Mississippi. (The list will be
continued next month.) Many of the
above have sent several squares each.

Music In My House

(Prix winner in Class C)

The Red Cross needs the blankets, and we will sometimes try to
supply them as long as you knitters
send in squares. (Don't forget they
should be four-and-a-half inches but may be made of any
color wool you happen to have.)
ADVANCE OF PUBLICATION OFFERS

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

EASTER MUSIC THOUGHTS—Did you ever come to the conclusion that there was a definite responsibility which you should do your utmost to meet? Certainly this Easter season brings a responsibility to the churches, choirs, members, and Sunday School chorister to a greater degree than any other year’s celebration of Easter. With civilization being nailed to a cross of unspeakable suffering by poverty, war, and disease, it is all for us all to reflect that the greatest Victory the world has ever known had its primary and secondary suffering and supplementing the inspired spoken messages and the readings of biblical passages, music can help more than anything else to convey to humanity through the beautiful voices of the Easter Triumph as well as the profound significance of that Triumph.

Many already have prepared their music contributions to Easter services. But for those who always seem to need the “last minute” this is a reminder that there are only a few weeks remaining for the preparation of Easter music.

The theme of this letter is the particular individual of musical accomplishments who attends a church where there is no choir, and who is interested in forming one. It is certain that individual know that if he or she were to accept a responsibility he could, in the few weeks remaining, get a choir group together and see to it that his fellow churchgoers have the benefit of exciting music in the Easter service.

It is always possible to find music for any special church needs through the Inter-Church Music Press, Chestnut Street, Philadelphia, Pa. A postal request will bring about a delivery of folders listing and showing Easter anthems, Easter solos, Easter services, Easter organ numbers, etc., if desired, we will send upon request a selection of numbers for examination.

SPRING CONCERTS, RECITALS, COMMENCEMENT EXERCISES—In keeping with the high efficiency and remarkable output of our war and defense industries, the coming weeks will know a generally increased activity in other fields, particularly those designed to sustain the fine morale of our people. Among these will be, as always, the thousands of studio recitals and musical programs, now so integral a part of American life, and the annual Commencement Day services in the schools and colleges of our nation. There will be weeks of diligent application, careful preparation, and pleasurable and anticipatory work, which, of course, is as it should be. There is no lack of material to choose from between troublesome songs, no. anything so certain to hold our faces to the light.

In connection with the above mentioned activities, there naturally will be required the customary amount of advance planning. Once again arise the questions and problems regarding the right music to use. For Commencement Day, for instance, it may be advisable to present a cantata or a choral program interspersed with orchestral selections or, on the other hand, a complete instrumental program may be desired. The various conservatories and private studios will offer several programs each, in which outstanding pupils will perform. In all cases, the choice of the event can easily be determined by the right selection of music. Hence, it is a good plan to build programs in advance of their actual performance dates. This leads us to suggest that you give the expertly trained staff of the Theodore Presser Co. an opportunity to help. If you will describe your general plans or specific needs to us, our experts will be happy to select suitable materials from our unlimited resources and send them to you for examination. Cantatas, choral music, ensemble numbers, instrumental orchestral works, musical sketches, oratorios, or a great variety of vocal and instrumental material, and publications in many classifications are here for your consideration, and it would be a pleasure and privilege to show them to you. Our “On Approval” plan allows for full credit on all copies returned and involves only a small amount to cover shipping and return postage.

Give our full and Order Service a trial. A letter or card stating your requirements will bring you convincing proof of its worth.

FAVORITE MOVEMENTS FROM THE GREAT SYMPHONIES—For Piano, compiled by Henry Levine—The serious piano student as well as the home player with a few fingers on the keyboard will find much of interest and real worth in this soon-to-be-published collection. The contents will include the better-known movements from the loveliest and most resonant music of master classic and romantic symphonic composers. The arrangements are masterful, yet, with pedalling, fingering, and phrasing carefully worked out and indicated. With this volume, the average pianist can add many valuable “themes” to his concertos. This new collection will also be offered in a convenient “pocket” size, or for use with any of the composer’s works.

