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Volume 61, Number 02 (February 1943)

James Francis Cooke
WHY THE BOB JONES COLLEGE DORMITORY STUDENTS CAME AN AVERAGE DISTANCE OF 760 MILES THIS YEAR TO ATTEND THIS INSTITUTION

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THE NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION is the name of a newly formed organization, one purpose of which, to quote from a statement issued from its headquarters in Detroit, is "to establish a central organization through which the Catholic Schools of the country might be reached. More important to the individual musician educator, however, is the hope that the National Association will be able, in the course of time and through the work of an educational council, to erect a standard in music education which will apply directly to the Catholic Schools and their own problem." Harry W. Bels, Ph.D., of Detroit, Michigan, is president, and Sister M. Xaveria, O.S.F., of Milwaukee, is vice-president.

CLIFFORD BAIR, director of the voice and opera-dramatics department of the School of Music of Salem College, Winston-Salem, North Carolina, has been appointed national opera chairman of The National Federation of Music Clubs. It is expected that some of the ideas developed by Mr. Bair in organizing festival opera groups in some of the North Carolina communities will be promoted in his new position with The National Federation.

MRS. ARCHIBALD (ELEANOR EVERETT) FERRO, composer and for many years a staunch advocate of opera in English, died on December 13, in Chicago. She was born in Philadelphia on May 14, 1898, and her education was secured under many renowned teachers. For more than twenty years she crusaded for opera in English, and to further this idea she founded the American Opera Association. Mrs. Ferro composed many songs and operas, one of the latter, "The Piper," having been produced throughout the United States.

JAMES CORNELLIE, organist and musical director, who during the first World War was director of community singing in Philadelphia, died on December 18 at Maplewood, New Jersey. He was born in Philadelphia and at the age of nineteen became organist of Bethany Presbyterian Church, known as the John Wanamaker Church, in Philadelphia. He later served other prominent churches in and around that city and since 1906 he was at St. Paul's Episcopal Church, Englewood, New Jersey, where he conducted a choir of over a hundred and twenty-five boys, who recently were selected to sing with the New York Philharmonic-Symphony Orchestra at Carnegie Hall.

HEKEL TAVARES, Brazilian composer, recently presented a program of his own works at the Municipal Theatre in Rio de Janeiro, during which he conducted the first performance of his "Symphonic Variations," and Guimar Novas, the Brazilian pianist, played his "Concerto em Formas Basileiras."

THE NATIONAL FEDERATION OF MUSIC CLUBS has announced a third contest for new works by American citizens. The opera must be suitable for performance in a small theater, and the winning work will be presented next season by the opera school of the school. Libretto should be in English; the opera may be full length or in one act and should be scored for an orchestra of between thirty and fifty players. All scores should be sent to Oscar Wagner, dean of the school, New York City. The contest closes March 1.

THE ANNUAL COMPETITION for the publication of orchestral compositions by American composers also is announced by the Juilliard School of Music. The winning composition will be published by the School, with the composer controlling the copyright and receiving all royalties and fees. This contest also closes on March 1, and full details may be secured from Oscar Wagner, dean of the School.

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. Roy Patterson Garnett. 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, Mrs. Marion Bauer, 415 West Seventy-second Street, New York City, from whom all details may be procured.

FOUR AWARDS of $1,000 are announced by the National Federation of Music Clubs for the outstanding violinist, pianist, man and woman singer, to be selected by a group of nationally known judges during the business session of the Federation which will take the place of the Biennial Convention, cancelled because of transportation difficulties. In May, compositions of the young artists and student musicians' contests may be secured from Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven, Connecticut, and Miss Fred Gillette, 2109 Austin Street, Houston, Texas.

THE SIXTH ANNUAL COMPETITION for the W. W. Kimball Company prize of $100 is announced by the Chicago Singing Teachers Guild; the prize this season to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment of a text to be selected by the composer himself. Publication of the winning manuscript also is guaranteed by the Guild. Full details may be secured from Walter Allen Stills, P. O. Box 694, Evanston, Illinois.

THE LEAGUE OF COMPOSERS of New York City celebrates its twentieth anniversary on December 27, with a concert made up entirely of new American works by members of the organization. The composers whose compositions were given their première on this occasion were Arthur Shefier, Virgil Thomson, Laree Banniny, Douglas Moore, Roy Harris, Howard Matson, Ernst Krenek, and Ernst Bacon.

CHARLES F. FORRESTER, blind singing teacher, who had been a voice instructor in Boston for a period of forty-eight years, died in that city on December 8. He was a well-known figure in Boston musical circles.

COMPOSITIONS

COMPETITIONS

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March of the Wee Folk, Gaynor (2).... 50
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My Shadow Is a Copy Cat, Briggs (2-3).... 35
Glider, The, Wagnes (2-3).... 35
Lullaby Parade, Briggs (2-3).... 35
Elin Dance, Op. 12, No. 4, Grieg-Ball (2).... 40
Dance of the Sunbeams, Cadman-Osborn (3).... 70
March of Progress, Williams (3).... 60
Spanish Serenade, Wright (3).... 60
Firefly, Williams (3½).... 60
Grande Valse Caprice, Engelsman (4).... 1.25
Dance of the Roses, Bulls (4).... 1.00
Stars and Stripes Forever, Sousa (4).... 1.00
Anitra's Dance, Grieg-Ball (4).... 75

A Day in Venice

By Ethelbert Nevin
Arr. by Otto Pacific

Dawn (4).... 1.00
Gondoliers (4).... 1.50
Good Night (4).... 1.25
Venetian Love Song (4).... 1.00

MUSIC

(Two-Piano Music)

Price

Title, Composer, Grade

Price

Country Gardens, Soar (4).... 75
Deep River, Katherine (4).... 60
Ninotro, Op. 54, No. 4, Grieg-Ball (4).... 60
Star-Spangled Banner, Scotti (4).... 50
Hungary, Koelling (4½).... 80
Juggler in Normandy, Lehman (5).... 80
Fantasia and Fugue, Bach-Bauer (5).... 1.50
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"Just a Little Different"
1883–1943

The year 1943 marks the entry of The Etude Music Magazine into the sixtieth anniversary season of its founding. As a matter of fact, the first issue of The Etude was published at Lynchburg, Virginia, in October 1883. Most informed readers of The Etude know that Mr. Theodore Presser, the founder, shortly prior to that time had been Professor of Music at Hollins Female Institute, now Hollins College, at Roanoke, Virginia. He had brought together, in 1876, all the leading music educators of America at Delaware, Ohio, where he was then Professor of Music at Ohio Wesleyan University. This memorable conference resulted at that time in the forming of the Music Teachers National Association. It was truly "memorable" because Mr. Presser's initiative led to the vast music club movement now said to enlist at least two million members in various important organizations.

Mr. Presser realized that an organ, a magazine, would be invaluable to the M. T. N. A. and, with the educational and altruistic impulses which dominated his life, he gave up what was then considered in the college world a fine salary, moved to the nearby city of Lynchburg (then far larger than Roanoke), and started The Etude. Few people remember that The Etude had its origin in the South. He thought that if the publication ever could have a circulation of, say, five thousand, and become self-supporting, he would return to the profession of teaching. He had no thought of making money from The Etude.

What were some of the traits that produced the phenomenal success of Theodore Presser, whose fame keeps growing constantly, despite the fact that he passed on in 1925? He had, of course, all of the American ingredients in the well-known formula of getting ahead. He was an indefatigable worker. He had splendid common sense. He had definitiveness of purpose. He had practical ideals. He had a native ability in greeting affably people who were sincere, well-intentioned, and worthy of assistance, but he had an uncanny way of dismissing those who were not entitled to support. He preserved a deathless loyalty to his friends but displayed a bitter antagonism to anyone who had injured him. He was, as he frequently said, "small in small things and big in big things." He was imbued with a rich sense of humor, laughing uproariously when amused, but at the same time he was extremely sentimental, almost to the point of tears, when affected by any sad circumstance. He was a rigid taskmaster and a strict disciplinarian, but when one of his associates or employees was guilty of a human error, he could be almost ridiculously forgiving. He trained a large corps of faithful experts in the intricacies of the music business, and most of these men and women to-day are training others in similar manner to uphold the Presser ideals of intelligent service, promptness, courtesy, and helpfulness.

His musical objectives were practical and pedagogical, but never pedantic. He was enamoured by grand opera and was not above unconsciously humming an obbligato during a performance, sometimes to the great distress of a neuritic dowager. He always had his eye out for those in trouble and continually was putting his hand in his pocket to help employees and others who had had hard luck and to reward those whose labors, in his opinion, deserved special consideration. It was the best of his mind to do this in paternal fashion, rather than through salary increases. At his death he directed that eighty thousand dollars be distributed to his employees, according to their length of service. These, then, are some of the notable characteristics of the founder of your magazine, as observed by your Editor in eighteen years' intimate association, usually seven days and often seven nights a week.

The pressure of business sometimes raised his nervous tension and he could be extremely exacting. However, with all his wonderful and lovable traits, he held to the end the sincere affection of his employees and those whom he delighted to help.

Theodore Presser, in our American vernacular, was "folksy." He had a warm, genial understanding of his fellow man. He relished a picnic far more than he enjoyed a...
Hail to the Viola!

by Blanche Lemmon

TWO YEARS AGO New York concert-goers gathered in Town Hall to hear an all-viola recital. It was the first one to be given in the city in almost twenty years.

Such a lapse would be surprising if the viola were regarded as a solo instrument, but the fact that it is heard almost exclusively as the contralto voice in chamber music groups and larger ensembles, may have been one reason why the audience assembled to hear Emanuel Vardi, the young viola soloist, on that February evening. What kind of performance could he give on an instrument that is usually called tonally monotonous? How could he provide an entire evening's entertainment on a viola?

Whatever the thoughts that motivated their attendance, they came, and they remained to hear technical mastery of the viola such as is seldom attained, plus the soloist's conviction that the instrument has great possibilities in dynamic range, in tonal beauty, in brilliance and sonority. It is a combination of thought and action that makes an audience first to amazement and then to cheers. It causes commentators to write of glowing terms. Vardi, too young to remember a recital of twenty years back, was left with no doubt of the success of his own venture—and venture it had seemed to be. His recital proved that the viola, if excellently played, is as enthusiastically received as the other stringed soloists.

Such playing has even more far-reaching results—enrichment of the literature for the instrument. Vardi already—and he is still in his twenties—has inspired a considerable enlargement of the viola's repertoire. At his first recital he played two new works written especially for the occasion: a Theme and Variations by Alan Schulman and Two Caprices by Marzua Vitetta. A year later at a second recital in the same auditorium he introduced four new viola pieces, all of them by American contemporaries. They were Michel Gusikoff's Fantasie, a new Caprice by Marzua Vitetta, Song and Dance by Carlton Cooley and a Prelude and Fugue by Herbert Hauffrecht.

Exploded Theories

Composers write now for a different kind of viola playing than was regarded as ultimate achievement even as late as in Brahms' day; the modern viola is a four-octave playing instrument with no limitations in range and tonal color rather than the three-octave instrument of earlier days. Credit for this change may be laid at the door of England's Lionel Tertis (born in 1876), for by his superlative playing he exploded the idea, long held, that viola passages placed higher than the third position were ineffective and of little value. He proved to enthusiastic audiences that the viola in the on both sides of the Atlantic that the viola in the higher positions rivals the violin in beauty and sonority. It is not limited. The limitation, if any, can be traced to the performer.

As was to be expected, his revelations stimulated creative output, and there followed many compositions from the pens of his countrymen: Bax, Heron, Dale, Walton and others; works also by composers of other nationalities: Hindemith, himself a violist, Honegger, Bloch, Dohnányi, Reger and Schönberg. In addition, Tertis transcribed for viola a good many works written originally for the violin in instances even enhancing their beauty.

It was the hope of Tertis that others would seek out the possibilities of the viola as a solo instrument and continue the work of demonstrating them to audiences, but he entered into retirement without a successor. Unchampioned as a solo performer, the viola reverted to its former status of ensemble member.

In Vardi the instrument is again winning its way to power as a solo vehicle, for it has in him a zealot and crusader who believes in his cause and who can proclaim his doctrine with virtuosity. He uses propaganda—admittedly and avowedly—the most potent type of propaganda in all the world, which is truth. For it is true that the viola is a great solo instrument, rich in timbre, versatile in tone, when it is played with mastery.

Vardi came by his musical talent naturally. His father was a professional violist and head of the first music school in Palestine; his mother was a concert pianist and, in Vilna, accompanied to young Jascha Heifetz. Emanuel, their only child, was born in Palestine, but was brought by them to this country when he was three years old.

First a Violinist

He followed in their footsteps by learning to play both the piano and the violin, and on both of the instruments his progress was exceptional. He made his debut as a pianist at seven; at eleven he was granted a scholarship in violin at the Juilliard School of Music in New York City. He remained at the Juilliard School for four years as a violin student, then the dark days of the depression wiped out most of the teaching which had constituted his parents' livelihood. It was a situation that left the boy without a choice; he was forced to resign his scholarship and help in the family struggle for a living.

He played scattered club dates, traveling about New York, New Jersey and Connecticut; he also played in dance bands, fiddling all night for a few dollars. It was hack work and dreary, and it held up his serious aims for four seemingly endless years. Or perhaps frustration only strengthened those aims and sharpened his determination to develop his ability to an extraordinary degree once opportunity was his again.

It was after he returned to the Juilliard School that he became interested in the viola, first because Felix Salmond, the violoncellist, asked him to give it a try in the interest of a chamber music ensemble, later because he realized that he was playing on an instrument that seemed to belong to him. Brief acquaintance with its mellow voiced contralto proved the "hide in the affairs" that it changed him from violinist to violist. He had found "his" instrument; it felt instinctively.

