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### Volume 61, Number 04 (April 1943)

James Francis Cooke

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# THE ETUDE

April

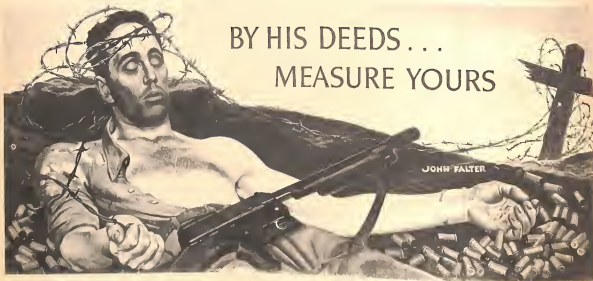
1943

Price 25 Cents

*music magazine*



**I**t 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.



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 *Myro* Thomas of Henry Gilbert; Night Ballad of Kent Keenan; *The White Peacock* of Charles Griffes; and the "Grand Canyon Suite" of Ferde 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 premiere when it was presented on the program, February 27, of the Boston Symphony Orchestra, in Boston under the baton of Serge Koussevitzky. Describing the new symphony, Mr. Harris writes that he hoped in it to express qualities of the American people which our popular dance music, by its very nature, cannot reveal.

PAUL KOSKOFF, a member of the musical 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' Union. His prize-winning song, "Voice and piano, entitled *The Ivory Tower*, is set to lyrics written by Ensign Virginia Fager, U.S.N.R. It was selected as the best of more than two hundred manuscripts.

SEERL PROKOFIEFF's captain, "Alexander Nevsky," had its American premiere 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 the USSR, with the composer acting as conductor, was developed from incidental music which Prokofiev had written for a Soviet film of the same name. The work is considered especially timely, as it deals with the defeat and expulsion from Russia of the German invaders, by the national hero, Alexander Nevsky.

SEERL 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," Mrs. Rachmaninoff's comment following the event.

MAA ZUGA'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 hundreds of times during the radio programs and tours of John Charles Thomas, James Melton, Alenya Philip, Selma Kaye, Jan Pearce, Bert Lehar, Jerry Colonna, and Steven Kennedy (he programmed it 146 times). The "boys" take an opposite attitude from the falsetto Japs who staid in disaster, all of which means that they propose to keep their wits about them and not risk victory



by foolhardiness. They are "plenty tough" when the time comes, but they do not lose their heads and this accounts in large measure for the almost fabulous records of American runners 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 JACOB'S "Ode for Orchestra" was given its premiere in February, when it was played by the San Francisco Symphony Orchestra under the direction of Pierre Monteux.

## Competitions

THE EDGAR W. LEVENTRITT FOUNDATION has announced that its fourth annual competition will be open to both pianists and violinists between the ages of 17 and 25, instead of players of only one of these instruments, as formerly. The winners will have appearances as soloists with the New York Philharmonic-Symphony Orchestra. Applications will be received until May 15, and full details may be secured by addressing the Foundation at 30 Broad Street, 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 Paterson Gannett. There are two classifications with prizes of fifty and twenty-five dollars in each classification. The national chairman of the Student Composition Contest is the distinguished American composer and author, Miss Marion Blue, 115 West Seventh Street, New York City, from whom all details may be secured.

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 business session of the Federation which will take the place of the Biennial Convention, cancelled because of transportation difficulties, in May, 1943. Full details of the young artists' and soloists' contests may be secured from Miss Ruth M. Perry, 24 Edgewood Avenue, New Haven, Connecticut, and Mrs. Fred Gillette, 2109 Austin Street, Houston, Texas.

# The World of Music

HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

## Music Week, May 2-9

THE SPECIAL KEYNOTE of the 1943 Music Week will be "Foster 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, women's clubs, service clubs, and many educational and recreational agencies. This will be the twentieth annual observance of Music Week and one of the outstanding features of 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 fulfils its artistic and financial, despite restrictions and other inconveniences of wartime necessity. With almost half of its membership of sixty-five made up of women players, the orchestra, under its founder-director, Eugene Linden, presented a series of four concerts, at two of which the soloists were Mona Paul, Metropolitan audition winner, and Theda Karle, 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, New York City, at the age of eighty-two. She was born in Hanover, Germany, and studied at the Leipzig Conservatory under Felix Mendelssohn and Brahms. She appeared as soloist with many major symphony orchestras and with the Kneisel Quartet. For three years she studied with Theodor Leschetzky and later used the Leschetzky method when she established her studio in New York. She had been a friend of Clara Schumann, Nikisch, Brahms, Busoni, Carreño, and Mochowski.

THE BETHLEHEM BACH CHOIR, under the direction of Hor Jones, will hold its thirty-sixth Bach Festival Friday and Saturday, May 14 and 15, in Bethlehem, Pennsylvania. Works to be presented, in addition to the "Mass in B minor," include three motets; Cantatas, Numbers 4, 14, and 180; and a Kyrie in D minor.



Desiré de Fauw

DESIRÉ DE FAUW, conductor of the Cincinnati Symphony Orchestra, has been appointed musical director and conductor of the Chicago Symphony Orchestra for the season of 1943-44. Hans Lange, associate conductor with the late Frederick Stock for seven years, will continue his connection with the orchestra and will conduct part 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 only the third director in the history of the Chicago Symphony Orchestra, since its founding in 1891 by Theodore Thomas, who conducted from 1891 to 1900, and succeeded by Dr. Stock, who conducted from 1903 to 1942.

HERLE EVANS, director of the Hardins-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 "Caponechi," 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 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 242)



# At the Rising of the Sun

"LO, I AM WITH YOU ALWAY, EVEN UNTO THE END OF THE WORLD."

Matthew 28:20

**H**AIL 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 To-day*, 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." Oftentimes, the most abstract and intangible things are the most important in life.

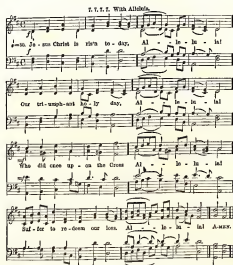
Music is one of the most intangible of all things. The sounds pour out on the air, but in a few seconds they become silenced. They must be reborn, resurrected, every time they are heard. Those who are engaged in music somehow come to know that incessant resurrection is a part of life and happiness. That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

## LYRA DAVIDICA



# A Musical Community Plan Which Works

**I**F 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 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 who 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

by  
*Blanche Lemmon*



MRS. PARKER O. GRIFFITH

President and Founder of the Griffith Music Foundation

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 Casadesu, Bartlett and Robertson, Rudolf Serkin, Artur Schnabel, and 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 Amer-

ican 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 Choir Company, the Trapp 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 Queena Moran, 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 technique 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 Or-

chestral Association, the Chicago Symphony Orchestra, and the Ford Symphony Orchestra, spoke briefly, giving some well-considered advice to aspiring young performers. Two hundred fifty schools of northern New Jersey, participating 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 and successive year in conducting music auditions for all residents (Continued on Page 272)

"FORWARD MARCH WITH MUSIC"



# The Portal of Musical Dreams

by Professor J. Philipp

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

TRANSLATED BY FLORENCE LEONARD

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 manual 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 hesitations, without delays; 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 half-way 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 be deleterious by paralyzing him to some extent. Automatic playing may lie in wait for him. Only the analyst of the elementary 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 (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? 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. 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



Maurice Philipp and his intimate friend, the late Ferruccio Busoni

"FORWARD MARCH WITH MUSIC"



# Holding the Interest of Pupils

by Mrs. Leighton Platt

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 conscientious, the fingers, and perhaps even more the brain, require some 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 etudes till the end of the day. If the fingers are supple and obedient, 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 without intelligence, meaning, feeling, rhythm and strength which displaced the accent and thus strengthens 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 Meinhof 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. Saint-Saëns also said, with that touch of humor 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. One would not fast one trusts to luck, hesitates, 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)

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 study. One little Chicago pupil whom we know said to her mother, "Every Saturday is like 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 well to group students in classes of ten for an hour of theory, ear training and sight reading. In presenting theory, the clever and original teacher should create games. Equip the studio with paper keyboards which are glued on card tables and shelled to insure their wearing qualities. Invest in twenty dollars' worth of rhythm instruments and lively rhythm scores. Such equipment is better than a full page advertisement in a local newspaper. Charge enough for the hour of instruction to remunerate the teacher for the amount invested in instruments; no parent objects to such a small sum when divided among ten pupils.

One need not study a particular system, but by remembering the main points of music, they may be presented in an interesting way. Provide discs for each child for sight reading, theory, and ear training drills. Have races in building scales on the keyboards; and also present chords, tetrad chords, and harmony in various ways.

Keep a file, to divide the work into subjects, such as: stories, games, technique, ear training, sight reading, rhythm. Place in the file enough envelopes to cover the various subjects you wish to teach. Read each issue of *THE ETUDE*, 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 ETUDE*. 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 of the 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 also offers another method for holding the student in or near your locality, try to have your pupils appear, either on an open studio hour, a children's hour, or 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 chosen 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 to the student. It might be well to engage a hall. Encourage pupils to talk about the series and write publicity for the newspapers. Include some specialties on the program such as: dancing, 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.

Have your own series of colored sheets mixed with the white. Put some special student 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 praise. Some day, many of these children will play far 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 so 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 indignity. A great teacher may create an artist here and there, but she will kill music in the average student who 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, have I made their music interesting to them? Besides these suggestions, be sure you are staying up to date in methods and music.

## Died in Action

### Requiescat in Pace Saxophone

SOMEONE OUGHT TO ERECT a monument to "Rat" Salmon's saxophone. Here is its 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. He is safe, and back in London, but the "sax" of the sea, for which he nearly lost his life, is at the bottom.

Once "Rat" and his saxophone were 17 days together in an open boat, and they kept the real came. They were playing "Jealousy" when the rescue ship arrived.

They were playing "Jealousy" again when the alert went on the fourth ship to be sunk.

When a torpedo struck, "Rat" was on deck helping to unload vital stores. "The Sax" was in his cabin, at the bottom of several compartments for possession of whose stairways.

Time after time "Rat" charged through the smoke, regardless of his own safety. But he could not break through. He was rescued, but the saxophone had died in action.

# Backstage with the Orchestrator

A Conference with

*Russell Bennett*

Distinguished American Composer

Outstanding Orchestrator and Arranger

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

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 studied composition in Paris, with Nadia Boulanger. Mr. Bennett's first published music appeared when he was sixteen, in *The Etude*. 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, "Maria 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 Hatlie," "Louisiana 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 of orchestrator that Mr. Bennett sets forth the intricacies of that craft to *ETUDE* readers.—EDITOR'S NOTE.



RUSSELL BENNETT

Originator and Conductor of "Russell Bennett's Notebook,"  
Mutual Broadcasting Company.

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 Pizze*. 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 deep 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 color 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 violoncellos, 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 violoncello 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))

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 orchestration, 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

# 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 homeness," 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 individualistic ideas expressed in the matter of nuance. 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, unburied 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, but, 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

of 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 indeed 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 the learning to play the piano. In some instances, a written, gave a cold rendition of the music, all fingering and other details. He needed criticism and loud and soft contrasts in his interpretation, the markings for which apparently had not made no definite impression on him. On the other was not a rapid sight reader, would give a good performance. Thus there was a balance of the two extreme types, and (Continued on Page 289)



PIANO CLASS OF GAIL MARTIN HAAKE OF CHICAGO

which prevailed in all these classes and fresh interest never lagged throughout the period, which was packed full of constructive ideas. Competition was never anything but friendly and completely lacking in jealousy. They could have put their elders to shame in the matter of their unusually fine "mass conduct."