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THREE LITTLE PIGS, A Story with Music for Piano by Ada Richter—The story part of this new book has been proof-read, the music has been engraved and edited, and the artist has completed the drawings, and the cover design is ready so that there will probably be the last opportunity to place an order for this book at the special low advance of publication price. As announced in preceding issues, Three Little Pigs is the newest addition to Mrs. Richter’s popular “Story with Music” series for young beginning pianists. Like its predecessors, the story is interwoven with a musical and descriptive easy piano pieces and a vocal piece which serves as both recreational and educational material. Suggestions for use will be included in the back of the book and the illustrations, which may be colored, will serve as a guide in staging as a playlet.

Teachers who have not already placed an order for this unique book should do so now while the special advance cash price of 25 cents, postpaid, is still in effect.

SIXTEEN SHORT STUDIES FOR TECHNICAL AND PHrasing, by Cecile W. Lemont—Mr. Lemont has received well-deserved recognition for his many contributions to the literature for pianists such as Basic Fingers, Ten Short Melodious Studies, and Eighteen Short Studies for Technic and Style, as well as many delightful, melodic pieces widely used by teachers. A worthy addition to these publications is this new and effective book Sixteen Short Examinations in Technical and Phrasing which is to be published next month in the Ninth Mastery Series. This volume of short studies covers such problems as rapidly moving notes, legato thirds and sixths, and octave left and right hand octaves, arpeggios for left and right hand, arpeggios between both hands, melody work sustained against arpeggiated accompaniment, and scale passages for left hand, right hand, chord studies, embellishments, and problems of phrasing. All of these exercises are in the easier major, minor, and keys and cover problems usually encountered in the third and early fourth grades of piano study. While publishing details have not been finalized, a completed single copy of this valuable book may be ordered at the special advance cash price of 25 cents, postpaid.
originals have been made. The demands of modern teachers for earlier grade treble and bass Caernarvon material have made this new book possible.

This new book will be published in the oblong format so popular with young students today. Titles appealing to children’s imagination, with abundant and attractive illustrations, will be included. While details of publication are being cared for, a single copy may be ordered at the special advance cost of 287.00 cents postpaid. Delivery will be made as soon as the book is released.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—The Child Bach, by Louis Elsworth Coit and Ruth Benjamin—The final work in connection with this second in a new series of delightful books is completed and copies are being graded from the press very soon. Like The Child Mozart, first of the series, this book contains interesting biographical material, music simply arranged, and charming illustrations. Full directions are given for dramatizing the story if desired, and instructions for the setting up of a miniature stage in illustration of a certain episode also are provided. The book is divided into two sections: a song, O Saviour Sweet; Minuet in C Minor; Musette in D; While Beggars Play, arranged from "The Peasant Cantata"; and a duet arrangement of the familiar My Heart Ever Faithful.

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FURTHER HYMNS—in Easy Arrangements for Piano. Composed and Arranged by Ada Richter—volume following success of Mrs. Richter's My Own Hymn Book, in which she provides special, playable, and effectual piano solo versions of the familiar hymns, has completed the publication of this collection. In it will be found four-hand arrangements of more than twenty popular hymns, easy to parts, and thoroughly pianistic in style. The primary purpose of this will be of an about equal grade level so that they can be interchanged between players at will. The first verse of each hymn will be included with the music which will, in turn, will be followed in a key evidence for congregational or group singing.

Among the favorites Mrs. Richter has chosen for this collection are: Praise God From Whom All Blessings Flow; Come, Thou Fount of Every Blessing; Jesus, Lover of My Soul; Nearer, My God, to Thee; Rock of Ages; Onward, Christian Soldiers; Lead, Kindly Light; Sweet Hour of Prayer; When with the Saints...