When the National Broadcasting Company Symphony Orchestra was formed in 1937 a remarkable opportunity was made available to young instrumentals all over America. In fact such an orchestra seemed little short of miraculous; ordinarily a player's only chance of gaining membership in a major symphony orchestra came rarely with death or a resignation. An entire new symphony orchestra was being formed, to be led by Arturo Toscanini! Vardi with hundreds of other music students flocked to the company's studios.

Auditions were long and grueling. Judges listened and sifted, and after arduous devotion to has since won acclaim for its excellent performances given in this country and on a tour of South American cities, Vardi, chosen for a chair in the viola section, stepped into an enviable position. And the prestige of membership in this widely heralded organization soon led him to further engagements.

Yet there remained in him, even after these accomplishments, the desire to proclaim the greatness of his instrument—individuality; demonstrating it in combination with other instruments represented only one phase of its value; it was stimulating and pleasant but it was not enough. The viola had a rich solo life of its own, refused to be shaken off. Vardi knew he could dual rôles of some of the other, more popular, former instrumentals—soloist and ensemble performer.

A recital can be costly mistake; but Vardi ventured; and his first (Continued on Page 138)
Who Should Have a Singing Career?

A Conference with

Nelson Eddy

Noted American Baritone

SECURED EXPRESSLY FOR THE ETUDE BY DORON K. ANTRIM

EVERY YEAR talented young people by the score ask me if I think they should follow a singing career, and what it takes to do so. Recalling how difficult this question was for me to decide, I like to be encouraging, realizing the decisive part encouragement played in my career. And yet it is well for the student to understand fully just what is needed in time, money, effort, self-discipline and sacrifice as well as in native endowment, before he plunges into an all-out effort. Contrary to newspaper reports, success is not attained in this field overnight.

Consider the matter of preparation. If a student has the time and money, it will take a minimum of three years and an outlay of around eight thousand dollars to get fundamental training. This includes living expenses while studying, two or three voice lessons a week (and the importance of a good teacher cannot be over-stressed), language and dramatic lessons, and study of an instrument, preferably the piano. At the end of that time, the well-equipped student is ready for paying engagements in church, radio, and other fields. His practical training however, is just beginning, and he needs considerable of that to attain the top rungs.

On the other hand, there's the harder way which I took. Here the student must make his own expenses and for that reason cannot give his whole attention to study. While scholarships are sometimes available, it takes this student an indeterminate time to get essential training; he must steel himself to a number of years of plain grind and self-sacrifice.

Home Environment

Take my own experience as an example of the latter. I had one thing in my favor to begin with; I was brought up in a musical household. The singing candidate who misses this is at a distinct disadvantage. Both father and mother sang in the church choir. My grandmother, Caroline Ackerman Kendrich, was a noted oratorio singer of her day. I was a boy soprano at the age of ten in the St. Stephen's Episcopal Church, in Providence, where I was born. So music was a part of me from the first. Arthur Lucy-Baker, organist in Grace Church, gave me my first training. But the idea of making a living at singing didn't occur to me then. I looked to business for that, probably because I had to quit school and go to work early in life.

After doing some newspaper work in Philadelphia, I was finally taken on at the copy desk in an advertising agency. This job looked pretty good to me, and I had every intention of making advertising my career. In the meantime I had been singing in church and picking up other engagements here and there.

Of course, I loved to sing. In fact, most of my spare cash went for phonograph recordings in those days; records of Ruffo, Scoti, Amato, Campanari, Werrehart. I almost wore them out playing them over and over, noting the breathing, tonal inflection, the emotional appeal. Then I'd sing along with the records, trying to match my voice with that on the disk. I still think the singer can gain a lot by the study of phonographable.

But it was not until my audition with David Bispham that I began thinking seriously of a full time singing career. Bispham was the leading American baritone of that day and one of my idols. I sang for him, and we had a long talk. He thought I could do something with my voice if I worked unbelievably hard. I was still very much on the fence. Two days later he sent me a photograph autographed: "To Nelson Eddy, the coming baritone or else I am mistaken." That settled it. I had the nerve to ask him to coach me. But scarcely had the lessons begun than the great baritone died.

My ambition aroused, I sought other teachers, studied dramatics and languages and finally became a member of the Philadelphia Civic Opera Company. Then came the time I had to decide between advertising and singing, since I could not do both. The one seemed sure and dependable, the other toilsome and uncertain. I chose the latter. When I had toiled through twenty-eight operatic roles in succession under Alexander Smallens, conductor, I was glad that I had done so. But the struggle had just begun. I had little money to continue my studies and had to borrow the necessary funds to go to Europe, but at least I was definitely committed to a singing career. This decision was reached after having some minor success on the stage and after getting as much impartial, authoritative advice as possible, the advice of friends being largely discounted.

In truth, this is something the singer needs constantly; impartial, authoritative advice. I recall the time I had just completed a rehearsal of "Tannhüser" with the Philadelphia Civic Opera Company when a little, hunchbacked man approached me from the wings and said, "You have a nice voice, Mr. Eddy, but you don't know how to use it." Not knowing the man and resenting his criticism, I walked away without replying.

Timely Advice

But I kept thinking about this remark, wondering if it might not be justified. Upon inquiry, I found the man to be Dr. Edouard Lippe, a fine operatic baritone and a veteran of fourteen operas. A tragic fall from a bicycle resulted in a spinal injury which blasted his hopes of following a career. To make amends for my rudeness, I invited him to lunch and then began an association that has lasted to this day. I owe a lot to Dr. Lippe. He told me what was wrong with my voice and what to do about it. He gave me not only his own reaction to my songs, but also that of the audience.

Dr. Lippe accompanied me on some of my early concert tours. Night after night, he sat in the audience, listening to me as well as to the comments being made about me. At the end of a week, he handed me a detailed diagnosis based on these observations. From them I learned innumerable ways to improve my work.

So much for preparation. As for the singer's endowments, I should include what I call singing instinct, almost perfect health and of course voice. The last, however, is not as important as generally supposed. Many Hollywood aspirants to
Music and Culture

fame have beautiful voices—but miss out because they do not know how to use them. They may lack a knowledge of the simple fundamentals; how to read a part at sight, how to learn it quickly, skills which should have been acquired early in life.

It's an intangible quality and hard to explain—singing instinct. It possesses one completely and is the sum total of personality, interpretative ability and a number of other traits. It's a vital, unmistakable urge to express yourself in song. You see life in song, interpret it in song.

All this is not to be confused with mere desire to sing. It goes deeper that and is more a means of fulfilling one's being. The one who feels certain he has it can be assured he would not be completely happy doing anything else. And possessing it, it makes little difference if he has a mediocre voice or worse. Good voice training will take care of that.

Good Health a Vital Asset

Then again, most people do not realize the importance of perfect health to the singer. He must observe training rules just as does the athlete; he must keep himself in the pink of condition, which means sacrifice of many social pleasures, and rigid self-discipline. Singing is the only musical activity in which the body is the instrument. If the pianist is not up to par, it does not affect the instrument he plays. I know a pianist who played a concert once with a temperature of one hundred and two degrees. Not so the singer. The slightest indisposition creeps into the voice.

Take the common cold for instance. To most others, it is only an annoyance, but to the singer, it may mean canceled engagements, lost money—even lost prestige. I would like to be able to say that I keep myself in such excellent condition that I never have a cold, but the fact is I do have them and never have found anything that will prevent them as far as I am concerned. And the best cure I have discovered is to go to bed at the earliest indication and stay there until the cold is gone. Some of my friends have taken this way; they try to fight a cold on their feet. But it seems to me that by conserving your energy, you can help nature do a better and quicker job of healing. So I am to bed after taking a hot drink, pile the covers on and try to sweat it out. Thus I can often knock an incipient cold in eight hours.

Although it's a handicap in one way—the body being the instrument—it is an advantage in another. Singing helps to keep the singer well. He's accustomed to deep breathing. Then too, when he sings, vibrations are set up which tone the whole body.

As for breathing, some make of it a major mystery. Personally, I have never detected a great difference between breathing as a ordinary conversation and breathing during singing. In either case, one takes enough breath to see him through a sentence or phrase. Because of the longer, more sustained character of the singing phrase, breath control is necessary and that can be acquired with practice. Why make a big mystery of breathing?

The means by which I keep fit are light exercise and diet. Only such exercises as are conducive to relaxation should be taken by the singer. Everyone in poor physical condition. Too much exercise of the violent sort should be avoided. Practice of the violent sort should be avoided. I confine my athletic activities to ordinary set exercises. I confine my athletic activities to ordinary set exercises. (Continued on Page 136)

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Guided Experience

by Leonora Still Ashton

"GUIDED EXPERIENCE" IS THE TERM used by many of our wiser pedagogues to define education.

In the light of these words, it is the music teacher's duty not only to guide his pupil along the proper path to good technic good tone, good phrasing, but to help him "feel" his music as an outlet for his own particular experience. In other words, the teacher must know in so far as is humanly possible, his pupil's reactions to the world about him—his likes and dislikes, his hobbies, his friends, his joys and fears—and must choose for him a musical program that will definitely express that particular student's activities and personality.

A practical method to determine the various psychological types among our pupils was suggested by the late Dr. M. Sayle Taylor, well known to the radio audience as the "Voice of Experience." Lecturing before a group of writers, Dr. Taylor, former surgeon and concert organist, told how he had studied glandular types of human beings to determine the causes of different behaviors; how he had found that certain types of people always perform a task in a particular fashion.

These gland types, he said, are invisible to the average onlooker; but the development or lack of development, in the three main glands of the human body, produce a definite type of person. Knowing how a certain task is accomplished is the surest way to determine what type of person the performer is. A good book on this subject would be an excellent investment for teacher.

To quote from my own experience, I have found that the child who is eager yet ill at ease, at his first lesson, is often the one most gifted—with a quick responsive ear for music and an instinctive sense of rhythm. It is wise to start such a child first on rhythmic work, marching, beating time, clapping as the teacher plays, and then to let the child himself play several popular melodies "by ear." In this manner his attention is quickly concentrated.

And now we come to that familiar little girl, shy, unable to express herself, seated almost rigidly at the piano, so overwhelming is her desire to learn. Haltingly, fearfully, she approaches her lesson. This child needs courage, self-confidence! Try bringing forth some very simple compositions for sight reading, perhaps in duet form, which she is able to play at once. Likewise, for several weeks, designate studies and pieces quite easily mastered; and, lo! one fine day, you will find that the "bugaboo" inferiority complex has completely disappeared.

In this manner you have set free the bonds of her intellectual appreciation. Hitherto they had held the muscles in a vise, because the appreciation of the music had demanded tasks beyond their ability to perform.

The music teacher with true understanding, who faithfully studies her pupils as individuals, who wins their confidence, will soon discover the proper way to help them achieve free musical expression for their own emotional experiences.

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Private Teacher and Public School Team Work

by Carol Thorne

AT A RECENT COMBINED MEETING of a school board and a P.T.A., a young girl was presented on the program in a piano number. Certainly there is nothing significant about that. Such incidents are occurring by the countless hundreds all over the United States. But the significant thing about this was that afterwards the president of the school board arose and said, "If what we have just heard is a sample of the use our students are making of their time outside of school, I think we should give them all the encouragement we can."

To-day it is not uncommon for the public schools and the private music teachers to be antagonistic over which shall have the greater claim on the students' out-of-school time. Extra-curricular activities, some of which are very fine, claim so much of the student's time that his private music study often gets crowded out.

I believe I have at least a toe-hold on this problem now. I decided that if I expected cooperation the seed of cooperation should be planted. So I did everything possible to inspire my piano students to take part in the school programs, urging them to attend readily to requests to play either solos or accompaniments. I gave extra credit points for this, and at the end of the year I awarded prizes to those who had played on school programs. If a student was shy to volunteer, and his school teacher was unaware of his ability to play, I wrote a note to his teacher stating that he had several numbers ready for performance, or that he could be counted on for accompaniments. Assemblies and P.T.A. meetings use a great deal of program material and are always on the look-out for more.

We moved our annual recital date up to May so that the school teachers could attend. The large attendance was a great inspiration to my students. Shortly after the recital at one school to my students, who were requested to play their recitals. The mothers remarked how much interest in piano study this had aroused. All this has brought a realization that cooperation really means a participation by both parties, and that if we do not the public schools will respond by doing theirs.

Now I find no difficulty in getting the students dismissed promptly if we are rehearsing.

Here is another bee for your bonnet, private teacher to recommend private teachers to mothers. They who "plays ball" with them, rather than the one method of the public school, themselves born of contention between two factions. Their music becomes to them the harmonious
Animals Don't Like Music
by Alan Brown

FROM AN EARLY PERIOD in the world's history, animals have been represented as endowed with a love for music. Orpheus, the legendary poet and musician of Ancient Greece, is represented as having charmed animals by the music of his lyre. In Ancient Egypt, Persia and other countries, animals regarded as sacred were provided with all the comforts enjoyed by human beings, including music. On one of the earliest Greek reproductions of animals, a young woman is seen playing, with the help of the music of a lyre, a lyre-type instrument, to train a cat to jump at birds. The animal trainers of Ancient Rome also employed various musical instruments to influence the animals they were taming. The fishermen of the Shetland Isles, north of Scotland, were in the habit of playing a certain tune on bagpipes because it attracted the seals. Nearly everyone has the story of a pet cat which "loves to sit under the piano" when it is played, and now and then we hear of mice which seem to be attracted by music.