## Speed Sight Reading

Some of the most enjoyable, and at the same time valuable, points of this teaching system of many facets, as well as the parts most important musically, were the periods spent in speed sight reading with the aid of the metronome; the playing of various parts of compositions familiar

# 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 Schilling 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 premieres of the operatic works of Richard Strauss, Busoni, Hindemith, Weill, Wolf-Ferrari, and Stravinsky, 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.

formance 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 great 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



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

FROM 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 per-

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,



CAROLINA SAGHERA  
Soprano of the New Opera Company

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 do 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 distinguishing 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 (Continued on Page 274)

"FORWARD MARCH WITH MUSIC"



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," 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

# O Canada, Glorious and Free!

Canada's Most Loved Patriotic Songs

by Alvin C. White

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,  
Thee 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, we stand on guard for thee.

O Canada, where pines and maples 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 a 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 (1896-97). For eight years he was director of a grand opera company in New York. Moving later to Boston he was for a time a pianist 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 grime consisting of hundreds of motor cars followed the casket. As the parade passed through each parish on the Canadian side of 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 at the bar he became a judge of the Superior Court in Quebec, from which he retired as chief justice in 1906. He also was noted as a writer and poet. *O Canada*, which now stands next to the National Anthem itself in the favor of the Canadian people, it supplanted the earlier *Vive la Canadienne*, 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

**C**ECIL 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. Witke, 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 Borowski. 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 is possible to present here, to understand the reasons which, in early years, led to a veritable landslide of composition untimpered 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)

## Among the Composers

*Every music lover naturally has a keen interest and curiosity concerning the lives of the composers whose works he plays. THE TRUSS has had in preparation for a long time a series of articles about these present-day and recent writers whose compositions are widely performed. We also have asked these composers for an expression of personal opinion upon compositions in general, and these timely contributions will be printed from time to time in this newly inaugurated department.*

### "Rhythm Comes First," Says Gustav Klemm

**A**ERICAN COMPOSER, conductor, writer on music, and music critic, Gustav Klemm was born in Baltimore, Maryland, in 1887. 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



GUSTAV KLEMM

"FORWARD MARCH WITH MUSIC"

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 violoncello 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)

### Thorlow Lieurance on "Going into Inspiration"



THORLOW LIEURANCE

**T**HORLOW LIEURANCE was born in Oska-loosa, Iowa, March 21, 1878. After his service as army bandmaster in the Spanish-American War, he enrolled at the College of Music in Cincinnati (Mus. Doc., Hon. C., 1923). Herman Bellstaedt, the famous cornetist and bandmaster, gave him instruction in orchestration, harmony, theory and arranging. Mr. Lieurance has devoted twenty years to musical research among the American Indians, making recordings etc. He is now Dean of the Department of Music, Municipal University of Wichita, Wichita, Kansas. Among his best known works are: *By the Waters of Minnetonka*; *Romance in F*; *Remembered*; *Polo of "Nine Indian Songs"*; *Sad Moon of Falling Leaf*; *Sunrise*; *Waltz Brillante*; *American Indian Rhapsody*; *The Angelus*; and *Carita Mia*.

Mr. Lieurance, in speaking of inspiration, says: "Musical composition is the most unpredictable thing in the world. No composer ever will be able to tell how a composition comes to him. Of course anyone can go off in a corner and write notes. But I do not call that inspired composition. Sur-



## Music and Culture

roundings, 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 never door to being a pauper most of his lifetime. Yet thank 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 invaluable plan of Bach, Beethoven, and Brahms, who got many of their best 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 Chautauque 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 themes 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 make more active cerebration—seem to stimulate my musical 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"; *Moto Perpetuo*; *Hills*; *The Village Dance*; *Andante* (from "First Violin Concerto"). (Songs)—*Song of the Brook*; *Awake, it is the Day*; *Break-Break*. (Piano Solo)—*Coasting*; *Wing Foo*; *Pondering* ("Three Mood Pictures"); *Ballad of Early New England*.

Regarding American music, Mr. Burleigh has written to *The Etude*, "I think I can safely say that what we all want in American composition, primarily, is music that has vitality, whether it issues from this country or abroad. The music itself is the principal thing. I profess I cannot conscientiously howl the ranks of those who sentimentally howl about 'America for Americans' above every other consideration."

"First of all, I am in sympathy only with those American writers who write music which is untouched by any literal use of jazz, Indian, Negro, or folk tunes, in the effort to give it a nationalistic flavor. Music that is broader in meaning, like that of Brahms, Tchaikovsky, or Debussy, while it does not come on the character of the council will naturally take on the character of the world, from which it emanates, is addressed to the world. The American composer will rise or fall according to the quality of his music. He should be willing to compete with the foreign artists,

and if it stands this test, then it will survive, just as every worth-while work of art survives.

"However, the American composer must be heard, and it is here, where the menacing situation arises, against which we should be ever on guard; a situation in which those foreign violinists, pianists, or conductors—I refer equally to any case where the foreign in their sympathies although they may be American citizens—push aside the American, regardless of his merits, to make room for the music of their choice.

"To me, all composition divides itself into three classes: impressionism, realism, and idealism. Personally I greatly favor the first two, but in any case, the music must be able to stand alone regardless of its program.

"The better type of pictorial music as, for instance, some of the tone poems of Strauss, will always endure because of its innate worth as music, but when such realism relies upon mechanical devices to assist in presenting the picture, it drops from legitimate music into mere theatrical stunt writing."

## Gustav Klemm

(Continued from Page 227)

southern highlands of our country. Considerable use is made of folk-tunes. Among Mr. Klemm's best-known compositions are: *Sounds*; *Indian Sunset*; *The Bells of Notre Dame*; *Waltz of the Seasons*; *A Shepherd's Tune*; *The Fairy Field*; *Tom Cais*; *Melodious Triste*; *I Thought of You*; *Indian Sketch*; *Neapolitana*; *Three Moods* and a *Theme*, and *Cosmiste*.

In remarking upon his methods of composition, Mr. Klemm 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 be 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."

## Handling the Meddlesome

### Mother

by Gertrude Conte

WHEN A NEW FUPFL 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 my 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 determination. "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 shorter period does not. However, she is finally persuaded to try it for a few weeks.

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 studies. She surprises me on 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." (Prize 2 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, chances 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 importance in assuming greater authority, vigilance and responsibility, and appeased at 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 bursts into bitter tears. I learn that she is not satisfied again!

"But why?" I ask. "You are doing so well. You have a lovely Mary, and you play with feeling; and 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 said 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?' She wants me to be able to play any piece set before me, and when her friends come in I must have several pieces to play so they can enjoy."

A significant silence follows. Poor Mary is torn between love for mother and love for the kind of music now implanted deeply in her heart. So we charter, but it is returned! "Mother says it is money," she does not want me to waste time and cause she swallow my pride for Mary's sake because she has grown very dear to me.

Then one day Mary appears with long nails, delicate tone. "Mother says she doesn't like to appear in society any longer with such short nails. I must keep up with the fashion, she is ashamed of my hands." I decide not to interfere. I know there is no other way to her own salvation; by now sense and love for her art to provide the necessary courage and strength to fight her own battles.

We let a week go by and to my overwhelming joy and Mary's great relief, we find that mother works a new interest. She has joined a various club and is spending her time in all the various activities!

So finally with our studies until next time, we can proceed 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 he "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 continuo, and thus to appreciate these works fully, the listener should attune 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.

**Sibelius: Symphony No. 1 in E minor, Op. 39;** The New York Philharmonic-Symphony Orchestra, conducted by John Barbirolli. Columbia set 532.

**Sibelius: Symphony No. 7 in C major, Op. 105;** The St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. Victor set DM-922.

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 germs—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 Tchaikowsky 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 Tower 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 instruments affects profound 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-



## 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.

**Smetana: The Moldau;** The National Symphony Orchestra, conducted by Hans Kindler. Victor set DM-621.

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*.

**Shostakovich: Quartet for Strings, Op. 49;** The Stuyvesant String Quartet. Columbia set 231.

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 sonful 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)

## RECORDS

"FORWARD MARCH WITH MUSIC"

**D**R. 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 business 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 Sergei Prokofiev. This score, which grew out of the incidental 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. Exalting 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



FRED FEIBEL

that is sponsored by American radio goes out to the four corners of the earth. We can be sure, when we are enjoying some great orchestral concert, that many of our boys in the outlying military posts of the world are enjoying it also. And, one has a sneaking suspicion that many of our enemies tune in on a lot of our good musical

# News of the Networks

Momentous Music Over the Air Free for Everyone

by Alfred Lindsay Morgan

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 radios 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. In 1917, the politan repertoire, and in the concert hall Wagner and Richard Strauss had pretty hard going. This is an aspect of music in this war, out contends Mr. Chotzinoff, "which needs pointing out, and 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 others." Mr. Chotzinoff feels that the music of Bach, Beethoven, Brahms, Wagner, and Richard Strauss continues to be performed because it is not anything in any of this music even remotely reminiscent of so-called Nazi philosophy. We are reasonably certain that the greater number of American music lovers are in full agreement with him.

Another series of chamber music programs began recently on Tuesdays from 3:30 to 4:00 P. M. other programs of popular interest, emanates from the Music School in New York. As though in endorsement of Dr. Black's remarks of the American public's interest in Russian (Continued on Page 288)

RADIO

"FORWARD MARCH WITH MUSIC"

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 chronicled by MacKinley Helm, his struggle to rise from literal poverty to international fame. Moreover, he makes it a tribute to his remarkable mother known as "Angel Mo'." His narrative of his experiences is related so ingeniously and so directly and with such a flavor of a child of the South that the book takes on a peculiar literary value. How much of this is due to Roland Hayes and how much to MacKinley Helm is of course not discernible.

The book is one of amazing contrasts. How he did what he did is a matter of astonishing achievement and a lesson to all students, black or white, who strike out for the seemingly impossible. Born the son of liberated slaves in Georgia, put in a steel mill at fourteen, his only wealth was his ambition to rise to the top in his profession and to do something of high credit for his race. Even when he took London by storm and captivated America by repeated tours, he did not lose his modesty 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 fiscal 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 appeased 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, Pannie 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 Rolands. He can do as he likes with them. This is Pannie 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: \$2.75  
Publishers: Little, Brown & Company

# The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

## 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 Garmer, the publisher, Alfred A. Knopf, the illustrator, Elizabeth Black Garmer, the musical arranger, Dr. Edwin John Stringham, the type designer, W. A. Dwiglins, the offset lithographer, 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

cularly 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," "Chasab Dick.".

Garmer, 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 Garmer

Pages: 243

Price: \$3.00

Publisher: Alfred A. Knopf

## TCHAIKOWSKY'S SOMBER STORY

From 1840 to 1893 Peter Ilyich Tchaikowsky 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 Tchaikowsky. 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 Tchaikowsky'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 his or that personage. We are not surprised to find the number of works upon Tchaikowsky increasing.