During the period of preparation, when this attractive book is being made ready, a single copy may be ordered at the special advance of publication cash price of 35 cents, postpaid. Copyright restrictions, however, limit the sale of this book to the United States and its possessions.

SONGS OF MY COUNTRY—Arranged by Percy A. Richter—Mrs. Richter's deep understanding of children coupled with a knowledge, gained by experience, of how best to satisfy them, is again evidenced in this splendid volume for piano students. The approach is through that universal feeling in the hearts of young and old alike—love of our country—and makes possible the thrill of playing at the piano easy arrangements of familiar songs. As in the former numbers, the contents are divided into four sections: Earliest Patriotic Songs—"Chester," "Yankee Doodle," "America," and "The Star-Spangled Banner"; Previous War Songs of the Early Years—"The Girl I Left Behind Me," "Just Before the Battle, Mother," and "Soldier's Farewell"; Songs Our Fighting Men Like—"The Battle Ship" and "The Band Played On." "Ben Bolt," "Home on the Range." Several popular Foster favorites, and selected hymns loved by the service men, comprise the Last Section: Patriotic Tales of Later Years—"American Patrol," "Marine's Hymn," "Madamissicole from Armetieres," "You're in the Army Now," "Taps," and "Revelle."

ALBUM OF FAVORITE FIRST POSITION PIECES FOR VIOLA AND PIANO—Long a favorite of viola soloists is evidenced in this convenient oblong format, with attractive illustrations adding to its interest, this book will be available as soon as editorial and printing details are completed. While in the process of publication Songs of My Country is offered to our readers at the special cash price of 40 cents, postpaid, for a single copy. Because of copyright restrictions the sale is limited to the United States and its possessions.


The parts will take care of all the band and orchestra instruments, including Flutes, B-flat Clarinet, Bass Clarinet (B-flat), B♭ Trumpet, B♭ Horn, E♭ Alto Saxophone (E♭ clarinet), Saxophones, and Baritone. Books with two harmony parts will be provided for D♭ Piccolos, Oboes, Bassoons, B♭ Saxophones, and E♭ Clarinets. One book will include the parts for Strings and B♭ Clarinet (B♭ alto), and the publication for this book will have parts for Drums, Timpani, and Bell Lynn. The Piano book (Conductor's Score) provides excellent arrangements for the formation of ensemble groups.

Prior to publication a single set of these books, seventeen in all, may be ordered at the low advance of publication cash price of 15 cents per copy; and instruments books and 35 cents for the Conductor's Score (Piano book). Due to copyright restrictions, the sale of these books is limited to the United States and its possessions.


The parts will take care of all the band and orchestra instruments, including Flutes, B♭ Clarinet, Bass Clarinet (B♭ alto), B♭ Trumpet, B♭ Horn, E♭ Alto Saxophone (E♭ clarinet), Saxophones, and Baritone. Books with two harmony parts will be provided for D♭ Piccolos, Oboes, Bassoons, B♭ Saxophones, and E♭ Clarinets. One book will include the parts for Strings and B♭ Clarinet (B♭ alto), and the publication for this book will have parts for Drums, Timpani, and Bell Lynn. The Piano book (Conductor's Score) provides excellent arrangements for the formation of ensemble groups.

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WE'RE FOR AMERICA. Operetta in Two Acts, Music and Lyrics by Marian Hall, Book by Theokl Fitzgerald—There has always been a great demand for operetas like this one, and quality comic opera has become dangerously rare. Here, then, is a truly tuneful, attractive, and up-to-date work which deserves careful consideration.

The arrival of this book at the campus of Livernose Junior College and a song competition serve as the sparks that set off a train of serio-comic events among college students. Through the combination of the student body to the realization that only through cooperation with each other can they best serve their school and their country. To this has been added just enough romance, mystery, and humor to provide an excellent background story for the numerous delightful musical numbers which include numerous solos, duets, and choruses for boys, girls, and mixed voices. Twelve principals are required: five sopranos, two mezzo-sopranos, one contralto, two tenors, one baritone, and one bass in addition to several other characters.