Notwithstanding all the above, the effect of music on animals is greatly exaggerated, according to the experts.

A Persistent Myth

An official of the New York Zoological Park calls the idea that animals are charmed by music a "persistent myth."

"No animal collector, as far as I know, has ever conducted an expedition on that theory. There are plenty of musicologists, scientists, and just plain publicity seekers who experiment in the Zoological Park. Violinists have fiddled in front of the snake cages, saxophonists have tooted into the ears of the lions and tigers, an operatic soprano warbled for the whole bird house collection one afternoon. Not one of them could get a "rise" out of the animals, which generally looked on and listened with sleepy indifference."

Frank Buck, of "Bring 'Em Back Alive" fame, agrees. Mr. Buck has found no evidence that music has any effect whatever on wild animals. He adds that Hindu snake charmers can cause cobras to rise up when they hear the sound of the Hindu's flute, but Mr. Buck attributes this to certain sound vibrations, rather than any particular musical theme.

Dr. Harry Nethersoll, Director of Menageries for the New York City Department of Parks, has not found that animals care one way or another, for tunes or melodies. He adds, however, that birds seem to chirp and sing more readily when they hear music.

The director of Whipsnade, gigantic animal park outside of London, claims to have noted responsiveness to music on the part of his animals. A party of musicians, with a couple of violins, a bassoon and a flute, set out to determine how the various animals could be charmed. The results were dramatic.

The rhinoceros took exception to all their musical efforts. The sea lions were possibly most appreciative, for with heads bent back and eyes closed, they stood breast high out of the water, apparently entranced. The monkeys showed little appreciation. The crocodiles left their pond as soon as the band struck up and remained crowded on the bank with heads raised until the last strains died away. The big bird-eating spiders left their lairs and listened with apparent enjoyment.

The late Dr. Raymond L. Ditmars, famed authority on reptiles, called the Hindu snake charmers fakers. The snakes are not charmed by the music of the Hindu's flute, nor are they dancing.

The rearing cobras of the Hindu are not dancing, according to Dr. Ditmars, but are nervously following the motions of the man's body, characteristic of a snake constantly shifting its position to strike to best advantage. The actual effect music may have on snakes, he added, has to do mostly with those nervous cobras which seem susceptible to certain sound vibrations. Some vibrations attract a serpent and others render it momentarily helpless. The latter are pitches so striking-to the snake-that they are magnified a hundred-fold over those which, to the human ear, seem merely to irritate. As the ears of snakes are deeply embedded, very crude affairs, these reptiles do not actually hear, but feel such vibrations over the surface of their sensitive scales.

An Interesting Experiment

Dr. Ditmars experimented along these lines with the aid of a young Hindu, who had the elongated guitar-like instrument called the Sitar, used by oriental snake charmers. They placed themselves before a cage in New York Zoological Park containing a king cobra. Hearing the whine of the Sitar, the cobra reared to watch. After a few minutes it swayed slightly, then fell forward. He lay for a couple of seconds, then sprang back to his rearing pose. This happened again in about five minutes and the brief collapse was preceded by a shudder along his neck. Apparently the Hindu had produced the effective pitch or vibration.

The test was repeated, this time with radio music. Results, according to Dr. Ditmars, were curious. The music of the orchestras had no effect. But the most marked reaction of all came during the piano introduction to a song. The cobra fell forward and lay partially on his side for several seconds. Another of the collapses came during the song. In each case, a note in the song or piano rendition produced the affecting pitch, in Dr. Ditmars' opinion, indicating that the production of such pitches at will is understood by the Hindu snake charmer.

This testimony of the experts adds up to the conclusion that, so far as our animal kingdom is concerned, it can take music or leave it alone. It just doesn't seem to be interested.

Freeman M. Shelly, Director of America's first Zoological Garden (founded in Philadelphia in 1874 on the eve of the great Centennial exhibition), has one of the famous collections of the world under his supervision, including the two huge gorillas, Bamboo and Massa. For years he has observed efforts to determine the effect of music upon animals. (Continued on Page 126)
How Vitamins Can Help Musicians
by Henry Knox Jr.

This is the conclusion of two articles upon vitamins useful to musicians. While this article is independent, the reader who has access to the January Etude will find why certain vitamins never should be given in large doses without the surveillance of a competent, expert physician.—Erronea, Notts.

PLenty of Proteins

Proteins are needed for upkeep and replacement of muscle and other tissues. There are many kinds of proteins, depending upon the essential amino acids which they contain. Few single foods contain proteins which have all of the amino acids in the right proportion for building body tissue.

The best proteins are present in such foods as milk, cheese, eggs, lean meat including liver, kidneys, sweetbreads and fish, soybeans, and nuts. Dried beans and peas are also good sources of proteins.

Fewer Carbohydrates

Fats and the carbohydrates (sugar and starch) are the chief energy producers in the average diet, although the proteins also supply energy. The chief sources of carbohydrates in food are sugar, flour, bread, cereal, and potatoes.

A diet composed too largely of refined carbohydrates may supply the energy required to keep one active, but it may not provide for continued health and well-being. In selecting carbohydrate foods it is desirable to choose those foods in this class which provide some of the dietary essentials in addition to food energy value.

Fats

Fat is the richest source of energy. One ounce of fat yields more than twice as many calories as one ounce of pure protein or carbohydrate. When too many calories are obtained from the diet, this extra energy may be stored as fat in the body. This is why fats are left out of reducing diets.

Meat, milk and butter, which supply fat, also supply necessary proteins, vitamins, and minerals, and make the diet more attractive. For this reason, persons who merely wish to avoid overweight, would be wise to continue the use of these foods, and cut down on something else.

Minerals

Except for iodine, of which small amounts are essential, the body rarely lacks any minerals other than calcium and iron. Enough phosphorus and other minerals are usually supplied in even a very poor diet. A sufficient amount of iodine can be secured by the use of iodized salt.

Milk, cheese, and vegetable 'greens' supply calcium. Meats, vegetable 'greens,' brown sugar, and unrefined molasses supply iron.

There are special conditions where additional calcium, iron, or iodine may be needed. These conditions are often not recognized except by the physician. More iron is required when supplied in medicinal form than when obtained from foods.

Vitamins

Lack of a vitamin is called vitamin deficiency. A person whose diet is lacking in Vitamin B probably does not get enough of the other B vitamins which are usually found along with it. Such a diet is frequently lacking in Vitamin C. Deficiencies of a single vitamin are seldom seen.

Vitamin deficiencies lead to inefficacy and ill health. Serious diseases may follow. Some diseased conditions may increase the need for certain vitamins. When the diet is limited for any reason, or when more vitamins are required than can be obtained from the diet, additional vitamins in medicinal form may be needed.

Sources of Vitamin A

Green or yellow vegetables, butter, milk and eggs, and cod liver oil are sources of Vitamin A.

B

Vitamin B: (Thiamine): The body needs Thiamine in order to use the carbohydrates properly. Many people have poor appetites, and feel weak and fatigued. These symptoms may have been observed in individuals who deliberately went without Thiamine for a period of time.

Thiamine is not mean, however, that all tired or nervous people need Thiamine. Too much use of sweets or alcoholic beverages, or over-eating, or other diseased conditions, can cause symptoms of Thiamine deficiency to appear.

Whole cereals, whole grain or enriched flour or bread, brewers' yeast supply Thiamine.

B or G

Vitamin B or G (Riboflavin): This vitamin is also needed in the use of (Continued on Page 134)
There is much truth in the saying that conductors are born and not made. A famous conductor recently said to me, “I don’t care how a person holds a baton, but I do care if there is no music in his soul.” If you have a good knowledge of music it certainly is not difficult to pick up a baton and learn to beat time; but there are some so-called conductors who stand before orchestras knowing little either about handling a baton or about music. They feel that graceful gestures are more important to the audience than what is in the score. It has been quite a vogue to attend orchestral concerts to see the beautiful gestures made by the conductor; and yet stick technic means nothing unless through its mastery and control the conductor can convey to the orchestra his feelings, his exact intentions as to the score, and how he wants a wonderful phrase interpreted.

Preparation
In order to conduct one hundred men successfully, the aspirant must thoroughly ground himself in several phases of the art of conducting. Solfege is most important as it is the basis of the beat, rhythm, sight reading, and phrasing. Harmony, counterpoint, and orchestration should be mastered, as musical theory is an invaluable aid to the conductor. One should not attempt to conduct a group if he has a faulty ear, for a conductor must have the kind of ear that will immediately detect a wrong note, and the instrument that played it. One is fortunate to have absolute pitch, but I do not consider it a necessity as there have been many who have become fine conductors and musicians who have had a good sense of relative pitch.

A great many conductors now begin to publicly previously played stringed instruments early in their careers and such conductors can be depended upon to bring out exceptional effects from the string section. Students should learn to play at least one instrument well, and be able to play several instruments fairly well, and know the possibilities of all the instruments in the orchestra. Sometimes it is much easier and quicker to demonstrate an effect on an instrument than to make a verbal explanation.

It is well to play as much chamber music as possible as this gives a basic foundation for orchestral training. If there is no string quartet in the community, it would be well to organize one; this type of playing will give one a fine understanding of tonal balance, the balance of the parts, and what will and will not sound well. It will be found that the ear will improve by listening for good intonation, and the player will become accustomed to a give-and-take attitude between the members of the quartet.

Value of Score Reading
In my student days I bought many scores, including string quartets and symphonies by Haydn and Mozart, and larger orchestrations by other old masters; and I always studied the string sections first. These are the scores that really teach the student how to conduct, and they should be studied until their content is known from every angle. The conductor must be able to read a score so well that he is familiar with the clefs and can immediately visualize a transposing instrument in its right place.

If one plays an instrument well enough to become a member of an orchestra, it is not necessary to stay indefinitely in the same orchestra; but rather try to play in as many different orchestras as possible, and become accustomed to the sounds of their various choirs. Different conductors employ different methods; each has his own individual method of balancing the respective choirs. Such experience will give the student of conducting valuable knowledge that he cannot gain in any other way. As for myself, I was a violoncellist, and after having several years of experience with the Chicago Symphony Orchestra, I came to New York and was engaged by the New York Philharmonic Orchestra before I achieved my ambition and became a conductor.

One can gain valuable experience by conducting opera performances. This type of conducting calls for an ingenuity in mastering problems that are not of a musical origin, such as problems that arise on the stage. Emergencies happen that require quick decision and musical resourcefulness in order to save performances. When you must contend with these elements you certainly emerge with sharpened wits, and a better knowledge of conducting.

After you have finished the necessary preparation and study, let us suppose that you have been engaged to conduct an orchestra. To go before one hundred experienced men and tell them what to do is not an easy task; and you must know beforehand what you want from them, and how you are going to get it. Never go before a large group of orchestral musicians unprepared, as they will sense it immediately, giving you a heartache that you will never forget and that may ruin your career. A doctor is not allowed to practice medicine unless he is fully prepared; and there is no reason why a conductor should be allowed to practice his craft on an orchestra unless he too is fully prepared.

The Orchestra an Instrument
As I am assuming that you are prepared, you should be able to give the men in your orchestra a clear idea of what you expect and make all details as clear and accurate as possible. You should insist that the men play in absolute accord, with perfect attacks, and you should know that a different sound results if strings are touched with the point of the bow instead of the bottom of the bow. Every note, every tone, and every shade of phrasing and interpretation should be rehearsed. Don't expect anything but the wrong thing at a performance unless the work to be played has been fully prepared.

The conductor is responsible for the performance and interpretation, and he must use his orchestra as he would play upon an instrument. The orchestra is a mirror, and it reflects the personality conducting it—for either good or bad—while great conductors possess magnetism and talent; and audiences have a way of knowing this. You cannot learn this or have anyone teach it to you. It is an individual matter; you either have a magnetic personality or you do not have it.

You must be able to communicate your thoughts and translate what is in your mind into plain, articulate language so that your men will understand you quickly; for when you rehearse a large group, time is fleeting and very valuable.

Rhythm and Balance
The conductor must learn how to deal with his men, and how to earn their affection and respect. It is a delicate art to draw a single response from a hundred men at a time, and to inspire them with an eagerness to work. Sometimes it takes a great deal of psychology to make them respond as a whole group.

A sense of rhythm and balance is essential to the conductor. Many people have a sense of rhythm until they reach the podium. The minute they start to conduct they become nervous and their rhythmic feeling is gone. You must feel rhythm in your whole body, and very definitely
Music and Culture

in your right arm, not forgetting that your soul must have its share.

The conductor is a failure unless his sense of orchestral balance is well defined. He must hear the balance of the choirs, and be able to detect whether the brass choir is predominant over the woodwind choir. He must be able to tell if the third trombone is louder than the first trombone. He must be able to balance the orchestra when there are cluster chords in the score. It is much easier to play a chord on the piano than to balance a group of players in perfect unison on an orchestral chord.

I know one famous conductor who can show an orchestra how to play a melodic line, by singing it to them, better than they can play it. Under this conductor, the orchestra is made to stop constantly and work on a short phrase until the attack of the entire body is absolutely perfect, the chords are together, and in tune. The rehearsal does not progress until everything is in perfect accord and to the satisfaction of this great leader.

Another conductor who is not so great, but is well-known, will conduct an entire symphony without stopping to make one correction. I cannot help but feel that this is the wrong approach. There is still another conductor of my acquaintance who can talk to an orchestra and explain his wants in a fluent fashion but when he picks up the baton his conducting is as cold as ice. We have also had a few conductors who were showmen and good business men but knew nothing about the baton or music. They have had a short fling and have now passed from sight.