A new story of Tchaikowsky, "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 Tchaikowsky, 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 288)



PAUL BUNYAN AND BEAR

tunes with words, melody, and piano accompaniment. These evidences of musical folklore, however, are songs which are highlights in the pe-

## BOOKS

# The Teacher's Round Table

## 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 fruitfully to formulate clear concise answers, I have invariably given up, coward that I am! After all, how much can one say about "tone" in a column or two, how convince Round-Tablers with the sure and visual demonstration? I hope faithful readers like C.E. (Illinois), L.M.B. (Texas), R.C.G. (New York) and many others will forgive me for not trying to pontificate answers to such questions as, "Will you explain the physiological or technical control necessary to produce on the piano the tone coloring illustrated by those markings *fz-mf-mp-p-p-p*?" "Can one distinguish pitch, key, modulation, and so forth on the piano (as I do) and yet actually lack potential ability to recognize the qualities of timbre and tone color, as I seem to?" "We read and hear so much about tone production, most of it contradictory, that we, the undersigned 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 questions in a hundred others like them. In a magazine article that when a matter "eds on the mind" so long, you just must do something about it (if you have a New England conscience). So the best I can do here to give a sense 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 Technic: An Introduction

No matter how fine, expert, accomplished a pianist you are, if you stop experimenting technically, seeking quicker, more efficient ways of accomplishing various controls required by your 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 own steps eluding your perspective clouds up, your horizons broaden.

Each year you "discover" what you think are new technical truths. Sometimes, after much experiment 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 your pet theory is false as you would be if you had conceived a brand new technical truth.

One item has, I think, been cleared up beyond all doubt; that is the matter of pianistic tone production. After you have examined "The Riddle of the Pianist's Finger," the scientific works of Ortmann, the interesting treatises by Levinsky, the excellent book by Flomenau, the complete book by Matthys, and all the rest—if then you are still in your right mind, you come to the conclusion that



Conversations with this Dr. Perfection are requested to limit letters to one hundred and fifty words.

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 key in direct contact with the key is quantitative, not qualitative.
2. That percussion noise, made by finger, 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 (the key contact or by striking from a distance), the resulting interaction 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, quantitative gradation, rhythmic variation, flow of pedal (soft and damper), to an end on which not only create a fascinating study for all pianists, but produce the miraculous contrasts of a Horowitz or a Hess.
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 most pianist can demonstrate in two minutes that there is not one "right" technical way to approach a phrase or composition but a hundred? Mathis for instance, sets the stress on key contact, arm-weight and down-pedal—Breithaupt on light arm, and in-and-out movement with a minimum of finger articulation. I seek to mention some of the other sound and pedagogue whose contribution to technical advance have not been even a passive "ah," but in many cases, a very active and serious deterrent to pianistic progress.

6. That basic tone production can be reduced to its simple comprehensive essentials—then, having established these few basic technical principles, teachers

## Conducted Monthly

by

Dr. Guy Maier

Noted Pianist  
and Music Educator

and students can develop their own approach to variety and beauty of tone, depending of course on the mental, musical and physical equipment of each individual.

7. That piano tone-production is a combination of active energy, or force, exerted by body, arm, and finger in necessary amounts on the key, and alert weightiness (body, arm and hand) moved into the key and controlled according to need. The pianist must in control of his tone-color palette is the one who knows best how to mix active energy and alert weight, when to give one or the other preponderance, when to minimize the percussion, when to employ large leverage where 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" idea. 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 substantially to alert (arm and body) weight—"short" leverage to active (finger) energy.

### Long Leverage

1. Body, full arm, forearm, hand.
2. Rich, full-bodied tone.
3. Non-percussive.
4. Rich key contact.
5. "Blow" tone, produced by weight release and control.
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.
4. Finger tip concentration.
5. "Fast" tone, produced by "flash" or "snap" action of finger.
6. Swift "blow," causing key-arc to ascend to slow up after first sharp acceleration.
7. Usually produced by finger tip.
8. 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 above the key) and by a slow, full arm fall on the key (again, with finger tip in key contact or from above the keyboard). The elementary difference of the percussive and non-percussive touches can be produced—the full-arm rebound, forearm rebound, "point-brush," up (finger or arm), rotary finger, plucked finger,

and so on. In experimenting with these various touches remembering that the dangers of badly played down touches are many—unpleasant percussiveness, squeals, yankings, and inaccuracy, while the virtues of well-played down touches are rich, mellow tones of "enriched," restful, or passively quality tip touch is the touch of key contact, of "inhalant" quality, of phrase launching, rhythmic vitality, active energy. Down touch begins with hand elbow lifted 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.

Round Tablers will, I hope, forgive me for not being 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 helpful details.

## Beginners' Recitals

At present I have seven piano students who have started their first year of study. I think that students should begin to play for each other and for an audience very early, but I cannot put more than a few more advanced than these are usually ready for. Would you give me a few ideas on how to make my recitals more interesting than the average—B. B. Ohio.

I am glad to hear teachers admit that beginning pupils' recitals are usually boring unless the program is made "story," or coherence. There are dozens of ways to make such recitals fascinating. This Editor will be happy to send suggestions for interesting student programs to all who apply for them.

## Nightmares

Recently I received a rather terrifying letter from a student in Virginia (R.O.) who confesses that I have stopped him from nightmares about his lessons, because I realize that they express the most lurid nightmare pales by comparison with the reality!

Well, this is a sensible conclusion to reach, isn't it? But sincerely hope that no other Round Tabler will be the victim for striking such terror into the hearts of their students. . . . I'm ashamed of myself!

And finally, that reminds me to tell those who have written in for the correct pronunciation of my name, that it is like in "nightmare"!

## Czerny Again

The pro-Czernyites and the Antis are still having their innings (will that fight round Tablers chuck at those terrific Pros in our November issue). Do you remember what he said? "In the studies of Czerny you have a hundred ways for will achieve your goal—the piano technique, which And right on your goal—that of quality." Other wallow, for that he packs nymphet and the immature Czerny, the Czerny just as a boxer practices on his punching bag. As he does it every day of my life. Czerny two hours every Antis for awhile!

# Important Elements in the Foundation of Touch

Tone Color Controlled  
at the Keyboard

by Alfred Cziz

THE PRESSURE TOUCH is one of the most modern elements in this phase of piano technique, and as yet it is employed by very few of the present day virtuosos, except for the singing tone. This touch is very effective for heavy or light chord or octave passages which demand a firm, sustained effect. It is a much more musical way of playing than the old way of "hitting" or striking the keys. Even the greatest climaxes in fortissimo can be easily effected by this mode of touch, with a minimum expenditure of strength; the tone, no matter how powerful, never degenerating into

\* noise.

The manner of effecting this touch is very simple. Let the hand rest on any chord or single key, the fingers or finger being in firm (though relaxed) contact with the keys or key. Now, with an impulse from the upper arm (with the assistance of the triceps muscle) press the key down and hold it for the proper time value. The greater volume of tone required, the quicker must be the impulse and attack on the key. If the chord or tone is to be played softly, merely pressing the key or keys down gently will be all-sufficient.

This style of touch may well supersede all down-arm touches. By, "down-arm" touch is meant the fall of the arm with its weight supplying the force actuating the keys.

The up-arm touch is antipodal to the down-arm or pressure touch. With the point of the finger in contact with the key, the wrist held low, suddenly, with an impulse from the upper arm, almost like a push, cause the wrist and forearm to spring away from the keys, the point of the finger delivering a strong blow, as the expression of the arm impulse from near the shoulder (the operative agent being the triceps muscle); the hand and arm at completion of the touch being raised several inches above the normal position.

## Preparatory Relaxation

For promoting a "relaxed arm" or hand touch, first allow one hand to hang listlessly by the side; while in this position, shake it backward and forward at first by pushing the upper arm with the other hand, all the joints of the arm and hand being in a relaxed and unresisting condition so that the hand and fingers swing limply with a wave-like motion as the impulse passes downward through the length of the arm. Secondly, swing the arm and hand in exactly the same manner, but by means of their own upper muscles, without using the other hand; and be sure that the limp condition is not impaired, and that the wave-like impulses propagate themselves downward through the arm precisely the same as before. Swinging the hand in this limp condition upon the keys, play a scale with one finger (preferably the third); also little groups of five notes (on white keys, of course), interspersed with rests. In ascending the first tone of each group there will necessarily be a slight muscular contraction in the up of the finger which falls upon the key. Muscular relaxation instantaneously follows, and is again secured by muscular reconstruction in time for the next group.

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 is 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 *legatissimo* 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 quad-sensory perceptible 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. 31, No. 2*. This touch is indicated by a slur over dots.

Scales in marked and velocity forms should be religiously 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 and under the thumb. At least in 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 endeavor to give as much variety as possible to the hand and arm motions. It would grow quite monotonous, however, and even detract from the playing, to observe a certain exaggerated or certain motion at the piano. As a rule, the fewer motions the better. I believe in as little lost motion as possible, and the employment of only such muscles and motions as are required. One should also avoid

all unnecessary motions. In modern piano playing the arm plays a very important role, 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 legato work 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 untwisted 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 its elbow; but when the playing position at the piano is assumed the whole arm is much more easily revolved upward and 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 283)

# Does Your Child Want to Study Music?

by Arthur Olaf Andersen

Mus. Doc.



DR. ARTHUR OLAF ANDERSEN

**S**UPPOSE 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 towards 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 be-

ginner'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 in practice. A poor, dilapidated, out-of-tune piano; a wolfy fiddle from which it is impossible to draw a correct tone; 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 dingling a "genuine Strad" out of the attic for their child to use for his first lessons. This instrument may have been discovered for years, the sound post rattling around on the inside, the sides ungilded. 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 bartone 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 toot 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 blood

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 him from the many mental hazards that beset the beginner. Thus, although he and his parents may not realize it, a more encouraging start is offered him because of his good fortune in having a worth while instrument upon which to practice technique 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 are not conducive to good tone, even phrasing, nor satisfactory digital progress.

The sustaining pedal must act easily 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 desire to advance 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. Obviously the pianist should have fairly generous-sized hands, with fingers not too stubby, and with a flexible stretch. A little finger that extends at least to the first joint of the fourth finger is a decided advantage in octave stretches. A great deal has been written about the pianist's hands but there are many exceptions to the general rule that they must be long-fingered, wide-stretching, and flexible. We could quote instances of pianists of fine, artistic attainments who have but four fingers on their left hands; of splendid performers with small hands incapable of barely do not measure up to the ideal standards. These are the exception rather than the rule and the youngster blessed with fine, strong, flexible hands has a decided advantage with which to start.

The violinist's hands (Continued on Page 312)



YOUTH TO THE FRONT!

Two thousand Pittsburgh music lovers, including seasoned critics, loudly applauded Louis Muzel, twelve year old Pittsburgh boy prodigy, after he had conducted the Pittsburgh Symphony Orchestra in a two hour program, without a single mistake. He used no score, although the selections on the program were difficult ones. With him is fourteen year old Patricia Treven, of New Jersey, who appeared as solo violinist on the program.

"FORWARD MARCH WITH MUSIC"



# Twenty 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 actuating 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."—EDWIN'S NOTE.

**T**HE 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, but 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 squawk.

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 action exerts 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 viscera below it. When pressed against from below it rises and presses against the lungs, driving the air out of them and between the two vocal cords which vibrate, creating sound waves. The cords are more properly speaking ledges 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 con-

cept 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 intruding 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 up. 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 foot 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 just 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 y sound in joy, 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.

Similarly produce oo of not by holding the tongue against the upper teeth, which makes a

VOICE



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 *no*.