A production of this work will require no expensive costumes and there are no difficult staging problems for the director to solve. The music itself is definitely original and amusing, but in the same time it makes no excessive demands on the soloists or chorus; thus it is ideal for use in high schools, colleges, and other amateur organizations. Order your key copy now for the special advance of publication cash price of 60 cents, postpaid (only one copy may be ordered at this price), and delivery will be made as soon as the work is off the press.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—Readers of these Publisher's Notes—owners of Hammond Organs and those who plan to install one of these fine instruments in their home, chapels, or concert halls. The Hammonds and their service teams have shown remarkable interest in the new instruction book instruction book announced in the first number. This book was a result of collaboration between the Hammonds and the Music Magazine. Numerous orders and inquiries have been received and the Publishers are convinced that this book will prove a most timely publication.

Copies of the book now are ready for
delivery to advanced subscribers and, with this notice, the special advance of publication price is withdrawn. Ask for a copy at your music dealer's or send to the Publishers for an "on approval" copy.

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This new book shows clear illustrations of the various controls; concise explanations of the harmonic drawbars, pre-set keys, various control, tremulant, and expression pedal are given, with complete directions as to the ready-mixed tone colors designed to meet various requirements of organ playing. There are suggestions for selecting appropriate all-instruments of the orchestra, with a section devoted to special percussion effects.

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Preparing for the Spring Accordion Recital

(Continued from Page 277)

This can be acquired without going to the other extreme of a set stage grim. Mannerisms of all kinds such as bowing, bending, the head should be avoided or else the audience will pay more attention to such antics than to the music. Those who have become accustomed to beating time with the foot should break themselves of the habit before they make their concert début.

If the concert selection has been prepared in ample time there will be no need for much practice the day of the concert. It is all right to play the selection over once or twice but not frenzied repetitions bring about nervousness and uncertainty so instead of arriving at the concert hall rested, the player will be exhausted and unable to do his best. It is not advisable to dwell mentally upon the notes of a selection while waiting to play.

Our closing thought then to beginners is to leave no stone unturned in the preparation for their début and then to have faith in themselves and never for a moment allow an element of doubt to enter their mind. They must believe in themselves and know that they will be successful.

The Etude Music Lover's Bookshelf

(Continued from Page 231)

of mysticism with which so many have sought to surround the life of the composer, nor does she dwell undisguisedly upon his long platonic friendship with Nadejda von Muck, one of the most abstruse and curious romances in the history of music. The book is richly supplied with illustration examples. The woodcut illustrations are by Vera Bock, whose mother was a friend of the composer.

"Stormy Victory"

By Claire Lee Purdy

Pages: 241

Price: $2.50

Publisher: Julian Messner, Inc.

Backstage with the Orchestrator

(Continued from Page 273)

most earnest counsel is that he regard it as a vocation to do something to be done as a potboiler while he prepares himself for the higher demands of independent creative artistry. If ever he lets go the hope of writing his own music and gives himself up to orchestrating completely, the chances are that he will never do anything else. If he feels that, potentially at least, he has his own work before him and never means to let it go, the chances are that, even along with his orchestrating, he may be able to round out his stature as a creative artist. If a man is capable of making himself a really fine orchestrator, he has the musical feeling and the imagination that would carry him further. And he should never quite let that go. Actually, it is difficult to draw the line that completely separates good music from trash. Only time draws that line. In the mind of the people, however, there is a very definite pathway from the trash to the good. In my broadcast, my viewpoint is that all music is good, but the greater it is, the more exciting becomes. This standard of taste can be worked up in any musical medium. The orchestrator can do his share by clinging to his best ideals. After all, both Bruckner and Wagner began as orchestrators!"
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