Radio Conducting

To conduct on the radio one must have all of the requisites that symphonic conductors should possess, namely, musicianship, vigor, style, and a scholarly background. As it is not easy to bluff the ear with a microphone, the conductor must also have a convincing sincerity. The symphonic conductor likes his gesturing and may feel that good looks are half of the battle, but on the air the public does not see him, and they do not care what he looks like. Exaggerated gestures are unnecessary, for even if they were used the public would not know about it. But his gestures need sincerity, for the air waves show us what is true and what is false. The music must be kept interesting and vital because the listener can easily switch the dial if his interest lags. Success in radio work depends upon pleasing and keeping your public.

The First Thousand First Performances

As I have conducted over one thousand first performances on the Mutual Network WOR, it is the old masters that now present a novelty to the men in my orchestra and to myself. I have not given these first performances for the sake of being the first to present a new work; nor to give opportunity to composers who are crying out to be heard. The answer is simple; the significance is more complex. If a conductor must conduct from three to six programs a week, fifty-two weeks in the year, over a period of years he cannot select only familiar standard works. The result must be a constant search for fresh new music that will build vital program interest. I devote two hours each day to looking over new scores, and I cover on an average of fifty a week. I judge these scores by the orchestration, thematic material, and harmonization. My sense of balance, taste, and judgment are called upon when new.

Oh, Say, Can You Sing?

Oh, say, can you sing from the start to the end. What so proudly you stand for when orchestras play it;

When the whole congregation, in voices that blend,

Strike up the grand tune and then torture and slay it?

How valiant they shout when they're first starting out;

But "the dawn's early light" finds them fumbling about.

'Tis "The Star-Spangled Banner" they're trying to sing,

But they don't know the words of the blessed old thing.

Hark, "the twilight's last gleaming" has some of them stopped

But the valiant survivors press forward serenely. To "this mortals we watched," when some others are dropped,

And the loss of the leaders is manifest keenly.

Then "the rocket's red glare" gives the bravest a scare,

And there's few left to face the "bombs bursting in air;"

'Tis a thin line of heroes that manage to save

The last of the verse, and "the home of the brave."

(From THE PATHFINDER—February 25, 1933)

How A-440 Became the Standard Pitch

by Dr. Alvin C. White

UNDER THE TEMPORIZED SYSTEM of tuning each note of the scale has been given a definite number of vibrations per second. This is known as the pitch of the note, and for tuning purposes the A of the second space of the treble staff has been used as a standard. The pitch of this A has varied a great deal during the past two hundred years, and has been known under various names such as: the Schaeble pitch, the Stuttgart, the German, the philosophic pitch of Sauveur, the diapason normal, the old philosophic, the new philosophic, the high concert, the flat, the French, the American, the classical, the international, the military regulation, the high, and the universal pitch.

These pitches have varied all the way from A-376 to A-506 and have led to a great deal of confusion. The A-376 was the pitch in vogue in Paris in the 18th century. This was followed by A-420 which held its own for many years. This has been called the classical pitch, having obtained throughout the period of classical composition. After this the growing tendency to force the pitch upwards led to numerous deliberations by scientists and musicians. A-440 was the pitch used by Mozart, while the tuning fork used by Handel in 1751 had a vibration number of A-422.5. The old philosophic pitch of Sauveur (1653-1716) gave A as 430.5 but this rose on the tuning fork used by Sir George Smart.

The standard pitch for many years was the A-435 (C-517.3) at 59 degrees Fahrenheit. This particular pitch went under the names of the diapason normal, the international pitch, the French pitch, the philharmonic pitch, and low pitch as opposed to the high pitch (concert pitch) in vogue formerly. The term international pitch was given because it was fixed and accepted by international accord. It was first adopted in 1858 by a council of eminent musicians at the Academy of Sciences, Institut de France, held in Paris, and on July 1, 1859, the French government made it law. In 1885 the World's Congress of Musicians in Vienna adopted the A-435 pitch as also did the Society of Arts and the Philharmonic Society of England in 1896. In 1901 the Convention of American Piano Manufacturers in New York, adopted this pitch for years. It was the official pitch of the American Federation of Musicians, the largest body of organized musicians in the world.

We now come to the present day A-440 (C-523.3) at 68 degrees Fahrenheit, which is now a real pitch a universal pitch. It is also known as the American pitch and is the same as the New Philharmonic, Flat or International pitch, but expressed at a higher temperature in agreement with the American custom of heating concert rooms more than is usual in European countries. A-440 is not particularly any better than A-435, except that its use makes string instruments more brilliant. It is nothing more or less than the old Schiebler Stuttgart standard, established in Germany in 1804, after the death of Beethoven. This pitch was adopted by the American Federation of Musicians at their Chicago convention May 14, 1917. In 1924 the National Association of Piano Tuners at their annual convention passed a resolution to petition the Music Industries Chamber of Commerce, to appoint a committee to investigate the subject of musical pitch in the United States and attempt to find a solution. It was this committee which adopted the A-440 standard. Master tuning forks, rated to within one-hundredth of a vibration, were made. One was deposited with the United States Bureau of Standards in Washington, one with the Music Industries Chamber of Commerce, and others with the tuners of musical instrument manufacturers associations. In 1938, the War adapted the A-440.

Getting still higher in pitch we find the concert pitch, which really was a fictitiously sharp pitch classical, or philosophic pitch which has been gradually raised for the sake of brilliancy during the 1878 according to Grove's Dictionary the Opera. While in 1897, the Strauss Orchestra had played

PREVIOUS TO THE ADOPTION OF THE A-440, military bands played at A-459, which was known as high pitch, 479.3) at 60 degrees Fahrenheit. This pitch agreed with the United States and military standard pitch ordained for use by all military organizations in England in 1858.

The old pitch of A-454, introduced in 1844 by Sir Michael Costa, was in use because popular in America about 1880. Foreign pitch so except for the military bands, the French was used.

The end of the eighteenth century A-503 was used in Paris, while records show that A-506 To-day pitches other than A-440 are considered.

"FORWARD MARCH WITH MUSIC."
Switzerland's Musical Position in the World War

The Important Mission Assumed by That Country Under the Present Circumstances in Europe

by Jacques de Menasce

Jacques de Menasce is an Austrian pianist and composer who was a pupil of Alban Berg and Emil von Sauer. He has toured extensively in Europe and has played with many noted orchestras. He is particularly interested in modern music.

—Editorial Note.

**Music and Culture**

**Switzerland's Musical Position in the World War**

After the collapse of France in June 1940, and during the somber months that followed, musicians in Switzerland looked apprehensively into the future. Would submission in this spiritual field follow the many technical concessions which obviously would have to be made to the totalitarian powers closing in on their homeland? Could their country's hitherto unchallenged tradition of liberty for artists, a heritage of all nationalities and creeds, of serving music as a free and creative activity be carried out as in the past? Could they themselves—and that was the essential issue—react and create as they wish, unhindered in their efforts to serve the arts and in particular modern art which in many of its forms and under various excuses had been banned practically from the entire continent?

To-day we know that the answer is in the affirmative. I myself had the rare privilege of witnessing the extraordinary spiritual independence and the courageous attitude displayed by the majority of the Swiss intelligentsia, which systematically and doggedly worked on as in the past, free from prejudice and indifferent to snarls and criticisms showered upon them lavishly by their vindictive neighbors.

The Axis powers coerced the Swiss into blacking out their cities. They were unable, though, to dim the lights that shone in the many concert halls, theaters and art schools where, night after night, and before capacity audiences, the living works of the great dead and the outstanding works of many a living composer were performed indiscriminately with no thought of nationality and creed (artistic or otherwise). They could hear Mendelssohn's "Violin Concerto," the symphonies of Mahler, works of great modern composers like Alban Berg, Béla Bartók or Ernst Bloch, that were forbidden to listeners in Axis-controlled Europe where the blackout had been extended to the spirit. (In the case of Berg and Bartók, the racial theories could not be applied, as these composers do not belong to the Jewish race, but their music is considered unsuited for the Nazi ear.)

Before going into details about present-day musical production in Eastern and Western Switzerland (the distinction will have to be made owing to the countries' post-cultural structure) I should like to mention an incident typical in its reaction to propaganda in the realm of music. Alfredo Casella who now is Fascist Italy's number one composer (this may sound incongruous to those who have known Casella, and there are many in the United States) gave a series of concerts in Lausanne. The first was preceded by a lecture in which he stressed, and rather flamboyantly too, the fact that the new school in Italy and its music were the outcome of a new Imperial Italy and its tendencies, and that among other achievements it was "anti-chromatic." Musicians in the audience winced at this word, so reminiscent of many another byword beginning with "anti."

**Significant Incidents**

During the concert that followed, we heard the work of a young composer, pleasant music employing the ancient modes freely, reminding one of a certain fifteenth century compositions, and also Casella's "Trino," indubitably neo-classical in its tendencies. A musicologist sitting next to me could not help pointing out that in the fifteenth century, Italy was not much of an Empire, and I replied that on the other hand I could not picture Igor Stravinsky worrying very much about Empire building. Some time later when Ethiopia was recaptured, I asked Ernest Ansermet, Stravinsky's friend and companion of earlier days, who had also been irritated by Casella's remarks, if he thought that the Italian composers would now revert to chromaticism again. He did not seem to care very much.

Another incident, different in nature but significant, concerns a well-known publishing firm in Vienna which sent its representatives to Geneva on the lookout for new modern compositions. Ansermet, one of to-day's greatest authorities in this field, was, of course, consulted and eventually recommended some works of Frank Martin, a gifted and radical Genevese composer. The publisher liked the compositions and agreed to take one of them, a provocative concerto for trombone and orchestra. Martin was amazed and remarked that surely this music could not be played in Germany. "Oh, no," said the publisher. "This work we will sell in London."

I consider this incident interesting in so far as it proves the importance of the Swiss musician's position to-day as a conserving element. It is he who after the war will be able to testify to the present-day production in continental Europe, not only of his own, but also of others who have sought refuge in his midst. I am thinking of the younger generation, of those who have not been able to reach the hospitable American shore, where most of their masters are living to-day. The only platform left then throughout the turmoil in Switzerland; their fate rests with its excellent orchestras, enterprising broadcasting stations and unbiased artists.

In connection with these experiences, I should like to say a few words concerning the two distinctive trends of influences prevailing in the two Switzerland's, the French and the German. It is quite natural that the group living around Lake Geneva should look to Paris, to the French-speaking canton of the neighboring region. And yet, though in technique and in taste the respective groups may have done just this, the outcome has been a very personal expression. This was the case with Othmar Schoeck, in the post-romantic period; of Arthur Honnegger in the days of the "Six" and still today; and of the younger generation now, whether their masters were Ravel, Schoenberg, Hindemith or Bartók.

**Creative Personalities**

Men like Frank Martin in Geneva, where one thinks in French, or Burchardt of St. Gall, where German is spoken, are both powerfully creative personalities who have found their places in modern music. Curiously enough it is Frank Martin, of French cultural extraction, who has adopted certain Schoenbergian principles, and it is interesting to observe the personal use he makes of this new technique. Of course this has been happening to techniques of all times, a fact which does not deprive the phenomenon of its interest. By mentioning only Martin and Burchardt, we are not implying that there are no other gifted composers in Switzerland. On the contrary, there are many. We feel confident that sooner or later their work will speak (Continued on page 123)
Foundation Exercises for Scale Playing

Essential Drill for Rapid Musical Progress

by Alfred Calzin

THE CHIEF DIFFICULTY IN EXECUTING THE SCALING, as Mr. Paderevski indicated, lies in passing the thumb under the fingers, and in the transit of the third and fourth fingers over the thumb.

1. In order to overcome this difficulty somewhat, the scholar should bend the hand a little inward (not, however, so as to be too marked).

2. To fit the position of the hand to the keyboard more readily, the arm should be kept a little, but only a little, away from the body, and should be moved along in company with the hand. That is, do not let the hand drag the arm. At the same time, the arm should be perfectly steady, without twisting or turning.

3. Place the thumb under each finger as the finger strikes its key, so that the thumb will arrive at its own key exactly at the right moment. In this way all twisting and turning of the hand (lost motion), as well as jerking of the thumb, can be avoided.

4. In practicing the scales, the scholar must watch the thumb constantly and take care that it passes under in the manner just described. The thumb must be passed under perfectly straight, and should be kept up until perfect security is attained.

5. With many players, the second finger of the right hand in ascending the scale, and of the left upon its key, resulting in a blurred performance. Great care must be taken to avoid this fault. When the passing of the thumb is more difficult for most students to execute than the practicing of the ascending scale should be done with the left, each hand should be practiced separately at first. Practicing the scale in contrary motion is very beneficial and should be introduced as soon as the scale fingering is thoroughly mastered. When a wrong key is struck, or the scale is not passed under in the manner described, the scholar should begin where it occurred, and repeat the different motions of the right hand until the error is corrected.

6. Accuracy and confidence in execution are attained. All the major scales should be studied first, beginning with C. Then the harmonic minors, beginning minor scales.

For the sake of diversifying the practice, it is well to begin at the point the arpeggios of the triads. They should be taken up systematically. (This refers to courses of the triad on the diminished seventh and dominant chord.) The arpeggios on the diminished seventh chord should be introduced later. (Continued on Page 137)
Your Symphony Orchestra
In Your Home
by Peter Hugh Reed

BLESSED IS THE AMERICAN HOME of today, which at the trifling expense of a few dollars for records, can have a finer orchestra performance in the home than the emperors of yesterday could afford.

Beethoven: Concerto No. 4 in G major, Opus 58; Artur Schnabel (piano) and the Chicago Symphony Orchestra, direction of Frederick Stock. Victor set DM-500.