Produce the short *a* of *waft*. Then form the lips and sound *wee, wee, wee* 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 *waft*. Prefix the aspirate *h* as *huh-wee* and then make the blow and the *h*. Thus you will utter the word spelled *what* which in sound is *hah*, not *smoo-hah*. 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 approximation. 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
3. tame
5. tare (as in Harry)
7. tar (as in father)
9. tall
11. toil
13. tool

#### LIGHT VOWELS

2. tip
4. tep
6. tap
8. task (broad as tahsk)
10. tot
12. top
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. Crammer, 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 opera—Wagner's *Nibelungen Ring*, *Orpheus*, *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 evergreen—an 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, *Faust*. 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 which flank the auditorium, his voice will carry full and clear to the uppermost seats. In concert, 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—the epic of the West—so 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"

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 organ comes nearest to one performed by an a cappella choir because the pianist can bring out the various gradations 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 out 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.

On the organ scales depend on key-connection, while on the piano it is more a matter of rhythmic motion. It is possible on the piano to have perfect key-connection and still have a jumpy scale.

#### Organ Arpeggios

Arpeggios on the organ are more difficult than on the piano because of the passing under the hand of the thumb; this thumb-passing (key-

connection) in arpeggio playing, especially in fast tempos, or when the damper-pedal is depressed, is not necessary on the piano. Some teachers do not believe this but the slow motion camera shows that artists do not do it.

In piano playing notes are constantly being accented; a mechanical accent on the organ is impossible. Strange, however, in spite of this fact, the playing of an organist can sound exceedingly rhythmic.

It is a muscular, nervous force that produces a strong chord on the piano, on the organ the loudness of the chord depends upon what stops are drawn. A child is able to play just as strong a chord as an artist can.

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.

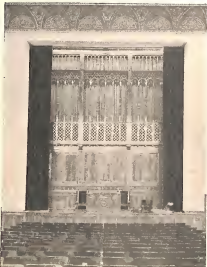
#### Playing an Organ Trill

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 stop off of tone, is very clear; on the piano it becomes a mixture of tones.

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 with his foot.

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 daintily 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 276)



Unique Placement of Miller Organ in the Thirteenth Church of Christ, Scientist, Los Angeles, California.

## ORGAN



MARGUERITE V. HOOD

# Music Education by Proxy

by Marguerite V. Hood

*It is with extreme pleasure that we present to our readers this article by Miss Marguerite V. Hood. In these days, when our music education program and staff are so seriously affected by the war, it is both refreshing and stimulating to find such enthusiasm as evinced by the author. Miss Hood has served as music supervisor of the Havre and Bozeman Montana Public Schools, and later as supervisor of music for the State of Montana. She has been a guest member of the faculty of the Eastern Washington College of Education and a member of the faculty of the University of Southern California, where she received her degree of Master of Music. Miss Hood is also a member of the Board of Directors of the Music Educators National Conference.—EDITOR'S NOTE.*

**I**N THESE DAYS when debs 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 school 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 non-singers; 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 onerousness, 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 R's and all other subjects in the modern curriculum to 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 groups. And directing group singing at a school assembly or PTA meeting may be a nerve-shattering experience for her! The man with an enviable performance record in dance bands may find himself completely lost when he tries to fill the place of a skillful showman whose marching by the complications involved in tuning the string 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 university or college music education work? Well, we can say that there is no use in worrying about it as an outgrowth of the war. We can sigh over it and its possible effect on some of our proudest or somehow fortunate enough to keep a full music staff, we can feel snug, while surrounding towns lose most or all of their music teachers. We can smile in a superior, "I-told-you-so" way as well-built musical organizations go to pieces because a really capable temporary teacher does not quite speak the musical language to which the students are accustomed. We can continue to conduct college and university music courses according to the plans we made in the pre-war days, adjusting diminishing male enrollment. In other words, we can decide to do business as usual at the old won music program is (Continued on Page 270)

## BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

IN PREVIOUS DISCUSSIONS of the woodwind quintet, we have spoken of the choice of suitable materials for the group, and also of certain basic problems of balance, intonation, and so on, which affect the woodwinds, and which have to be reckoned with in the training of a really outstanding quintet. We have spoken too, of the particular function, both individually and collectively, of each of the five different instruments which come together to form the woodwind quintet and the part each plays as a member of the ensemble. It seems pertinent, in this third and final section, to go into the organization of the quintet; leadership; rehearsal routine; and finally, the practical value of the quintet.

#### Leadership of the Quintet

A word may now be said about the leadership of the quintet. Since there is to be no conductor in public performance, one of the five members must start the group, set the tempo, indicate cut-offs and duration of holds, end the group to-

# The Woodwind Ensemble

## A Study of Its Basic Problems

by Laurence Taylor



THE COLUMBIA UNIVERSITY WOODWIND ENSEMBLE

(Left to right) Stephen Hewitt, oboe; Leonard Felito, bassoon; Laurence Taylor, flutist and director; Alfred Nasello, clarinet; David Mend, French horn.

gether, make an occasional appropriate gesture, and otherwise act more or less as pacesetter and director.

For obvious reasons, the horn and bassoon are not available for this service; their instruments are too heavy and bulky, too stationary, to be used in making gestures. The oboist should not have this added responsibility, because he has to take care of possible reed changes, especially in chamber music where a small group of instruments is depended upon all the time and there is less time for resting. This leaves the flutist or the clarinetist for leadership duties. Either is good; the better musician of the two should be chosen; however, we prefer having the flutist act as director. It is very easy and also graceful to make an occasional gesture while playing the flute. (A warning—it must not be overdone.) Also strongly in favor of having the flutist act as director of the woodwind ensemble is the tradition of both past and present. From time immemorial and to this very day, the well-known woodwind ensembles of the world have borne the name of the flutist of the group, as founder and director. We need not mention a few with flutists in the helm: the Blaisdell Woodwind Ensemble, the Barrère

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 his problems. Woodwind players are always by nature and training "rugged individualists." 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. Then too, they have to be instructed how to obtrude 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 "tooling 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

for a successful woodwind ensemble, and is necessary, due to the peculiarities of woodwind scoring, 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 bend together as a single-minded unit. That is doubtless due to the fact that string players have been accustomed to en masse playing from their earliest training, while woodwind players, as we have noted, are by training soloists—"first-chair men."

The only cure for this "individualism," we re-

peat, 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 composition, for nuances, shadings, 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 not 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 stop to "just play 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 then, 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 this 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 rehearsing. In this connection, the suggestion to have a quintet rehearsal, naturally a very intimate 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 we are really interested in getting anywhere with our 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 275)

**BAND and ORCHESTRA**  
edited by William O. Revelli

# Musicianship and Drums

An Interview with

## Karl Glassman

First Tympanist  
NBC Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY JENNIFER ROYCE

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, will gladly devote 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 it!

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 a violinist, occupying the first chair of the second violins 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, and 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 technic 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



KARL GLASSMAN

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 tympanist—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 overwritten 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 (or

snare) drum; the smaller percussion instruments (triangle, gong, chimes, and so on); and the kettle-drums or tympani. The tympani are the most important as they are the only instruments in the battery that need tuning. The first thing the drummer learns is how to hold his sticks. For the small drum, the left stick is cradled in the round arch between the thumb and index finger, and is guided by the index and fourth fingers. The stick is held just firmly enough to prevent its falling. At any time, another person should be able to twist it freely as it lies in the drummer's grasp. Hand, wrist, and arm must be relaxed. The motion of the left hand is exactly that used in turning a door knob. The right stick is held in the natural grasp one uses in picking up a pencil from a table. The motion of the right hand is a natural, simple down stroke, guided underneath by the third and fourth fingers. The next thing the drummer learns is not to practice elementary work on a drum! Instead, he uses heavy rubber practice pads. Also, he should use sticks suitable for drum corps work but too heavy for orchestral playing. When he ultimately takes up orchestral sticks, his technic will be sufficient to get proper action.

"The rudiments of drumming are built upon the long roll, without a proper mastery of which no good drum stroke is possible. This is a compound stroke, made up of a main stroke and a rebound of equal intensity and duration, following each other as quickly as possible. In the beginning, of course, the succession is not very fast.

In finished drum technique, a series of long rolls sounds like one continuous purr. All drum strokes are a combination, or variation, of the essentials of the all-important long roll. The five-stroke roll, for example, consists of one compound beat begun with either hand, one compound beat with the other, and the main stroke of the first hand as final stroke. The seven-stroke roll ends with the opposite hand from the one which began it. The drummer must be ambidextrous.

"Another drum figure is the flam, which is a main stroke preceded by one grace note. Here there is no rebound, and the accent is not on the first tap, but on the main stroke which follows it. The drag stroke consists of a double grace note preceding the main stroke, while the four-stroke ruff has three grace notes preceding the main stroke. The use of the guiding fingers mentioned before is to send the stick up again, freely and easily, for repeated action in the composite roll strokes. In order to follow scores, the drummer must know all the strokes, exactly as a violinist knows his scales.

### Concerning the Tympani

"The kettle-drums, or tympani, differ from other drums in that they have positive pitch of tone. Usually, they come in pairs: a larger one F to C, and a smaller one, twenty-five inches equipped organization also have supplementary a very large one, with a thirty-inch head that plays from low-C to A, and a very small one, with A.) On the modern (Continued on Page 274)

"FORWARD MARCH WITH MUSIC"

# A Noted Violinist's Road to Musical Victory

From a Conference with

Yehudi Menuhin

SECURED EXPRESSLY FOR THE ETUDE BY SAMUEL APPLEBAUM



Yehudi Menuhin and his wife, Nelo Nicholas Menuhin

**T**O 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 "Adelaide Concerto" of Mozart; he revived a violin concerto by Schumann. Among the modern works of famous but neglected composers first played by Menuhin, and now universally known through his concerts and recordings, are the sonatas of Bresco, Pizzetti and Leku.

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.)

## Definite 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, musicianly, 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 then can play the top eighth note, to define more forcefully the rhythm."

An interesting example of good passages are often changed by editors to be found in the "Kreutzer Sonata" of Beethoven for violin and piano, in the first movement, twenty-one bars after B (Auer edition). Menuhin's performance takes on new life 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 smilingly 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 crease 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 position (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 numerous repeated notes, played quickly at the nut, using only about an inch and a half of bow.

Ex. 1



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

## VIOLIN

Edited by Robert Braine



methods without any disturbance."

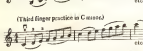
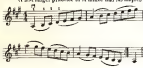
Now, as to Menuhin's vibrato. No one can deny that Menuhin has one of the most beautiful tones of any of the artists. In discussing the vibrato, he advises pupils to make up their own special studies, vibrating with the hand away from the ribs, then touching the ribs; vibrating on long notes in double piano, and in double forte. When practicing in double piano, the bow is to be drawn quickly 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 very slowly, and then very quickly, so that he can find himself completely in control of the vibrato in the two extreme speeds.

Occasionally Menuhin demonstrated what he does when he starts his practicing 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 practiced as chromatic scales—using the same finger throughout. They should be practiced also in the keys indicated:

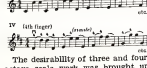
Ex. 2  
IV (First finger practice in A major and A minor)



He then played various passages in octaves, using the same finger from

the low to the high octave, as shown in Example 3. (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.)

Ex. 3  
IV (First finger)



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 considers 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 practicing scales."