Victor's decision to permit Schnabel to record all of the Beethoven piano concertos with the Chicago Symphony Orchestra under the direction of Frederick Stock, has been upset by the unfortunate demise of the conductor. However, the two recordings were completed, the present one and another of the so-called "Emperor Concerto." There are some who do not agree with us that Stock was temperamentally more compatible to Schnabel than was Malcolm Sargent who conducted the orchestra for his earlier recordings of these concertos. It is true that Stock was not the orchestral virtuoso in the same sense that Schnabel is a virtuoso of the keyboard, but his musicianship was nonetheless substantial and appropriate, and it is our contention that he has given the best orchestral exposition to date of this score on records.

Turning to the work of Schnabel, it is immediately apparent that his is a remarkable piano playing. In the first movement the noted pianist plays with an illuminated tone which was not consistently apparent in his older version, and which may or may not be due to modern recording. Elsewhere (in "The American Music Lover") we have spoken at length of our memories of Busoni's performance of this work, occasioned by the fact that Schnabel's present rendition recalls the former's. The timbre of tone which Schnabel attains is not as consistently smooth or expressive as was Busoni's; frequently Schnabel's tone becomes unyieldingly hard as in the purely technical passages—more particularly is this apparent in the last movement. Yet, one cannot deny the effectiveness of his playing for the splendid control and understanding of the music which he commands.

As for the music of this, the most enduring perhaps of all the piano concertos of Beethoven, we would like to recommend the reader to Tovey's notes on the work; for Tovey more than anyone we know seems to have realized the worth of this score and to have written about it in both an enlightening and illuminating manner.

Strauss: Don Quichotte, Opus 35; The Pittsburgh Symphony Orchestra, direction of Fritz Reiner, with Gregor Piatigorsky (violoncello soloist) and Vladimir Bakaleinikoff (viola soloist). Columbia set 511.

It is a long journey from the Beethoven fourth concerto to Richard Strauss' musical transcription of the adventures of Don Quichotte and Sancho Panza, yet we make the trip in the concert hall so why not here. This is one of the finest orchestral recordings which Columbia has put forward in the past year; the performance is a highly imaginative and illuminated interpretation of a rich score, and we feel justified in writing about it at this point in our reviews of recent recorded music.

Comparisons where recordings are concerned are inevitable; it is because the facts are irrefutable and not dependent upon one's memory of past experiences. When Ormandy and the Philadelphia Orchestra with the late Emanuel Feuermann recorded this work (issued in January, 1941), critical encomiums were bestowed upon the advent more because of modern recording and the fact that Feuermann played with greater feeling and with finer and more unswerving control than had been apparent in the playing of the violoncellists in earlier recordings of this work. As great as our admiration of Feuermann's part in that undertaking is, we have always felt that his instrument was featured far too strongly for the good of the whole performance. Strauss did not write a violoncello concerto here, even though he strongly features that instrument upon occasion.

Piatigorsky's violoncello is not similarly featured here, but is heard in a correct prospectus to the balance of the score. No one will deny the eloquence of Feuermann's playing, yet it seems to us that in the more lyrical sections of the score Piatigorsky attains a tonal cantilena which is more expressive and more poetically sensitive. Such pages as "The Knight's Vigil" and "The Defeat of the Knights" are rendered with a most persuasive feeling and glow by both Piatigorsky and Reiner. The conductor brings more imagination to his reading of this music than Ormandy did; moreover, the essential flow of the music is not disturbed by effects to magnify unimportant detail. There are those who disparage Reiner's imaginative alterations of tempi, but to us these are not remiss in music of this character.

The programmatic detail of this score is far greater than the casual listener would be aware; only those who can read the orchestral score can appreciate the extent of Strauss' ingenious workmanship and imagination. Don Quichotte, like other scores by Strauss, would have profited by having been divided into various movements; yet, in repetition it remains more rewarding and more endearing than any of the composer's other lengthy tone poems. One will hardly go wrong on either the Feuermann - Ormandy performance or this one, and if our preference goes for the present set it is occasioned by the fact that Columbia has attained a particularly felicitous and tonally faithful recording in which a spaciousness of orchestral sound is most happily apparent, and because Reiner offers a more stimulating exposition of the score than did Ormandy.

Beethoven: Symphony No. 8 in F major, Opus 93; Philharmonic-Symphony Orchestra of New York, direction of Bruno Walter. Columbia set 525.

Walter's recordings with this orchestra do not represent him in the same auspicious manner that his recordings with the Vienna Philharmonic do. There is an apparent effort on the conductor's part to acquire a secure hold on the orchestral reins, which does not always successfully come about. It seems to us that Walter in striving to maintain that control here has been unsuccessful in acquiring the differentiation of moods which Toscanini obtains in his performance of this symphony; there is not the sallitude of balance and interplay in rhythm and phrasing. The effect leaves one with the (Continued on Page 138)
Radio Advances Musical Taste

by Alfred Lindsay Morgan

To many undoubtedly will be the Children's Concert given on December 23 by Leopold Stokowski and the NBC Symphony Orchestra, in which Christmas Carols were included and in which the conductor answered questions asked by many of the twelve hundred children in the audience.

The choir's repertoire includes more than eight hundred selections, drawn from the Tabernacle's voluminous library which contains some 30,000 pieces of music.

Not every listener realizes the fine acoustical qualities of the auditorium of the Salt Lake City Tabernacle. Dedicated to devotional services, the tabernacle nonetheless would make the ideal concert hall. It is one of the largest auditoriums in the world, and its seating capacity is 8,000. The acoustics of this vast auditorium with its majestic vaulted ceiling are such that a whisper voiced, or a pin dropped at one end can be distinctly heard at the other. The construction of the tabernacle has always interested builders, as well as all visitors. There are no plans in existence, for the building was laid out on the grounds without the aid of any formal drawings. Its design was suggested by Brigham Young from a bridge design employed by Henry Grow over the Jordan River; Mr. Grow was also one of the builders of the Tabernacle. Its self-supporting roof rests upon forty-four pillars of sandstone, each of which is nine feet from the outside to the inside of the building, three feet in thickness and twenty feet in height. The arches are of a lattice truss construction and are held together with large wooden pegs and strips of cowhide. Only one modern change has been made in the pioneer construction of this famous building; its roof which once held 400,000 shingles, was in 1900 recovered by a metallic covering weighing many tons.

The concert of the NBC Symphony Orchestra on Sunday, February 7 (5:00 to 6:00 P.M., EWT—Arturo Toscanini. With this broadcast, the distinguished Italian maestro will have completed his eight-week appearance. The program of February 14, Leopold Stokowski is scheduled to begin a series of seven broadcasts.

Besides the broadcasts of the complete opera performance from the stage of the Metropolitan Opera House in New York, Saturday afternoons are still distinguished for those fine orchestral programs from the Cleveland Orchestra under the direction of Artur Rodzinski (5:00 to 6:00 P.M., EWT—Cleveland network). Rodzinski is regarded by many as an ingenious program maker, of the standard symphonic repertoire, many novicesolists.

Millions of listeners who have been unable to hear the Boston (Continued on page 132)
**The Etude Music Lover's Bookshelf**

by B. Meredith Cadman

**The Music Goes Round**

"The Music Goes Round" is a very lively "autobiography" of the Gramophone and the Disc Record by a man who witnessed the invention in 1877, by Emile Berlinger, of the disc record (not the discovery of the method of recording sound, which was accomplished by Thomas A. Edison with his cylindrical wax records in 1878.) The writer was so intimately connected with this remarkable development of the recording side of a great and ever expanding industry that he brings a definite new life to the art.

The book is a long succession of fascinating incidents which cannot fail to have an appeal to music lovers, particularly to those who 'revel in the record.'

The actors in Mr. Gaisberg's interesting story include many of the greatest musical personalities during the past half century, including Calvé, Caruso, Casals, Chaliapin, Galli-Curci, Gigli, Godowsky, McCormack, Melba, Nikisch, Patti, Pons, Rachmaninoff, and dozens of others.

The difficulties of recording Patti's voice are described by Mr. Gaisberg as follows: "The piano was placed on wooden boxes and when Madame Patti entered the room she was terribly intrugued as to what was behind that long horn. She had the curiosity of a girl, and peeped under the curtain to see what was on the other side."

"It was an ordeal for Patti to sing into this small funnel, while standing still in one position. With her natural Italian temperament she was given to flashing movements and to acting her parts. It was my job to pull her back when she made those beautiful attacks on the high notes. At first she did not like this and was most indignant, but later when she heard the lovely records she showed her joy just like a child and forgave me my impertinence."

"Do not imagine for a moment, however, that when we set up the recording machine Madame rushed into the room to sing. Not a bit of it. She needed two full days to get used to the idea, during which she simply looked in every now and again and saw the omissions preparations for immortalizing her voice. She did not know whether to be glad or sorry. To reward us for this long wait she would say: 'Those two nice gentlemen—let them have champagne for dinner tonight to make up for their disappointment.'"

"She was used, in a queenly way, to rewarding any services or kindness that people showed her. She had a large and noble heart, but was decidedly temperamental; she would be calling everyone 'darling' one minute and 'devil' the next. But perhaps a woman who had sacrificed so much for her art and for her friends and relatives could be forgiven all these outbursts of temper."

"The Music Goes Round"

By F. W. Gaisberg

Pages: 273

Price: $3.00

Publisher: The Macmillan Company

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**A Romance of Musical Instruments**

For years it has been part of your reviewer's routine to appraise books about musical instruments. Secure in their musicology and documentation, most of the writers are content to turn out volumes that are about as dry and dusty as the museum pieces one finds in cases in super-heated museums. Yet nearly every musical instrument has sprung from a romance and often, a very interesting romance. It has remained for Beatrice Edgerly to discover these (Continued on Page 132)
The Teacher's Round Table

Conducted Monthly

By Dr. Guy Maier

Noted Pianist and Music Educator

Two essentials are to be hammered at incessantly: (1) that any looking at the keyboard during sight reading is strictly prohibited. To achieve this is not difficult, if simple "handwriting" exercises are assigned weekly—right from the first lessons, and if memorized pieces and technical exercises are often played without looking at hands or keyboard. (2) That in actual reading practice no student is ever permitted to read single tones. Before any group of notes is played, it must be grasped in "staggered" impulses or patterns, first by the eye, then felt "mindfully" with the fingers, and finally played. Try for example reading each of the following groups thus: Take in the group with the eye in one sweep, close eyes and feel the notes, then play slowly once only. (I am purposely omitting all mention of the usual pre-reading essentials—key signatures, kind of notes, and so on.)

The last seven years, through the Round Table and Technic of the Month sections with the "Horn Comb" and; if you don’t learn "planning" on these subjects as well as the whole field of technic, I’ll be hornswoggled.

Your suggestion about technic for child beginners is excellent. Scales and chords are enough for the first year, in addition to a course in those valuable Technistatics which are now appearing in The Erum.

A Slow Reader

I have a boy of twelve years with a perfect ear and good sense of rhythm, but reading remains a problem. He is very slow to comprehension or grasp the char- ing, I notice him in my classes, if I can’t see him in the audience, I notice him in my classes, if I can’t see him in the audience, he has an excellent memory. He has no trouble at all in finding my notes, and his writing is a delight to read. I feel I can ask the student for help in learning to play the piano. He needs sight reading, and when a student comes for lessons only a year or two, I will not have dag down to the root of the problem: Why are so many students slow readers?

1. Some of them, like the public school plodders, haven’t the mental capacity to read swiftly and accurately. Stimulated, regular reading,logged persistence, forced reading “blanks” often will help considerably.

2. Some—more than we suspect—have perceptual defects of vision which prevent reading several levels of music simultaneously. In my classes, their line of vision cannot take in the whole piano score. Therefore, they cannot become facile, red. But let sight reading:

3. The majority of students are victims of poor teaching. Unless a student is taught correct reading habits from the first lessons, and unless the teacher stimulates interest and concentration regularly, the outlook of the period. Teachers should gradually build up “learning libraries” of sight reading material, by circling with red ink or gray on the various short groups or clusters of all pieces used for this purpose. These are to be long—or perhaps only a page or two—but the teacher must be on the alert to follow up the method outlined above, and must persist in building sight reading into the student’s daily routine, at least one good reader.

Now start all over again, this time taking in TWO groups instead of one.

Do not take, do not look at keyboard, don’t indulge, play the game! Then finally, Geneva Reader, when you’re finished, you can sit back with a pleasant sight.

"Happy Reading To You!" (It’s a good simple arrangement of the old favorite.) You can easily do such reading exercises and “mind playing” in one lesson a week, for it takes only few minutes at the beginning of the lesson, and in fact an ideal way to stimulate interest and concentration right at the outset of the period. The teacher can gradually build up “learning libraries” of sight reading material, by circling with red ink or gray on the various short groups or clusters of all pieces used for this purpose. These are to be long—or perhaps only a page or two—but the teacher must be on the alert to follow up the method outlined above, and must persist in building sight reading into the student’s daily routine, at least one good reader.

Simply by making technical work a stimulating vital experience. Even Hannon, Schmitt, Piaf, and all the rest of those old-fashioned methods should be revitalized if the student is taught technic not as a dead series of dull, mechanical drills but as a stimulating chain of fascinating, challenging exercises. This is only one more "headache" enduring. If we do not make sight reading a part of our students’ daily routine, good readers.

Music and Study

When to Start

I have been asked the question many times, "At what age should a child start piano lessons?" I contend that the two children are alike and no iron clad rule can be made. I can see no harm in starting at five or six. My choice of four or five is entirely personal. We spend some time in singing and playing games as well as piano work. The pieces are short, and we have lots of gold stars. Practice at this age is perhaps 5-10 minutes a time. The children love it and never miss a lesson. What is your opinion as a teacher?-M. E. D., Oregon.