The violin which Yehudi Menuhin uses most often in public is a beautiful Strad with full round tone, even in quality on every string. 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 Klenauhuettner," he reminded, "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 Guarneri. 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 carries with him, are remarkable specimens of Violin. 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 concerti, it is interesting to observe their resting habits. Einstein walks up and down his dressing room; Heifetz smokes a cigarette thoughtfully; Huberman sits down with an extra coat (he likes to keep warm despite the temperature of the room); Milstein chats lightly while smoking; and Szeged smokes quietly. Menuhin indulges in a few rejuvenating calisthenics.

He trips 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 tense muscles. Then, he stands with his heels about a foot apart, inhales, rises on toes, reaching his arms overhead. Then he brings his arms down stiffly between his legs, exhales and bends his knees, touching the floor with the backs of his hands as far behind his heels as he can possibly 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 warm 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 trend now taken by American composers, and that he is definitely interested in music by contemporaries. Of course, he is very discriminating about the new works that he plays, and studies them very carefully before he makes any decisions, but soon his programs will include more and more works by Americans. He said 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. "My boy is pleasantly 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, 1939, 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 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. Intellectually, 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 leave to others. There was the matter of the gardening. 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. Yehudi wrote again, more disapprovingly, but still received no reply. The gardener had shown the first note to a local group of townspeople, and someone had offered him ten dollars for it. Menuhin's second letter had gotten even a slightly higher price. When the gardener finally appeared to finish his work, Menuhin demanded to know the reason for his rudeness and delay. "You did not even answer my letters," the violinist exclaimed, and was extremely amused when the man replied wryly, "Why, 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 descriptive catalog, giving the date of each record, may be obtained free by addressing the Division of American Folk Song, Washington, D. C.

A PENNSYLVANIA MUSIC TEACHER, turned war worker, has been honored by the War Production Board as the state's individual contributor to the war effort. Herbert James, of Port Vue, near Meadville, who soon after Pearl Harbor gave up his musical career to enter a Certificate of Individual Production D. C., on December 10, when President Roosevelt honored ten workers whose individual suggestions had greatly increased production in their particular plants.



## What Did Sibelius Mean?

Q. I should very much like to hear your explanation for the spacing of the final chords in Sibelius' "Patria, symphony." What is the effect which Sibelius is attempting to achieve? Is the main "bell" theme of the movement supposed to continue ringing in the mind and hence outside at logical points with the badly spaced final chords? Some musical logic must have dictated the arrangement of these chords. Sincerely enough, Roussevsky entirely disregards the time of these chords when he conducts the symphony.—A. C.

A. Sibelius' style generally does not employ long coda material. Usually when his theme has developed to a final conclusion, that is, when he has said all that it is necessary to say, he ends immediately. Consequently, after developing his theme, Sibelius concludes this symphony with four fortissimo chords followed by the final unison dominant-tonic ending. Because of the proximity 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 chord, 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. This would seem that the chords constitute a simple, grand ending, 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 three-four or four-half? It is a very strange mix! Especially in *The Swan of Tuonela*.—S. S.



Would it be correct to count as in three-four?



Which notes get their beat? It has always puzzled me, and I will be glad to get the answer in *The Rite*.—S.

A. Six-four is a sextuple measure just as six-eight is, 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 dower tempo. Of course in the case of *The Swan* the musical effect would be the same even if you counted two pairs

# Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrkens

Mrs. Do.

Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary

of three in each measure, but on general principle I 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. He has with security and joy don't realize. I'm the richest of musicians, but it seems to me that this man has ability in improving that should be developed. He has gift fingers and can't relax, his hands difficulty in letting the right keys. 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 bantone with accordion accompaniment? I myself, on taking piano lessons and can play second-grade waste—if I go slowly and carefully—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 I felt that he was greatly interested.

It is unfortunate that the first really interesting piece that my friend made was a stomp, myrtle, irregular sort of thing. I finally read it to him one day—eight time but he said no orchestra would bother with it if that, no, he changed it into a waltz—and lost the melody, so now it is just a note tune. Now can I help this penniless, would-be composer find himself?—A. C.

A. You have set me one of those problems for which there is no solution except in the power of the individual himself for creating. If this position 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 the 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 must discipline himself to the study of piano and piano literature, and if you have any influence on him, I advise you to use it in the direction of urging him to find some way of taking piano lessons and to practice regularly and systematically at least two or three hours a day for several years. The teacher should 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,

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

there is no reason why your friend should not have the deep satisfaction of performing some of the works of great composers, while at the same time he will be learning something of form and style, of harmony and counterpoint, as used by Bach, Mozart, and the rest. It will probably take him to have to be made 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 one 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 hours—and the years—that becoming a musician imposes on anyone—seen or 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 withstood the ravages of time because they have in them those elements of greatness that make them "classical"; (3) that he master the musical phase of Braille and begin at once to record in Braille mu-

silient 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 chords, 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 probably lead to further illustrations played by the teacher—or by you!—and it will probably eventuate in an organized study of harmony, counterpoint, and form. This exposure, 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 thus your piano playing—and especially your sight-reading—will be definitely affected.

Finally, I advise you to write to Alice Templeton, who, although blind from birth, has made much of herself, and who would naturally have a sympathetic attitude toward another blind man. You might send this reply of mine to Mr. Templeton 120 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 and entertains 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, in fact—of spending one's life.

## More About the Seven Rhythms

In reply to the request in the July Review 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:



The kind of notes does not interfere with their use, whether sixteenth, thirty-second, or sixty-fourth, that is:

1. Long—short—long—short.
2. Short—long—short—long.
3. The first two short—last two long.
4. Middle 2 short—first and last long.
5. First 3 long—last 2 short.
6. First 3 are triplets.
7. Last 3 are triplets.

Practicing with these is fascinating, and I hope M. W. find them as beneficial as I have.—G. P.

# 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 never have seen elsewhere the characteristics of the Indian music of that country presented as graphically as in this article.—Ezra'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 enlivens 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 desolate *páramo*. It would be almost impossible to find some other thing that suits as marvelously 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 the 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—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 *ronador*, or, sitting on a gray and shapeless stone of the *cerro*, is playing his *pingulu*.



Ecuadorian Indians playing the *tambora*, a small drum, and the *ronador*, a primitive form of the Pipes of Pan.



GUSTAVO SALGADO

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 *pingulu* or *ronador*, we would soon find out that it is based on the pentatonic scale common to many peoples who have not reached a high level in their musical culture. It is the same pentatonic 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 pentatonic 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, F, 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 or the flido.

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 musician for 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, Cunow, Dixon, 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, and use of stones 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 dorian. By observing modern instruments which deduce that percussion and wind instruments were the two kinds known by the old Caras, Puntis, and Canar tribes, the most advanced in reach a high stage in metal working, or if this technique was strictly confined to religious purposes, namely the decoration of temples, the action of priests; or to war purposes, as the production of weapons, it is comprehensible that string instruments, especially the metallic ones, are the highest technical (Continued on Page 273)

# VOICES OF SPRING

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.

JOHANN STRAUSS  
Arr. by William M. Felton

Tempo di Valse M.M.  $\text{♩} = 68$

The musical score is written for piano and bass. It begins with a treble and bass staff. The key signature has two flats (B-flat major). The time signature is 3/4. The tempo is marked 'Tempo di Valse M.M.  $\text{♩} = 68$ '. The score includes various musical notations such as dynamics (f, mf, mp, p), articulation (accents, slurs), and performance instructions like 'Ped. simile' and 'To Coda'. The piece concludes with a double bar line and repeat signs.

**Con brio**

1

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics include *f* and *rit*. Fingerings and slurs are indicated throughout.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics include *f* and *D.S. al*. Slurs and fingerings are present.

Third system of musical notation, measures 9-12. Treble and bass staves. Labeled **CODA**. Dynamics include *mp*. Slurs and fingerings are present.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *cresc.*, *p dolce*, and *Ped. simile*. Slurs and fingerings are present.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include *mf*, *cresc.*, and *Faster*. Slurs and fingerings are present.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics include *ff* and *sf*. Slurs and fingerings are present.

# AMORES EN SEVILLA

(LOVE IN SEVILLA)

TANGO

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

The musical score is written for piano and consists of 11 staves. The first two staves are marked 'p' (piano). The third staff is marked 'mf' (mezzo-forte) and includes a 'Coda' section. The fourth staff is marked 'f' (forte) and includes a 'sempre forte' instruction. The fifth staff is marked 'p' (piano). The sixth staff is marked 'mf' (mezzo-forte). The seventh staff is marked 'f' (forte). The eighth staff is marked 'p' (piano). The ninth staff is marked 'mf' (mezzo-forte). The tenth staff is marked 'f' (forte). The eleventh staff is marked 'p' (piano). The score includes various musical notations such as notes, rests, and fingerings.

*D.C. al dim. a rit.*

*f*

*dimin.*

**CODA**

*p*

*pp*

*pp*

*pp*

*sensu Perd.*

# WISHING STAR REVERIE

FRANK GREY

Moderato M.M.  $\text{♩} = 52$

*mp*

*rit.*

*a tempo*

*melody in lower notes to be brought out*

*a tempo*

*rall.*

*Fine*

*mf*

*D.S. al Fine*

*rall.*



# 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

Moderato M. M.  $\text{♩} = 144$

*mp* *Ped. simile*

*mf* *mp* *mf* *mp*

*a tempo* *pp* *poco rit* *mp* *Ped. simile*

*1st* *Last* *Fine* *Poco meno mosso* *p con grazia*

*a tempo* *poco rit.*

*Ped. simile* *D.C. al Fine*

# THROUGH WOODLAND TRAILS

*Through Woodland Trails* has the lilt 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.  $\text{♩} = 128$

STANFORD KING

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

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APRIL 1943

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## TRIO

mf

*D.C. al Fine*

## VALSE SENTIMENTALE

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 *Valse* usually are "rushed" in before the chord, as though these notes were part of the last beat of the previous measure.

Tempo di Valse Lento M.M. ♩ = 112

RALPH FEDERER

*mp*

*poco rit.*

*ten.*

*a tempo*

*ten.*

*ten.*

*ten.*

*p*

*mp*

*poco a poco cresc.*

*mf*

*rit. e dim.*

*mp*

This page contains six systems of musical notation for piano. The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings. The tempo and dynamic markings are as follows:

- System 1:** *a tempo*, *ten.*, *ten.*, *mf*
- System 2:** *molto cresc.*, *allargando*, *ff*, *p (a tempo)*, *pp*, *Pino*
- System 3:** *Vivo*, *f*, *poco rit.*, *sf*, *mp a tempo*, *p*, *riten.*
- System 4:** *Molto Vivo*, *sf*, *ff*, *sf*, *sf*, *a tempo (vivo)*, *p rit.*, *f*
- System 5:** *poco rall.*, *sf*, *mp a tempo*, *f*, *cresc. e accel.*, *sf*
- System 6:** *con forza*, *ff*, *p*, *Languido*, *mp*, *Lento*, *pp*, *D. C. al Fine*

# 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 musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Tempo di Marcia'. The score includes various musical notations such as dynamics (f, mf, ff, *maestoso*), articulation (accents, slurs), and fingerings (numbers 1-5). The piece is divided into several measures, with some measures containing multiple notes and rests. The final measure of the piece is marked with a double bar line and a repeat sign.