You don’t need an answer to your question! In a few short sentences, you have presented a clear condensation of the ideal procedure for early age piano study. None of us could have done it better. Bravo!

You are right too on the questions of age—yet I have known many musical children who began happily and profitably at four years.

I often wonder whether modest, sensible teachers (like you) know how much they contribute to our grade. Lately I’ve been stacking letters overflowing with compliments, many of them long and eloquent. I hope the deluge continues, I’ll have to look for another job; for I’ll be entirely superfluous to the Round Table!

After the War, What?

My son is in the draft, and write the realities of the patriotic sacrifice, I cannot help being deeply concerned that the fact that my little ambition has been to make him an outstanding pianist. He has been taking lessons for years, and his teacher says that he has unusual talent. Will all the boys and girls, and his hands for piano playing forever?—C. F. J., Pennsylvania.

Everywhere, teachers, pianists and boys themselves are sympathetically saying, "What will the army do to my playing?" We must, of course, face the facts; we know that serious injury, loss of an arm, destruction of vital brain tissue, etc., are real possibilities. On the other hand, barring such tragic circumstances, here’s good news for musicians in the army. You do not need to worry at all about losing your musical ability, or are forced into work you are required to do or what branch of the armed forces you serve. After you return home, it will take only a month or two of intelligent, concentrated practice to bring you back to pre-war efficiency. Surprisingly enough you may even find your technique better than ever! Why is this? Because, in the interim, your sub-conscious mind has clarified and solved many of your technical problems. To itself after careful discipline in this manner, the mind often performs feats of magic which, to you, our muscular coordination becomes smoother, more efficient. Also, your aural perspective has cleared up so that you hear sublimes of music color, tone, and dynamics. Now imagine this for the student days when you practiced too long, too carelessly, or too mechanically. After your army service you will start out with a fresh, unspoiled palette in your possession. Also, the maturity, discipline, and authority you have developed during army life will make concentration easier, accomplishment sure.

How do I know all this? Because my professional "buddies" of the last war, many of them outstanding pianists of the day, unanimously attest to the truth of these statements; and during my own four years and a half of service in France, I worried constantly, only to find in new grounds after returning to civilian life. And even now (much older) I have been doing the hardest kind of manual labor at an aircraft plant—work that positively to me and fingers. Yet, I find no difficulty in un-sinking my fingers and playing smoothly after an hour’s work. And this, even if I have not been able to touch an instrument for a week.

But remember; those pianists whose technical work has been intelligently directed will have the easiest time of it, directed since playing the piano is fundamentally a job for the brain. The mechanical repeaters, the technical "haphazarders" and those who never take the trouble to work at "pure technic" will have a more difficult time of it.

So Round-Tabblers, on which side do you stand? After the war, will your students demand you for having taught technic inadequately, or will they bless you for having given them that solid foundation which nothing can destroy?

Technic Again

For technic do you advise Hanon, or do you have something more enjoyable to suggest to build up the child’s technic? Or, do you consider note, and change practice with the use of the regular teaching material insufficient? I have been a firm believer in making music study as enjoyable as possible, but, of course, nothing worth while is accomplished without some effort. How do you accomplish this?—Mrs. T. B., New York.

Simply by making technical work a stimulating vital experience. Even Hanon, Schmitt, Piaf, and all the rest of those old-fashioned methods should be revitalized if the student is taught technic not as a dead series of dull, mechanical drills but as a stimulating chain of fascinating, challenging exercises. This is only one more "headache" enduring. If we do not make sight reading a part of our students’ daily routine, good readers.

"FORWARD MARCH WITH MUSIC"
ALL SPANISH-SPEAKING COUNTRIES cherish the *jarabe* as a delicious drink whose name is related to the English syrup. But in Mexico, for reasons still obscure, the word also serves to designate the most popular of national folk dances.

The *jarabe* has much in common with Spanish tap dances and like them is almost invariably accompanied by singing. This dance was brought to Mexico by Spanish colonists and soon assimilated. In the nineteenth century it enjoyed immense popularity, particularly as danced to the music of a harp by the class of dancers known as the *Chinas*.

It is interesting to note a few facts of the *jarabe*'s history. During the closing decades of the eighteenth century, the new social forces were undermining the traditional Christian morality, and introducing a simpler and more sincere relationship between the sexes. The hierarchic regimentation of the absolute state had begun to crumble under the pressure of liberal ideas that favored a more intimate contact with the masses on all cultural planes. This marked the beginning of what Curt Sachs has called an "epoch of folklorization."

The pillars of Mexican society, however, were by no means prepared to abdicate before these threatening symptoms of moral subversion. As early as the beginning of the nineteenth century the denunciations of the "abuses" and "immorality" of certain dances occur with greater frequency; the Viceroy and the prosecutors of the Inquisition intervene with the utmost severity. A whole series of edicts prohibit "the gathering and dances" of negroes which ridicule the sacred rites in the so-called *oratorios* and *escapulatorios*. The ire of the authorities was directed in particular against the verses of the *cat-jarabe*, "so wicked and unrestrained that no words suffice to describe it...mortal and lascivious venom for the eyes, ears and other senses."

But what was still more unpardonable about these ingenious popular dances was the fact that they were closely connected with the insur-gent cause. Like all revolutionary movements the latter was quick to turn the national songs and dances to its own ends—just as the corrido became the most eloquent means of popular expression at another crucial juncture of Mexican history a century later.

Protests, condemnations, controversies, and prohibitions notwithstanding, the new morality, popular songs, and republican ideas continued their irresistible inroads. In 1814, as we have seen, the *jarabe* was but one of the subversive war songs of the insurgents; a few years after Independence had been achieved (1821) we find it mentioned in numerous literary documents as the national Mexican dance par excellence. It has retained this position to the present day.

From the oldest transcriptions of *jarabes* for guitar or piano the musical form of the dance appears as an enormous *guitarresque* prelude, as can be noted in the excerpt from *Jarabe nacional* shown in Example 1.

The melodic and rhythmic patterns are repeated endlessly to permit the dancers to demonstrate all their feats of agility. At a later date, different songs were introduced into this rather monotonous accompaniment. The present "official *jarabe*" contains various *sones* of quite another character than the prelude.

Although nearly always associated with definite regions, the representative forms of popular Mexican music are mestizo in character: that is, of European (usually Spanish) substance assimilated by Mexicans. With the passing of time these dances and songs have become urbanized, commercialized and stylized, thus tending to lose their regional stamp. The official *jarabe* is the *tapatio*, but there are also *Tlaxaltic*, *Jarocho*, *Michoacan*, coastal, and (Continued on Page 137)
Music and Study

The pages of Operatic History of the later nineteenth century bear the name of many singers of refugent fame, whose art, personalities, and achievements, now hardly more than memories, won for them an adulation, inalienable and undiminishing during their past lifetimes, which to a less demonstrative age seems legendary and hyperbolic. There are Grisi, Tietjen, Mallibrano, Lind, Sontag, Bosio, Albani, Piccolomini, Lucca and Nilsson, and so on down the memorable list, without venturing into the demesne of the prime dome of the turn of the century—Lehmann, Melba, Nordica, Eames and Sembrich.

But among them all the name which has become the exemplar of an era, is that of Adelina Patti, the centenary of whose birth is reached this month.

The future queen of song was born in Madrid on February 10, 1843, but in Madrid only because her parents were there fulfilling a professional engagement. Her father, Salvatore Patti, was a Sicilian who had married Signora Caterina Barili, a widow with four children. Signor Patti was a tenor robust of ability, while his wife was quite a favorite in Southern Italy, so much so that Donizetti had written a heroine’s part for her. The three Barili sons and their sister became capable singers, and of the Patti children Amalia was a singer in a small way, while Carlotta became a renowned concert soprano. Amalia and Carlotta Patti were born in Italy; and in Madrid was born the son Carlo, who became a violinist and conductor of some ability and located later at Memphis and St. Louis. In February of 1843, the mother of seven was again singing in opera in Madrid. On the night of the ninth she sang the taxing rôle of Norma, and the next afternoon came her eighth child, Adela Juan Maria, known as Adelina to the world.

Through the efforts of friends in New York, Salvatore Patti was persuaded to remove his family to the promising shores of the New World in 1844, with high hopes of managing a successful operatic venture at Palmo’s Opera House in Chambers Street. The operatic activities soon were transferred to the larger Astor Place Opera House, and from the age of four the little Adelina, constantly surrounded at home by music, heard all the performances of opera in which her mother sang. The raven-haired child with sparkling eyes absorbed every feature of the performances, fascinated by the music, the singing, the staging, the action, the chorus, the orchestra, the costumes and the make-up, and never was there a more profitable instance of the influence of early environment.

An Amazing Discovery

Always musically precocious, when Adelina was seven the family discovered, to their amazement, that the child could sing entirely the long and exacting Casta diva aria from “Norma,” from her mother’s best rôle, which she had heard from the babyhood. But the marvel of the performance lay even elsewhere, in the singularly mature and appealing quality of the voice and the ability to reproduce every detail of the music and the text by heart. The noted conductor, Luigi Arditi, heard her soon afterward, and her show pieces then were Una voce poco fa from “Il Barbiere di Siviglia” and the Rondo from Bellini’s “La Sonnambula.”

The same year came her first public appearance, at a charity concert in Tripler’s Hall, where an incredulous public saw her stand on a table to sing elaborate operatic arias. So a career was born.

Maurice Strakosch, who had married Amalia Patti, now undertook the management of the incipient prima donna, a capacity in which he continued until long after her rise to world fame, and proposed a tour of the Atlantic Coast States. When Baltimore was reached, a coalition of forces was effectuated with Ole Bull, the popular Norwegian violinist, and the strangely assorted pair covered the United States, Cuba, Mexico and Canada. (It is worthy of note that at this time the child already spoke fluently in English, Italian, Spanish and French—a truly remarkable accomplishment.)

From the age of twelve there was a period of retirement, wisely suggested by Strakosch, but at fourteen she joined the pianist Louis Moreau Gottschalk on a two years’ tour of the Southern States and the West Indies. The ambitious girl now was eager to adopt at once an operatic career, for which she began the study of rôles with her half-brother, Ettore Barili. Her voice was a clear, rich and vibrant soprano, reaching easily to F in all and in quality singularly mature and individual.

The Great Début

Then came the great night, Adelina’s début in opera, in “Lucia di Lammermoor,” at the new Academy of Music on November 24, 1860. Her success was immediate and brilliant, and critics and public were brought suddenly face to face with a singer already mature and fully equipped at the age of sixteen. During her first season this amazing girl sang in fourteen different operas, a repertoire perhaps unequaled before or since by a youthful singer in her first season.

In the winter of 1860, she sang at the famous French Opera in New Orleans, that memorable pioneer institution which staged the first American productions of many an important opera. Here she added one of her most famous rôles, that of Mephistopheles’ Demoiselle.

This engagement was followed by a short season in Havana.

European Conquests

The next move may be guessed—Europe. It was long before the days of modern press agentry, and only four days before the event it was announced that on May 14, 1861, a certain Adelina Patti would appear in Bellini’s “La Sonnambula,” at the Royal Italian Opera at Covent Garden in London. The occasion was an overwhelming triumph, and in one night the “Reign of Patti” (Krehbiel) as Queen of Song had begun.

An interesting event of the 1863 season was the arrival in London of Carlotta Patti, who in the meantime had acquired a considerable reputation as a vocalist, though on account of a slight lameness she had shunned the operatic stage. Her voice was somewhat heavier than Adelina’s, but it was a fine organ, extending even to G-sharp in alt. The management of Covent Garden engaged her for appearances in a species of concert which followed the shorter operas. Although Carlotta won a considerable popularity and esteem in show numbers, there was never a question of comparison with her younger sister. As one critic put it, Carlotta was a virtuosa, not an interpreter.

During an engagement in Hamburg, Germany, the following season Adelina added to her résumé that of Marquise in “Faust.” It is to be remembered and was just beginning to be known east of the Rhine.

“Forward March with Music”
It is important to sing. It is an outward symbol of courage, of moral strength; it is the companion of spiritual joy. Uncle Sam knows the value of singing. During the first world war girls were sent to the camps throughout this country and abroad to sing for the boys and to start them singing. Coming from every walk of life, these girls brought songs to the tight throttles of thousands and thousands of soldiers and sailors and airmen. They sang in canteens; they sang in tents and palaces; they sang in hospitals and dug-outs; they sang out-of-doors. They sang three and four times a day.

The value of songs in the midst of tension has never been worked out in figures or weighed in pounds. Doctors say, "Because it dispels depression, loneliness and discouragement, singing frequently does more good than medicine." Boys say, "I had a headache, but now it is gone. I'd gone sour, but now I'm on top of the world." And girls testify, "When you're singing with men who adore you, you've got to sing your best." And they do.

This war is being fought by everyone in your community and mine. Some fighters are in uniform, many of them are not. They all have their troubles with discouragement and fear, and they want to sing, not because of an attitude of callousness and bravado, nor because they are thick skinned, but because they know they need to sing. Because it's important.

You can be the one who starts the gang to sing. Start them at a USO party, at home, on a boat ride, around a camp fire. Don't think for a minute that you must have something special in the way of a voice; or special talent; or professional rating. Every girl has an innate capacity to sing. Just open the mouth and let the voice come out. Your natural sense of melody and rhythm will carry you along. The joy of singing will swing everyone along with you.