Text by Alfred Whitehead

Based on the French Lenten Carol  
"Quitter, Rameaux" from "Nœuds Anciens,"  
L. Roques, XIX century, undated)

# THE KING'S WELCOME

(O HARK! THE CRY)  
SONG FOR PALM SUNDAY

ALFRED WHITEHEAD

*Allegro moderato*

The musical score is written for voice and piano. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Allegro moderato'. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The music features various dynamics including *mf*, *f*, *ff*, *dim*, *p*, and *mp*. There are also markings for *dim* and *p* in the piano part. The score includes a repeat sign with first and second endings. The key signature changes to two flats (B-flat and E-flat) in the final system. The lyrics are: 'O hark! The cry, A thou-sand voles shout - ing! They Look! see Him come, With gen - tle mien and low - ly, Is greet - ing a the King, For Him wild wel - come sing, His maj - es - ty home They sing be - yond all this the King? To Him wild wel - come sing? While from His home The watch - ing an - gels doubt - ing And loud the peo - ple cry: "Ho - san - nah! ho - san - nah! O Zi - on, see, your King comes ho - ly In won - der hear the cry: "Ho - san - nah! ho - san - nah! O Zi - on, see, your King comes night! Ho - san - nah! ho - san - nah! O Zi - on, see, your King comes night!" Ho - san - nah! ho - san - nah! O Zi - on, see, your King comes night!" To - day they cry, But will they cry to - mor - row, And



*Meno mosso*

hail Him King? To Him wild wel - come sing? He goes to die, To

*mp*

die in lone-ly sor - row, And few will hear His sigh "Ho - san - nah! ho -

*p* *pp*

san - nah! O Zi - on, see, your King comes night!

*rall* *p*

*Più mosso poco a poco*

O Christ, Thy Day Shall come a-gain at

*f* *cresc.*

East - er, To Thee, as King, In tri-umph shall we sing, And hom - age pay, And

once a - gain, O Mas - ter, In love shall raise the cry: "Ho - san - nah! ho - san - nah! O

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

*molto rall.*

Zi - on, see, your King comes night!

*molto rall.*

Henry Weston Frost

## AFTERWARD

OLIVE F. CONWAY

*Lento e espressione*

*despairingly*

Rain, rain, Beat - ing a - gainst the pane; How end - less -

*mp*

ly it pours, Out of doors, From the black - ened sky. I won - der why?

*espress.* *molto rit.*

*molto rit.*

*strepitoso ed accel.*

*f* *R.H.* *L.H.* *subito p e rit.* *pp* *ppp*

*Poco animato, joyfully*

Flow'rs, flow'rs, Up - spring - ing af - ter

*mf* *Allegro possibile* *simile*

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

*p* *accel.* *rit.*

*p* *Meno mosso* *con espress.* *largamente* *Animato*

Al, God has ex - plain'd Why it rained!

*p* *rubato* *f* *p accel.* *Allegro possibile*

*Tempo I.*

*R.H.* *L.H.* *(Lightly, as raindrops)* *R.H.* *L.H.* *pp* *rit.* *ppp*

# MENUET

JEAN PHILIPPE RAMEAU  
Arr. by Leopold J. Beer

*Allegretto grazioso*

VIOLIN

PIANO

The musical score is written for Violin and Piano. The Violin part is in a single staff with a treble clef. The Piano part is in a grand staff with both treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is 'Allegretto grazioso'. The score consists of four systems of music. The first system shows the beginning of the piece with a piano (p) dynamic. The second system continues the melody and accompaniment. The third system features a variety of dynamics including mezzo-forte (mf) and forte (f). The fourth system concludes the piece with a final cadence and repeat signs. The arrangement includes many slurs, ties, and articulation marks to guide the performer.

(Swell: Full without Mixtures. (Box closed)  
 Great: Dissonance 16' 8' & 4' with Trumpet  
 Regis. Choir: Flutes 8' & 4' with Orch. Oboe (or Clar)  
 Pedal: 16' 8' & 4' (to Great)  
 Cusp. Sw. to Gt. unis. - Sw. to Choir

# RESURREXIT

Chorus Magnus  
 On "The Strife is O'er"

Hammond Organ Registration: (A) (10) 10-8743-000

(B) (11) 00-2312-431

(C) (12) 40-8745-313

FREDERIC LACEY

**Largo maestoso M. M. ♩ = 60**

MANUAL *Great No Chorus control*

PEDAL *Ped. 6-3*

*Full Organ*

*rall.*

*Trombone*

**M. M. ♩ = 100**  
*Great Dissonance 8ft (Sw. to Gt. in)*

*Sw. to Gt.*

**Largo M. M. ♩ = 60**  
*Swell Vox Celeste (with Sw. 8' 2nd)*

*Tremulant + Chorus control*

Quasi allegro M. M.  $\text{♩} = 120$

Gt. 8' & 4'

Gradually increase to

Full Sw. (Celeste & Trem.)  
Trem off

*tr. h.* *tr. h.* *tr. h.*

*tr. h.* *tr. h.*

Trombone

full organ

*rall.*

Full Ped.

Largo maestoso M. M.  $\text{♩} = 60$

*ff*

*fff*

All couplers



# IN SCHUBERT'S DAY

Allegretto M. M.  $\text{♩} = 126$

SECONDO

RICH. KRENTZLIN, Op. 109

*p* *cresc.*

*f* *To Coda*

*sf* *1* *2* *3*

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

*sf* *Coda* *D.C. al fine*

*dim.* *e* *rit.* *ff a tempo*

# IN SCHUBERT'S DAY

Allegretto M.M.  $\text{♩} = 126$

PRIMO

RICH. KRENTZLIN, Op. 109

The musical score is written for piano and consists of several systems of music. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegretto M.M.  $\text{♩} = 126$ '. The score includes various musical notations such as dynamics (*p*, *p cresc.*, *f*, *sf*, *ff*, *dim.*, *rit.*, *f a tempo*), articulation (accents, slurs, phrasing slurs), and tempo changes (*rit.*, *f a tempo*). The score also includes a 'Coda' section and a 'D.C. al  $\text{♩}$ ' instruction. The score is arranged in a two-staff format, with the right hand (treble clef) and left hand (bass clef) parts. The score is divided into sections by double bar lines and includes a 'To Coda' instruction. The score is written in a clear, legible style with standard musical notation.

# THE MARINES' HYMN

(From the Halls of Montezuma)

Official Song of the  
United States Marine Corps  
Arr. by Bruce Carleton

Tempo di Marcia M.M.  $\text{♩} = 120$

From the halls of Mon - te - zu - ev - ry ma To the  
Our flag's un - furld to breeze From

shores of Trip - o - li, We fight our coun - try's bat - tles In the air, on  
dawn to set - ting sun; We have fought in ev - ry place Where we could

land and sea. First to fight for right and free - dom And to keep our hon - or  
take a gun. In the snow of far off north - ern lands And in trop - ic

clean! We are proud to claim the ti - tle Of U - ni - ted States Ma - rine.  
scenes - You will find us al - ways on the job The U - ni - ted States Ma - rines.

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## THE BASS DRUMMER

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Pompously M.M.  $\text{♩} = 60$

N. LOUISE WRIGHT

*mf*

*ritard.* D. C.

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THEATRICAL

## BUNNY RABBIT

ADA RICHTER

Moderato M. M.  $\text{♩} = 104$ 

The image shows a musical score for a song titled "The Little Bunnies". It is written for voice and piano. The score is in 6/8 time and consists of three systems of music. The first system has a key signature of one flat (B-flat) and a common time signature of 6/8. The second system has a key signature of one flat and a common time signature of 6/8. The third system has a key signature of one flat and a common time signature of 6/8. The lyrics are: "Some-thing I'd like to know, Why do you hop, Where ever you want to go?". The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *pp*, *cresc.*, *Fine*, and *D.C.*. There are also fingerings indicated by numbers 1 through 5 above the notes.

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## ROBIN SINGS OF SPRING

Moderato M.M.  $\text{♩} = 144$ 

SIDNEY FORREST

*Moderato a. m. s.*

*mf* Rob-in, sing a song of spring to me, Sing a song of A - pril showers. Rain-drops tap-ping on the

win-dow pane, Call-ing out the leaves and flowers. *Fine* Sing a-bout the la - zy daf - fo - dil

With her skirt of yel-low frill, Sing a-bout the lit-tle nest you built In the tree up-on the hill. *D.C.*

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APRIL 1943

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# IMA IMPULSE AND SAMMY SLOWFAST

See Technaistory and application on opposite page

## OUT FOR A CANTER

Happily

GUY MAIER



## 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!



\*With apologies to Mr. Bach!





nose on the top rail. "Think what you're going to do," whispered Sammy.

Then trotting far away from the fence and thinking fast the black horse and the white horse ran fast. Quicker than an eyewink they leaped over the fence each at the same time.

Sammy Slowfast and Ima Impulse laughed with wishes, "Someday we'll jump over the moon," they said.

One night a blue rimmed moon streamed silver streamers on the waters of the river. Sammy and Ima straddled their horses riding out on the wheat fields beyond with the gold blanket of the moon.

Strange it seems, but Sammy Slowfast and Ima Impulse never returned.

Some people say, "They joined a circus riding horses bareback." Others say, "No, in the moon, the blue rimmed and silver moon, we see their shadows. Each of them, Sammy Slowfast and Ima Impulse, knew which is really fast and which is really slow. They resty, then they thought double fast, and then presto! Quicker than an eyewink they jumped over the moon.

If you want to run half a mile very fast without getting tired, what do you do? Do you walk the whole distance slowly the first day, walk it a little faster the next, still faster the day after, and so on until you can run it without exhaustion? Of course not! You start running a short distance the first day and gradually lengthen the run each day. Then, as you lengthen the distance you increase the speed.

In playing the piano you have to plan even more carefully. It is not wise for a pianist to work for speed by practicing a whole piece slowly and then afterward gradually play faster and faster until it is played "up to tempo" as we say. It is wiser to do it by slow-fast impulse practicing. That sounds queer, doesn't it! But is really very sensible. That's how Ima Impulse and Sammy Slowfast finally learned how to jump over the moon. They started showing their horses the low hurdles, then, taking them higher over the fences, walls, and finally that last wonderful jump.

By impulses we mean thinking of any group of notes on the piano—even as few as two or three, when, can be played in a single "purt." By slowfast we mean first playing these groups very slowly and thoughtfully once or twice, and then after a pause, zip! playing the group very fast right through to the last note. But even before you play slowly be sure to think right through the last note. Then after you play to the last note let your arm bounce in the air and drop to your lap. Your teacher will help you to form short and long impulse groups in all these pieces. It's great fun, and helps to master the pieces in no time at all.

## 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, ih, ah, in the order of the uneven 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 9th, 5th; 13th, 6th; 4th, 10th; 12th, 11th; 10th, 14th; 12th, 11th; 14th, 10th; 11th, 12th; 10th, 14th; 12th, 11th. 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 plateoids 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
2. slayer
3. stare
7. star
- 9th. stork
11. bore
13. boor

#### LIGHT VOWELS

2. irregular
4. errand
- 4th. earned (like repeated *r* in stirrer)
6. arable
8. orange
10. orchid
12. curtain
- 12th. 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. tack           |
| 7. are    | 8. task (broad a) |
| 9. taught | 10. tick          |
| 11. tote  | 12. tuck          |
| 13. tool  | 14. took          |
| 1. team   | 2. get            |
| 3. tape   | 4. git            |
| 5. tare   | 6. gat            |

- |          |                   |
|----------|-------------------|
| 7. tar   | 8. gnak (broad a) |
| 9. talk  | 10. got           |
| 11. tone | 12. gut           |
| 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 (muh-yoo-sick, not moo-sic).