Go to the factories speeding at a twenty-four hour, seven-day-week clip, and start the taut wove, hard pressed workers singing, during their lunch periods, and between shifts. When they burst into song they will shout. They will howl. They will adore you.

Go to the hospitals and sing for pain weary patients. Those who can will join in with you. All of them will find relief and happiness in your songs. Music always lifts morale and restores health. You'll be asked to "come again soon."

Go to the camps' recreation centers and start the soldiers and sailors singing. They'll gather around you as one sent from heaven. They'll want to come to your home to continue singing. Even in a blackout they'll find you, and expect you to start them singing.

When you're alone with your boy friend in uniform, start him singing. He'll never forget having fun with you. Begin as though you just happen to feel like singing at the moment, and you're letting him on something that's very important to you, something you want to tell him about now that you're alone with him. His chanting and humming may not sound much like singing to you, but give him courage to continue making his own sounds and rhythms. It gives him much more enjoyment than you'd suspect. What he sings will be telling you something he can't seem to put into words. And how he'll love it!

**Music and Study**

**Uncle Sam Wants Singing Centers Everywhere**

Let This Article Help You to Become a Community Song Leader

by Crystal Waters

**An Abundance of Material**

Memorize all the old familiar songs, so you'll be ready to start right off when the moment arrives. You'll find them in such inexpensive collections as "Everybody's Song Book," "Twice 55 Plus," "American Cowboy Songs," "Old Fashioned Songs," "Gay Ninety Songs," "Stephen Foster Collection."

And learn the familiar popular songs, too. **Oh, How I Hate to get up in the Morning, Pack up your Troubles, Are you havin' any Fun?** and so on.

Once you know a song, either by playing it yourself, or having a friend play it, or listening to a record of it, experiment with starting it on different pitches until you discover the one that makes the whole song easy for the gang to sing.

**Practically all the notes should fall between middle C and third space C. A few notes above or below will not matter. Then remember that pitch so you can always start that song there.**

The pace of a song is determined by its mood. Jolly songs move faster than others; sentimental songs, slower.

Whatever the pace, do not let the gang drag the music too much. Keep the march song moving along at a good pace; not with your voice, since you might strain it, but by swinging your arms like a conductor. All eyes are on you. Response to your lead is inevitable.

Does your voice ring out clear and vibrant? Are the tones produced without obvious strain? Is your singing line firm and steady? Are the words distinct and understandable? Although far from disagreeable, more sonorous, enjoyable tones are yours if you want them.

The surest and quickest way to improve your voice is to take face to face instruction with a good vocal teacher. If you cannot do that now, much can be accomplished by self-study. Here are some suggestions that have helped all my students to have stronger, lovelier voices. A definite time should be set aside each day to practice them.

**Increase the breath capacity. Do you try to sing on an ordinary breath? Then the quality of the voice is sure to be more harsh than necessary. What you need is a full deep breath. But don't swell up the chest and pull in the waist to get it: that crowds the throat and hinders good singing. Inhale by lifting the lowest ribs, under the arms, and by expanding the waistline: exhale by pulling in the waist to expel the air.**

**Let the breath serve the voice. It is easy to increase the breath capacity. It takes more thought to utilize the breath efficiently for the voice. Naturally all the air wants to blow out on the first words you sing. That makes the first tones of a phrase too breathy and the following ones as harsh as usual. But try this. After expanding swiftly and silent-**
Music and Study

ly for deep breath, hold your index finger just in front of the mouth. Then plan to warm the finger by breathing slowly and gently on it. Each time you repeat this, plan a longer warming. This will strengthen your ribs to remain expanded as long as possible. You will have enough air to send out your tone to the very end of each phrase; and it will strengthen the abdominal muscles to serve your voice with a constantly flowing stream of breath. Utilize this body action when you sing and the voice will become strong and smooth.

Maintain an open throat and mouth for resonance. Resonance is produced by sympathetic vibrations which are added to the voice in the open spaces of the throat and mouth. It amplifies the voice and warms it through with an irresistible human quality. To open the mouth, swing your jaws apart, and waggle the lower jaw in laziness. Then induce large and generous yawns, and slowly rotate the head while yawning. And imagine you are "drinking in" air to inhale. When you sing, try to maintain open spaces as when yawning.

Move the tongue and lips freely for clear pronunciation. Now that your mouth must be open for resonance and to let your voice out, increase the action of the tongue and lips to pronounce words distinctly. Think of prolonged, sustained vowels first, for they are the music of your songs. Then handle the consonants with swift, firm, delicate movements.

Once you get into the swing of breathing to support your voice and maintaining open spaces while singing, you will not even have to stop to think. Its very naturalness will carry you along.

It is the enjoyment in singing that will prove to be the most fascinating thing in the world to your companions. Everyone loves to see a personality in full action. Show your zest for life, your emotional awareness of the feeling your words express, by appropriate facial expressions, body movements, and twinkling eyes. The popularity that singing brings will give you confidence to carry out your plans and enjoy singing too. The full expansive breath playing upon a free responsive vocal mechanism, the swirling sound waves in the open spaces of the throat, mouth and head, constitute sensations of boundless delight, as if the tone were out in space, independent of the throat.

If, with this tonal achievement, you have sympathetic insight and an appealing message which reveals yourself—your inner thought and life—you may surprise yourself and everyone else by singing solos some day.

And a song for every bomb is bad news for Hitler any day.

A Vest Pocket Finger Technic

WHEN THE FINGERS are very cold they lose their individuality, so that if one were asked to raise any one finger he would find it difficult to single it out. However, as the fingers become warm the power of selectivity returns. This can be developed to a great degree, by the following exercises which facilitate the connection between brain and fingers. They exhaust the possible combinations of using more than one finger at a time.

With the hand in usual playing position, and with the forearm and the finger tips resting on a low table, execute these exercises. Raise simultaneously the fingers indicated by the numbers grouped together. At B alternate them with the finger or fingers indicated after the dash. Go through each unit several times as an exercise into itself, before doing the complete set. Do them in a controlled rhythm to the accompaniment of the notes that the fingers play. Do them simultaneously. Last used to practice finger exercises on his portmaneau while riding on a train. Many a spare moment may be put to use with this vest pocket technic.

A
Selecting any two fingers
12 13 14 15 16 17 18 19 20
Selecting any three fingers
123 124 125 126 127 128 129 130
Selecting any four fingers
1234 1235 1236 1237 1238 1239 1240

B
Alternating any two fingers with any one finger
12-3 12-4 12-5 12-6 12-7 12-8 12-9 12-10
14-5 14-6 14-7 14-8 14-9 14-10
16-7 16-8 16-9 16-10

Selecting any three fingers with any one finger
123-4 123-5 123-6 123-7 123-8 123-9 123-10

Selecting any four fingers with any one finger
1234-5 1234-6 1234-7 1234-8 1234-9 1234-10

The Problem of Poor Ear

by Priscilla M. Pennell

PARENTS AND TEACHERS of a violin student with "poor ear" can do much to help him if they understand its causes, the most common of which is lack of musical background. The child who has been taught to play is trying to produce something of which he has no clear conception. Faulty early training is another cause. The student may have been started with a careless teacher, or he may have been given music requiring so much attention to fingering and bowing that he could not give adequate attention to listening.

The very first essential is to have some older person see that the instrument the student uses is in tune before each day's practice, for otherwise such helps as marks on the fingerboard will do more harm than good. The teacher and the parent should not nag the child about playing out of tune but rather endeavor to guide him away from the habit. The teacher can be of help by playing the pupil and ask him to detect any false notes (played intentionally now and then). This brings joyful cooperation and replaces the feeling of failure with a sense of accomplishment.

It is as important that selections used for ear training be short and that they be simple in style. Only parts of a long study piece or phrase should be assigned at a time. Studying the music mentally is always helpful. The pupil may first diagram his scale and then mark all the half steps in the music (which should be in the same key. After clapping or tapping the rhythm and listening to the teacher play, the pupil has an understanding of the music before he tries to play it himself.

When he has learned the music he may be further helped by some sort of accompaniment. Unison playing is helpful to some but others notice their faults more readily when accompanied by a harmonic part. A careless, discouraged pupil began to improve immediately when his brother took an interest in playing the piano with him. A little girl who was so sensitive that she considered herself a failure when she did not play her pieces perfectly after one week's practice, was induced to repeat them over and over at the lesson, each time unconsciously better in tune, when the teacher pretended that it was she who needed to practice the accompaniment.

Picture Puzzles

by Gladys M. Stein

For years I wondered how to use the numerous music pictures which came to me through magazines and advertising literature. It hurt my thrifty soul to throw them away after taking them from the studio bulletin board, and yet they were often too large to be used in the pupils' music scrap books. Then one day I found a real use for them.

A seven-year-old pupil of mine was ill, so, to help him pass the weary hours of convalescence I cut five pictures into Jig-saw puzzles, and mailed them to him.

The idea proved successful from the beginning. Now I keep a special folder in my file for these picture puzzles. The children love to receive mail when they are sick and the parents are pleased by the teacher's attention. In several cases the youngsters became so interested in the picture subjects that they read books about them.

If the children are very young I divide the pictures into large sections, which are easy to match, but for older youngsters I cut them into many small odd-shaped pieces.

Reserved Fingers

by Esther Dixon

Scale fingering seems difficult for some students to remember, while in reality it is very simple, if understood. The important thing to keep in mind is always to have a reserve of fingers in store; that is, to think ahead so that there will always be plenty of fingers left. For instance, one teacher playsscale, but to put the thumb under instead.

Another teacher will say never to play more than three or four fingers without skipping the thumb under. Usually, a long run there is an alternation in skipping the thumb first under the third and then under the fourth fingers. Then, in descending the scale also, the third and fourth fingers take turns coming over the thumb.

Another useful rule is that of usually using the thumb on white keys. When first learning the scale of "C" the top of the hand should remain stationary and the thumb be moved under very insensibly. In the child might be told that he is supposed to have eight fingers, one for each note in the scale; but since he does not, he must slip the thumb under so easily that no one will guess that he does not have a finger for each note.
Organ Music Nobody Knows

by Robert Morris Treadwell

Robert Morris Treadwell comes from a musical New England ancestry; his maternal grandfather being a singer, teacher of singing, choirmaster, and leader of a church choir. One sister was a concert pianist and organist; another a concert violinist and teacher of violin. Mr. Treadwell studied piano, organ, and harmony under Alexander S. Gibson, a graduate of the New England Conservatory of Music, and composition with Dr. J. Christopher Marks. He is a graduate of the Guilford Organ School and an Associate of the American Guild of Organists.

At Claremont Presbyterian Church, Jersey City, New Jersey, Mr. Treadwell developed a choir of seventy-five in the Junior, Intermediate, and Senior departments, which received national notice through an article with picture in the "Christian Herald." Mr. Treadwell was a pioneer in playing the organ with motion pictures. He played the second organ used with pictures in New York City, before the introduction of organ music in the large theaters. He is now organist and choirmaster at the Church of the Atonement in Brooklyn, New York.—Editorial Note.

How Many Persons attending a Church Service listen to the Postlude? We venture to estimate ninety-nine per cent of the congregation pays no attention to this closing number. The inexcuse of worship may have risen to heaven but with the Benediction, the sweet savour rapidly vanishes into thin air, mid the stir of departure and the greeting of friends.

On a recent church bulletin we read the following: "Let worship begin with the playing of the organ. Let everyone be silent, be reverent." But who is the clergyman who wrote these words—would that the request went further and suggested that all remain quietly seated to the end of the Postlude! Then would our closing effort have effect—then would the organ be fully recognized as an integral part of the service. But unfortunately most church bulletins contain no such instructions.

This condition prevails for the most part in the denominational churches; frequently the Roman Catholic and Episcopal services have neither Prelude nor Postlude, owing either to the desire of the priest or the discretion of the organist. Some Episcopal churches have the beautiful custom of soft playing while the altar lights are extinguished, the music diminishing into silence with the last candle. Customs vary greatly; for a considerable time the writer has played the Anglo-Catholic service, which closely approximates the Roman form. In this church a Prelude is desired, but its selection is left entirely to the organist. This number is generally of a quiet character, for the close of the service the preference is for a recessional march. In beginning this work, I was careful to assure the church authorities that my selections would be of a devotional nature, suitable to the season and type of service, whether penitential or festival. Without appearing to boast, may I quote a member of the congregation who said, "We have a grand organist." There seems to be no final solution of the Postlude Problem other than a seated congregation or complete abandonment of the number.

The Music Everybody Knows

The public has become acquainted with a vast quantity of music through the talking machine and the radio. This condition, however, by no means warrants the organist to introduce these pieces in their entirety to the church service. Mere prettiness or even high musical value is not sufficient warrant for their use; on the contrary, many of these compositions have worldly connotations which unfit them for divine worship.

On this point many organists will disagree, there being no standard procedure or rule as to type of music, especially in denominational churches; so long as the selection be attractive and well played. Certain selections seem to the writer to be quite unsuited for the church service; chief among these are Nevin's Rosary, Andantino in D-flat, Le marc (now a love song); Theme from Concerto, Tschaikowsky (and certain other airs from the symphonies), My Heart at Thy Sweet Voice, from Saint-Saens' "Samson and Delilah." (This was recently heard used as a prelude with Vox Humana solo.)

Let such numbers be reserved for weddings and even then they would be best used only when requested.

Whether the man in the pew recognizes an opera aria in its setting or not, it generally has no religious significance. (Some may make an exception in favor of the Pilgrim's Chorus from Wagner's "Tannhäuser" or certain parts of his " Parsifal." ) Many will agree that the effect of opera numbers used in the service is sentiment rather than devotional.