### Exercise 10

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

### Exercise 11

Produce a throbbing pitch, as *do*, *ray*, *mi*; *ray*, *mi*, *fa*, *mi*, *fa*, *sol*; *fa*, *sol*, *la*, and so on, both going up and down the scale, using a single vowel sound, the third time 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 up, the loudest 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 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. 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 playing 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 C 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 weak, as the thin violin E string would if lowered to union with the violin C 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. Carefully 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 practice 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

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## Music Education by Proxy

(Continued from Page 238)

crumbling away in the rural schools and small towns all around us!

Yes, 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 pinch 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 va-

riety—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 brushup 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 diverse 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 "boller 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 teacher 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 chorus a number of times. In return, he, an 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-ride" 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. None 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 music program?

## Important Differences in the Technic of Piano Playing and Organ Playing

(Continued from Page 237)

used to be so when the tracker-action organs were in vogue, but the action of the modern organ is so light a child can play it. The piano action is much heavier.

If we examine the printed page of a composition for organ with one for the piano we see no differences except that one is written on three staves and the other on two; however, the difference between them is actually very great. The organ score explains very clearly just what the performer must do; even an amateur is never misled. A half-note means a half-note, a rest means a rest, and a staccato means a staccato. Everything is done as indicated.

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.

So 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 322)

the teacher shows his wisdom and talent. According to whether the guidance is good or poor, the student will go forward or will stand still. Thus it happens that well-endowed students can remain mediocre while others, without remarkable gifts, obtain excellent results. But how much one must feel one's way before he knows how to advise a talented student; how much one must meditate before knowing how to guide a less gifted one! What variety there is in hands, in brains! A certain way of

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 detect routine. The teacher must give himself without reserve and must find himself without profit by all his own experience.

Lessons 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 precau-

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"FORWARD MARCH WITH MUSIC"



## At the Rising of the Sun

(Continued from Page 219)

The most famous of Easter hymns is that in the illustration with this editorial. Apparently it is to be found for the first time in a collection called "Lyra Davidica, or a Collection of Divine Songs and Hymns, partly newly composed, partly translated from the High German and Latin Hymns, and set to easy and pleasant tunes for more General Use," which was published in 1708. There it was entitled *The Resurrection*. In some later books it was attributed to John Worgan. Worgan, however, was not born until 1708. This hymn was used with the text of Charles Wesley's Easter hymn, *Christ the Lord is Risen To-day*, and appeared in what was known as "The Foundry Hymn Book" (1742). This was a collection by the composer's brother, John Wesley. There is only one copy of the "Lyra Davidica" extant and that is in the British Museum.

No one knows the real composer of the tune, which has been attributed to G. F. Handel and to Henry Carey. The words given here are not those of Wesley but are those in the Episcopal Hymnal in the version of Tate and Brady, first published in 1696. It may be called with proper reserve, not merely the greatest of Easter hymns, but one of the greatest of all hymns.

May this Spring be to all of us who work in music the harbinger of a finer, better day in the world, when the spirit of rebirth will bring happiness to all people who have lived their lives to deserve it.

## Does Your Child Want to Study Music?

(Continued from Page 234)

should be somewhat similar to the pianist's but it is especially necessary for him to have a long little finger. This is almost vital in importance, as fourth-finger reaches are liable to be out of tune if the finger is too short. The same holds good for viola and violoncello players.

Wrist, brass and windwind performers the hands are important but not as much so as are those of the pianist and stringed instrumentalist. They must be flexible and strong, capable of instant reflex and alertness. What the wind player needs more than almost anything else are breath control, good teeth, and lips. These are his instruments. The throat, position or adjustment of the lips, tongue, and other organs in playing a wind instrument, must be

developed gradually until they are ready to control.

The general approach of the beginner should be considered. Any sort of physical disability should be noted, such as defective eyesight or hearing; poor coordination of muscles, weak respiration, and so on. It is not necessary that all these attributes be absolutely perfect but the more nearly perfect they are the better chance the beginner has for success in his field of endeavor.

### Mental Attitude

The mental attitude of the music novice towards music itself is well worth taking into consideration. Try to discover whether he is learning to play an instrument because he needs an outlet for a genuine feeling for music, or because he just wants to be in the band or orchestra because his pals have joined one of these organizations. There are many tests advocated for discovering a person's musical aptitude and in many instances these examinations have proved of inestimable value; but, again, they have proved contradictory, and sometimes the subject who took the tests with negative results has turned out to be an acceptable musician. There is a vast difference between enjoying listening to music and making music. There are not many people who are tonally deaf, and who do not care to hear any sort of music, but there are great many listeners who care only for the lighter type of music, such as musical comedy, swing, and popular songs. Classical music does not interest them, but we believe that the radio is beginning to make many converts to the more serious and heavier types of composition. In endeavoring to gauge the mental attitude of a person, all types of composition should be taken into consideration. It may be that rhythmic stimulus plays a big part in their enjoyment. Such compositions as a stirring march or a particularly wild swing number affects them. Or, again, a sentimental melody reaches an inner response; or a religious song, or a hymn may be the medium of their interest. But, just so long as there is a demonstrated interest of some sort, there is hope that through participation in making music, appreciation will gradually develop.

## A Musical Community Plan which Works

(Continued from Page 230)

of the state to whom music represents a career or an avocation. This means comparative measuring of the work being done in the various parts of the state, and the giving of

awards for special proficiency in singing or the playing of any instrument; for original work in composition; for the best examination paper in music history, appreciation and general knowledge; and for special achievements, individual or group. Last year nearly nine hundred persons evinced their interest by presenting themselves for audition.

The Foundation's War Effort Music Committee, which has already rendered noteworthy service to our men in the armed forces, had its origin in the complaint of some of the members of the military guard at Newark airport that jukebox music was the daily and only musical fare served there. This classical-minded group appealed to a Salvation Army representative at the USO Club for better music, and he transmitted their request to the Griffith Foundation. The result was the creation of the War Effort Music Committee and a campaign designed to supply music to our men in uniform. Immediate entertainment went out to the men at the Airport in the form of phonograph recordings of great music, which will become 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 lectures informally and answers music questions 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 their efforts are 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 major Trio' which was given us by the USO is for you. Your gift was far better than women shoes or boxes of food. The Navy clothes and feeds us as well as it can, but in the field of music, we get very little. As a 'cellist myself and a lover of Schubert's chamber music, I nearly shivered when I saw your recording in the cabinet as we walked out of New York. For many months now our only ration of music will be in the records aboard. We can't use the radio."

Last November the All-State Chorus and Orchestra Concert had 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, went to the Music Committee. With this sum twenty-five bedside radios were purchased and presented to the hospital for soldiers at Camp Kilmer.

## Indian Music in Ancient Ecuador

(Continued from Page 244)

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 transformed or the old 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 taqui:** a big drum, used for warlike or religious purposes, and which, by its powerful sound, was able to bring people together from long distances.

**The tawuli:** a small drum, which was used for religious processions and produced a soft, muffled sound.

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

**The quena:** it is still one of the favorite wind instruments in Southern Ecuador and Peru. It is a long instrument, shaped something like a saxophone and made of wood, played in a sitting position. It produces a very melancholy melody.

**The pinguillo:** 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 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 bocina:** a kind of rustic horn, of a favorite instrument in the provinces of Cañar, Loja and Azuay.

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

**The quipu:** a rustic wooden trumpet.

Some historians say that the only string instrument used by the Indians was the *tinga*, 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 raising was still in its earlier stages, is an indication that this instrument was not yet developed or perfected.

- (2) *Pacana:* a small flute.
- (3) *Pacana:* a small flute, with permanent detuning in the Andes.
- (4) *Chary:* and *linga:* the dominant tribes in the Andes before the Spanish conquest.
- (5) *Corro:* Spanish-covered instrument.



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## Backstage with the Orchestrator

(Continued from Page 223)

orchestrations).

"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 good suitable 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, whistles, or sings a chorus (maybe a verse, too), and makes certain the lyricist is on hand to witness the process of creation and 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 as yet—neither has the orchestrator made his appearance, 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 the composer takes down alone). The arranger follows the director'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 choruses, teaches them the songs, the words, and the rhythmic accents. When the songs are thus learned, the dance director lines the choruses 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, 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 more and exactly the instrumental combinations I wish to make. When I go home to my mind, I need only set down what is in my mind. I always work this way—and 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, just 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, making the best of his own art, according to the gifts and the craftsmanship 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, and the composer says, 'No, that's not it.' After another few suggestions, he exclaims, 'Yes, you're got it now—that's what I mean!'

"A good orchestrator can make a very fine living at his craft. But my

(Continued on Page 228)



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# 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."—ETUDE'S NOTE.

CHOPIN HAD AT FIRST been accompanied to Vienna by his close friend, Titus Wroblewski. When news of the Polish revolution reached them, Titus immediately left for Warsaw to join the patriots. Alone and homesick, Frédéric 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 his 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 passionate adoration 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 8. Chopin was cast into the depths of despair. In his agony he pictured Warsaw in flames. His family and friends dying. "Who could have foreseen such a calamity?" he wrung his hands despondently. "If only I had someone to talk to . . ."

But there was no one. Poland never seemed so dead—nor so far away as at this time. Picking up his notebook, he bowed 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 in this was the same Etude, and also his military polonaises, that became the battlecries of

the valiant Poles as they attempted to stem the Nazi hordes.

Although Chopin polarized various dance forms, it was in the polonaise that he best expressed his nationalism. Under his skillful 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.

Aside 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 Wagner have also contributed polonaises, but none are imbued with that nationalistic zeal which colors Chopin's.

## A Many-sided Personality

It is unfair to picture Chopin solely as the ardent patriot, 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 Casimirski, 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 soirées, 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, distinguished 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. "Haven't you, Frédéric?"

"With these words there was a great moving of chairs and rustling of silk as the guests tested 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. Impetuously 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 moment I must know my 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 Pole seemed at his best—his long slender fingers gliding dreamily over the keys. Such was his mastery, that the portrait of 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 incredulously, "How does he do it with a shawl over the keyboard?"

Timidly, Chopin glanced in the direction of the Countess to see if she had sensed the motif that, like a string of beautifully matched pearls, he embroidered 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 as the servants re-lighted the last of introduction to one of his soundless. His greeting with a wild burst of applause, as each one quickly chose his partner.

Then to Chopin's inspired music, nuded in and out of the rooms. They followed closely the Prince who indicated his commands by the position beginning of the polonaise.

With the gradual increase of the tempo, cheeks flushed; eyes brightened. When it seemed as if nothing

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, struggled to find the 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 wide 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. . . . "So 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 François 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, it 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 limit of tympani scoring to tonic and dominant—and the tympanist must constantly tune and retune, first to keep accurate pitch while playing (as the harpist does), and, in second place, to set his instrument for a future passage in a different key. Advanced 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 continuity 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 241)

## (Continued from Page 239)

A good way to start every rehearsal is by playing a series of tuning-up

In addition to the value of the woodland quintet in the school, as already set forth in a previous article ("The Trump for December, 1942"), there is, in these hectic days, a new value suddenly placed upon the quintet. It is the inestimable value of the quintet to those musicians who are already playing Army Bands, or who expect some day to do so. With a school background in quintet training, the quintet members can form a similar group within their own community. The 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 musical young bandleaders, but the majority of the Post Bands, such as the "Post Band," "Review Drills," "Morning Drills," etc., that the poor, harassed bandleader has very little opportunity to provide his musicians with much of the really fine Concert Band type of playing. In fact, many Army Air Corps and Navy bands find the musical background of the 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 young men are being sent up to forty-five or fifty-six men, and these would provide at least one excellent woodland quintet. This quintet (and indeed any other small ensembles formed out of the Band) of saxophone quartets, clarinet quartets, saxophone sextets, etc., will provide a welcome relief to participating bandmen, and will serve to keep alive their interest and skill in the "indoor," concert-hall type of playing which many of them so keenly miss. Assuredly, the inclusion of small ensembles would also do much to alleviate the unvarying monotony and routine of any Service Band.

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# Mexican Musical Folklore

by Otto Mayer-Serra

This is the third and concluding part of Mr. Mayer-Serra's interesting and informative article, the first section of which appeared in the January issue.—Editor's Note.

IN ONE of his essays devoted to these table dances, García Cubas, the noted writer on Mexican customs, enlarges on another aspect of the *huapango*. The performance that he writes of occurred on the banks of the Nautla on the Vera Cruz coast. Amongst the dances that impressed him most, was the *de la banda* in which "a ribbon sash was stretched out on the table. Without falling out of rhythm, the dancers gradually wound it about their legs, tying three symmetrical knots in it—largest in the middle. Once the sash had thus been made into a garland, it was placed on the head of the *ferocho* who took part in the dance."

## The Afro-Cuban Influence

Similar feats mark the performance of the *bamba*, one of the oldest dances of Afro-Cuban inspiration. Bellemare devotes the following paragraph to it:

"Eight or ten girls opened the dance after making their round of the platform. Slightly monotonous at the beginning, the dance gradually became more spirited. I could not help admiring the nimbleness and grace with which many of these women carried places of water while they danced, without spilling a drop. Without using their hands they were able also unto the most intricate knots in a silk sash wound around their feet. This dance is known as the *bamba*."

With the *bamba* we come upon another ethnic element which has left its imprint on Mexican folklorism, particularly along the Eastern coast: we refer to the African or more strictly the Afro-Cuban influence. The very name *bamba* reflects this—it is believed to be the negro corruption of the Spanish *banda* (sash).

The folklorist G. Baqueiro Föster has recently made the first recording of an authentic *bamba*. From this record we have transcribed the following fragment:

Ex. 3  
Voice M. M. 120

These tones which may be heard along the Gulf Coast from the southern part of the State of Vera Cruz right to the American frontier, display a great rhythmic wealth and above all a melodic purity that is wholly lacking in most other types of Mexican folklore. The instruments that accompany the voice—the *jarana* and the harp—develop amazingly rich harmonic effects.

In the following fragment of another son *de huapango*, entitled *La Morenita*, the characteristics of this coastal music become even more apparent:

Ex. 4  
Voice

This last example reveals the two most notable contributions made by the negroes: the free melodic im-provisation—as illustrated by the voice part—and the unrelenting syn-copation which constantly alters and displaces the rhythmic values. Such found wherever the negroes have in-tervened in American folk music: the Cuban and Porto Rican *contras* and the *rumba*, the negro-spi-ritual and the *huapango*. In more out the world in the form of the typical *break* of jazz orchestras.

Musical is perhaps the best recreation in the world. It is also the best vi-sion of the world. It is the best bond of comradeship.

—DR. FRANK CRANE

## 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, intelligent discrimination, and patience. The singer must be willing to take time to learn, to study his teacher 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 surety, 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 G's, 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, quite simply, is to devote a part of each day's study to 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 (Continued on Page 282)

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(MAY 1ST)



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(MAY 1TH)

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## (Continued from Page 268)

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

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.

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.

Many singers entirely neglect the art of acting, or have little talent for it. Acting with amateurs or little the-

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, 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.

## (Continued from Page 270)

There are three objectives to bear in mind: 1. reading at sight; 2. performance without finish, which we call "clearing the way"; and 3. the finished performance, that is, the execution of the work in a manner as perfect as the musical organization and the technic of the student are able to achieve. The difficulties of piano playing are not the same for all performers. One hand will execute with ease the trills, the scales, the double notes which cost great effort to another. Practice must therefore be divided accordingly.

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 must 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 be an hour with constant control of the sound, 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 special meditation, investigation and personal study. I repeat that the nature of pupils differs, and talent; others are slow in forming. Some accomplish everything with little effort, others must labor without immediate result. But alas! soon the teacher is left given them until the most severe of teachers, the silence, obliges them to slow down, and to think.

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## Class Piano Instruction in 1943

(Continued from Page 224)

naturally there were many degrees of types between the two mentioned. The point of this game is to teach the listener to observe not only the technical proficiency of a performance, but also the lack or the presence of musicianship.

The third "hazard" was the playing of a composition which had been studied by the entire class and which was thus familiar to them all, in its original key. This number had first been analyzed harmonically and structurally (which procedure should be a matter of course) and as the student went to the piano, a member of the class would mention the key in which he was to play the piece. At first, only nearly related keys are feasible for use, but as the student progresses in transposition, tonalities of extraneous relationship may be introduced. For, if the student knows his harmony as he should, and if he has a fairly retentive memory as regards melody, he will connect the two factors into a smooth and accurate transposition, no matter what the key in question. Naturally, this procedure must be approached gradually; and a wise instructor knows how large should be the doses.

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 just 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 two pianos 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 vitally important, 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 cases 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 express their opinions in unison. At first this was quite obvious to the observer but apparently it did not disturb the instructor, for she re-

mained calm and unfrustrated. Each child drew a number from a basket, and then waited his turn, according to number. If anyone forgot and spoke out of turn, his name 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 produce the plan without making her intentions known; but this must be done 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

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### 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.

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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 balldom. 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.

## Musicianship and Drums

(Continued from Page 274)

hands—resembles the position of the right hand in small drum work. It is the relaxed natural grasp, guided by the third and fourth fingers from beneath, and manipulated in a natural downward stroke.

"Tympani work is less a matter of force than of delicacy. Hence, finger and wrist technique 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 *Federal March* (from 'Goetterdaemmerung', for example, require a delicacy that could never be secured by wrist or arm action. One of the most valuable exercises is 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 colors in the tone. The use of the sticks judiciously leaves the most cases left to the musical judgment of the tympanist, although some composers indicate their own preferences. In one of the *Variations*, for instance, Elgar 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 marches, thunder rolls, and so on. Berlioz shows splendid use of it.

### Other Effects

"The expert battery man must understand the other percussion instruments—gongs, cymbals, bells, chimes, tambores, 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 *Freude 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 must be 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 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."

\* \* \*

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## 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"—or 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—but attractiveness in stage appearance. If an audition committee presents herself who shows a gross, unrestrained figure, carelessness (or plain bad taste!) in costume 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. That is to say, we have passed the day when social magnificence alone was enough. We demand that the conductor shall comprehend 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 director shall understand and indicate the moment when the performers rush to the footlights and throw out their arms; that the singers be actors in the sense of giving a sincere, true, and convincing characterization of the parts they play.

In this regard, stage experience is equal in importance to vocal surety. I do not mean that a young singer must necessarily have played on the stage before he is ready for operatic work. Quite the contrary! As I see it, it is a distinct advantage to work with inexperienced singers and to give them 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 conception of what is to be done on the stage, and he trains his singers—by singing actors—to fit into this plan. There is little sense, to-day, in coaching vocalists in their art and stage to emit those arsis 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. The stage director bends his energies, therefore, not to coaching rôles but to bringing to life 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 work with, He is a terrible, 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."

## Important Elements in the Foundation of Touch

(Continued from Page 233)

Also, in passages of broken chords or left-hand accompaniments. Modern use does not stop at such employment but uses the rotation to help the 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 229)

Cardboard Doll, China Doll (Nos. 1, 2 and 3) from The Baby's Family; Golumar Novas (piano), Columbia disc 1735-D.

The music here is simple in structure and easy to grasp. These are pleasant light pieces with effectively contrasted rhythmic patterns.

Denizli; La Favorita—O mio Fernando (sung in Italian); and Tchaikovsky's "Pavane" (sung in French); Rial Stevens (mezzo soprano) with orchestra conducted by Erich Leinsdorf. Columbia disc 71440-D.

Miss Stevens sings both these airs 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 Waterdale, near Leamnahagow, in Lanarkshire, Scotland, April 5, 1850. 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 Scarborough 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 Scarborough. In a few years he was appointed principal of the school at Leslieville, then part of Scarborough, but long since annexed to the city of Toronto. His little school was located at what is now Queen and Curzon Streets. From it he radiated an influence for good, which affected the whole community. It was while he was there that in 1896 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 a great esteem, the demonstration of popular feeling, 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 Everston, 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 Gladstone Avenue School, now known as Alexander Muir School, where he remained until his death in January, 1905.

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 taught it to his class in school, but it was not until the Boer War in 1900 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 Laidlaw Avenue, in front of Maple Cottage.

### PLEASE NOTE

Due to space limitations it has been necessary to omit several important items necessary to our second important issue. The *Leonard's* valuable article, "Training for Hands for Piano Playing," scheduled for Hands for Piano Playing, will appear in May. Also, the "Prested Instruments Department" and the "Piano Questions & Answers" column are omitted, to be resumed in May.

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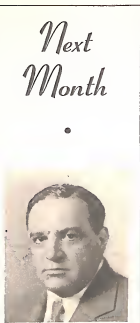


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#### TUNES FOR TOUGH TIMES

Colonel William A. Grove, U. S. A., hard-bitten commander of the Reserve Unit of Pennsylvania, places a very high valuation upon music in the Army. To him it is a necessity which our armed forces should realize more generally. He spends no words to give his opinion in this regard. In "Shoulder Fashion" in this very "different" article, which strikes a new note in discussions of military music.

#### MEMORIZING IS EASY

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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 grin. Mannerisms of all kinds such as scowling, biting of the lips or bobbing 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 debut.

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 frenzied repetitions bring about nervousness and uncertainty so refreshed, the performer 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 debut and then to have faith in themselves and never for a moment to 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 unduly upon his long platonic friendship with Nadejin von Meck, one of the most abnormal and curious of romances in the history of music. The book is richly supplied with notation examples. The wonderful illustrations are by Vera Book, whose mother was a friend of the composer. "Stormy Victory"

By Claire Lee Purdy  
Pages: 341  
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 craft—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 at all, 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 one 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 cheap to the good. In my broadcasts, my viewpoint is that all music is fun, but the greater it is, the more exciting it 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 Brahms and Wagner began as orchestrators!"

## News of the Networks

(Continued from Page 230)

music, the series began in February with a performance of Shostakovich's "Piano Quintet," brilliantly played by the Coolidge String Quartet and Frank Sheridan, the American pianist.

**Music of the New World** (Thursdays, 11:30 to 12 midnight, EWT-NBC network), that program which was designed to trace the development of music in the Americas from the Pre-Columbian era to the present, has five more programs to go. These five are headed under a general title of "The Independences," which are briefly described as presentations of rights and duties, which lead us to a study of the problems behind various struggles for self government. The titles of the five broadcasts are as follows: April 1, "The Valley Forge"; April 12, "The Virgin of Guadalupe"; April 19, "Tucuman"; April 26, "Two Gentlemen of Chile"; and May 3, "Llaneros."

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