Sometimes the organist is faced with the dilemma of having requests for numbers which, in his opinion, are unsuitable. This is a situation requiring tact—it may be necessary to comply with such requests where the rule of the church allows the use of secular numbers. We recall the case of one organist who refused to play certain music, and this led to a request for his resignation—with a year's salary paid in advance.

A recent article in The Etude advocated changing the Postlude on the spur of the moment to fit the tone of the sermon! This would seem to be a rather difficult procedure—some that upsetting. In many churches the bulletin is printed in advance with full details—a good reason, it would appear, for following the service as arranged.

If the organist is expected to reinforce the thought of the sermon in his closing number, a conference in advance with the clergyman would solve this problem. (Continued on Page 128)
Music and Study

THE TRULY CREATIVE music supervisor or music teacher must constantly be on the alert for new and better means of expression, more effective avenues of approach to various teaching problems, and constant attention to evaluation of results. In discussing the music curriculum, consideration must be given to the duties of the director or supervisor of music.

It should be clear that it is not the main business of the supervisor or director of music to prepare all curriculum materials and pass them on to teachers as rigid and final plans to follow. On the contrary, the most effective materials are the products of cooperative efforts of intelligently guided teachers, with the assistance of the director of curriculum or the director of instruction, if such an official is included in the administrative setup, and with the assistance and guidance of the supervisor. It is true that at one time the number of pages of a curriculum bulletin, or a course of study produced by the supervisor, was a measure of his or her success, but this is hardly true to-day.

Viewed in proper perspective, curriculum materials have a useful purpose in supervision. It is true, that in the field of supervision, some leaders have little use for printed materials because, they contend, they may be a hindrance to a dynamic curriculum. They assume that all such materials will be taken as something rigid, restrictive, and final. If this were true, certainly curriculum materials would hinder a dynamic program. All printed teacher aids should be the result of cooperative effort of teachers working together in a free and creative spirit for their own growth and that of their pupils.

A Scrambled Beginning

Comparatively speaking, music education, in its fuller meaning, is quite new in the public school curriculum. In many schools, especially in the smaller cities, the music program was started by the organization of a band or a glee club in order that the school might be represented in the district contest which was to be held at the neighboring college. A teacher was employed, perhaps the history teacher, or, in some cases, the town barber "who played a clarinet in the town band," and the superintendent immediately announced the fact that his school had now developed a music department. The new department expanded with the addition of other musical organizations, and continued to grow as long as the director made favorable showings in the contest or was able to give programs which satisfied at least the majority of the school patrons. In most cases, no attention was given to planning a music education program along the lines of accepted educational objectives and practices. Certainly, we must realize that music is quite different from the more academic subjects, in that a public performance is a necessary outgrowth of the classroom procedures. However, its test participation. Such criticism is perhaps justified in a measure. However, the rapid growth of music in the public schools has been largely due to such activities.

As Seen by the Experts

Further criticism of our curriculum procedures has come from important educational experts and psychologists. John Dewey makes a most important distinction between education and training by saying that "Training is the formation of fixed habits without any particular vision of, or participation in, the ultimate ends which those habits are to serve. They do not involve a widening or reconstruction of his inner experience. They are directed at fixed goals. Education, on the other hand, is dynamic and progressive. As contrasted with training, it is a process which never ends, for its business is not the formation of fixed habits, but the continually greater enrichment of life." James L. Musser in commenting on Mr. Dewey's distinction between training and education is really training—training in techniques, definitions, and theoretical rules. It does nothing to enjoyment of fullness of life. We believe that if music would inevitably lose its place in the school curriculum, because it would deserve to lose it.

Can it be true that some music educators have been guilty of training rather than educating bands for programs and contests that we have in the high school and in the well-organized music programs in the elementary schools as we have in other aspects in the curriculum? These are questions which you and I must answer not only to ourselves, but also to our educational leaders.

The question which naturally follows is: "What are we to do about it?" First, it would seem necessary that we, as leaders in music education, convince our educational leaders and psychologists that the rapid growth of music education is quite different from the more academic subjects, in that a public performance is a necessary outgrowth of the classroom procedures. However, its growth is a reflection of, and is dependent upon, the dynamic and progressive field of music education.
Nearly every high school in the country boasts of a band. Even the grade schools are encouraging the formation of bands and are using them on all possible occasions for marching, football and other events. Many performers in these organizations become band conscious and are attempting either to arrange musical numbers for their own group or to write original numbers such as marches or even more ambitious pieces for concert use.

Each year, for the last four or five years, the author has been called upon to adjudicate the numbers so arranged or composed by the band students of a large, local high school band. The findings were surprising in that the students were very observant of proper ranges, doublings and dynamics. Arranging for the band is no easy task, for there are so many transposing instruments for which to write that much confusion may result unless the transcriber is particularly careful.

Our average high school band ordinarily boasts of the following instrumentation which we will classify as to groups:

**GROUP I**

Conical Tube Instruments
Flutes I-II-III (non-transposing)
Piccolo in D♭ played by 2nd Flutist (transposing)
Oboes I and II (non-transposing)
English Horn (occasionally used) transposing
Soprano Saxophone (rarely used) (transposing)
Alto Saxophone, E♭ (transposing)
Tenor Saxophone, B♭ (transposing)
Baritone Saxophone, E♭ (transposing)
Bassoon I and II (non-transposing)
Sarrusophone (rarely used)

**GROUP II**

Cylindrical Tube Instruments
Clarinet E♭, (transposing)
Clarinet I-III E♭, (transposing)
Alto Clarinet F, (transposing)
Baritone Clarinet B♭ (rarely used)

**GROUP III**

Brasses
Trumpets B♭, I-II-III or Cornets B♭ (transposing)
Horns F, I-II-III or Horns in E♭
Tenor Trombone I-II-III or Bass Trombone for III
Baritone in bass clef (non-transposing)
Baritone in treble clef (B♭ transposition, same as Bass Clarinet)
Tuba, B♭ or BB♭

**GROUP IV**

Percussions
Side or Snare Drum
Bass Drum
Timpani or Kettle Drums (tuned)
Cymbals
Special Percussions, such as Triangle, Woodblocks, Bells, Celesta, Castanets, and so on.

The beginner, in transcribing for band, is strongly urged to practice group arrangements of simple folksongs or other easy pieces in order to become thoroughly familiar with the transposing instruments and their best ranges. The following instruments in Group I will give ample range for a combination which includes piccolos I-II-III, flute in D♭, oboes I-II and bassoons I-II. The only transposing instrument in this group is the D♭ piccolo which is written in the key one half step lower than the original. If one wishes the instrument to sound in B♭ major the key of A major with its three sharps in the signature must be used and the music written the next degree lower. Example:

Ex. 1

The band range of the D♭ piccolo is from D, above Middle-C up to the second A above the treble clef. Remember that it sounds an octave and a semi-tone higher than written.

The band range of the flute is from Middle-C to the second A above the treble clef.

The band range of the oboe is from B just below Middle-C to D, third space above the treble clef.

The band range of the bassoon is from B♭ flat below the bass clef to G third line above the bass clef.

These are not the extreme ranges of these woodwinds but the most usable and flexible ranges for band or orchestral purposes.

In arranging a number suitable for the above combination, choose one that exhibits a bit of rhythmic action as well as an interesting melodic and harmonic content. The excerpt from Mendelssohn’s Consolation (Ex. 2) is ideally suited for the purpose. (Ex. 3)

The oboe II may be doubled in the E♭ alto saxophone; the bassoon I may be doubled in the B♭ tenor saxophone, and the bassoon II may be doubled in the E♭ baritone saxophone.

In the example (No. 3) the melody is carried in three octaves, the alto voice in two and the tenor and bass each in the strong voices of the two bassoons. This is quite brilliant in sound.

After practicing writing for the conical tube instruments, use the same example and arrange it for the cylindrical tube instruments, Group II. These are all transposing voices and must be carefully considered. The written range of all clarinets is the same:

Ex. 4

BAND and ORCHESTRA

Edited by William O. Revelli

"FORWARD MARCH WITH MUSIC"

February, 1943

Music and Study

Arranging Music for Your School Band

by Arthur Olaf Andersen

Mus. Inc.

Ex. 2

Adagio

Ex. 3

Flute I

Melody G 8 higher

Ex. 4

Flute II

Melody D ♭ higher

Ex. 5

Clarinet E♭

Notated for Eb Clarinet

Each instrument transposes according to the key in which it is pitched.

The E♭ clarinet sounds a minor third higher than notated and must be written in the key a minor third lower than it is expected to sound.

The B♭ clarinet sounds a whole step lower than notated and is written in the key a whole step higher than it is expected to sound. Use this instrument for all flat keys and also C, G and D major (See Ex. 6.) (Continued on Page 181)
Music and Study

Karl Merz, once editor of a foremost musical monthly now merged with The Etude, was one of the inspiring mentors of the late Theodore Presser. Educator, musicologist, composer, he had a far-spread influence in his day. He taught for over thirty years at the College of Wooster, Wooster, Ohio, and was beloved by all. On October 24, 1942, the Karl Merz Music Hall was dedicated on the campus of Wooster. It was formerly a fine family mansion erected by the late steel magnate, H. C. Frick.

The dedication address was pronounced by Dr. James Francis Cooke, President of The Presser Foundation and Editor of The Etude Music Magazine who told, among other things, of Dr. Merz' relations with the late Theodore Presser.—Editor's Note.

WE MEET TO-DAY in this fine American community to dedicate a building to a German-born and German-trained musician. There is something very exciting to this, at this frightening hour, and I am vastly honored to be with you. The occasion breathes the spirit of tolerance, freedom of thought and action, appreciation of pure art that distinguishes America from the belligerent totalitarian governments with whom we are now at war.

As an American, without German blood, who was partly educated in Germany, who has written for German papers, published in Germany, for three years, and who has given many addresses in the German language, it seems fitting that I make some comment upon the world situation as it is viewed to-day. The Germany we are fighting at this moment is no more like the Germany of the last century to which the world is so deeply indebted for science and art, than a Comanche Indian war dance is like a dedication service such as this. In looking over the lists of high ranking military officials in our Armed Forces, I find the names of many who are German origin. No more loyal and patriotic citizens could be found than they. They represent those splendid German pioneers who threw off the tyranny of the war-makers in the last two centuries and migrated to our country. They have contributed much to America as have the families of John Jacob Astor, of Carl Schurz, of Karl Merz, of Gen. Pershing, Herbert Hoover, John Wanamaker, Wendell Willkie, all of German ancestry, and thousands of others, now engaged in fighting the curse of the totalitarian governments.

Karl Merz’ father was a public school teacher and an organist. His only teacher seems to have been the little known F. J. Kunkel. He was graduated from the Gymnasium and settled down as a teacher in Bingen on the Rhine. He came to America in 1854, a lad of eighteen. One of his first positions was that of organist at the South Presbyterian Church in Philadelphia. His next position was at a seminary in Lancaster, Penna. Then, he moved to Virginia, having positions at Salem, Harrisonburg, and at Hollins Institute at Batetourt Springs. Hollins Institute is now Hollins College. Mr. Theodore Presser followed him at

Karl Merz Music Hall
A Notable Tribute to a Great Musician

Frankfort am Main, Sept. 10, 1866, he came into a Germany very different from that of to-day. Goethe, the greatest and most beneficent German influence of all time, had been dead for but four years. With all his singular mixture of scientific wisdom, poetic fantasy and sentimentalism, Goethe carried on the wholesome philosophy of Schiller, Herder, Wieland and Jean Paul Richter.

Karl Merz’ father was a public school teacher and an organist. His only teacher seems to have been the little known F. J. Kunkel. He was graduated from the Gymnasium and settled down as a teacher in Bingen on the Rhine. He came to America in 1854, a lad of eighteen. One of his first positions was that of organist at the South Presbyterian Church in Philadelphia. His next position was at a seminary in Lancaster, Penna. Then, he moved to Virginia, having positions at Salem, Harrisonburg, and at Hollins Institute at Batetourt Springs. Hollins Institute is now Hollins College. Mr. Theodore Presser followed him at

Hollins, twenty-five years later, as Professor of Music.

With the outbreak of the Civil War, Karl Merz, after serious personal loss, went north and taught music at the Oxford Female College at Oxford, Ohio, for twenty-one years, when he accepted the position as Professor of Music at the College of Wooster, remaining here until his death in 1890. Merz was blessed with what some have described as instinctive teaching ability. All of his writings indicate that kind of intellectual leadership and gift for exposition which marks the born pedagogue. He started to contribute to Brainard’s “Musical World” in April 1888, and wrote continuously upon musical pedagogical and musicalological subjects for the remainder of his career. His “Modern Method for Reed Organ”; “Karl Merz’ Piano Method” and his textbook on “Harmony and Musical Composition” all had immense popularity and huge sales. I regret to say that I have never heard many of his once popular musical compositions and cannot therefore judge of them.

Mr. Presser and Karl Merz

When I first came to know Mr. Theodore Presser in 1907, who in that year engaged me as Editor of The Etude, I soon became accustomed to hear my mentor speak every now and then about Karl Merz. One of the first things that Mr. Presser did was to place in my hands a copy of Merz’ “Music and Culture” and ask me to read it carefully. In the introduction I found these words from the great Russian Lieder-pupil and musicologist, Constantin von Sternberg:

1. Karl Merz was one of the most learned.
2. Karl Merz was a teacher almost unparalleled in inspiring his pupils with the beauty and dignity of his art.
3. Karl Merz was one of the most lovable of men, idolized by his pupils and friends, uncommonly well-respected as a citizen and highly esteemed for his multifaceted and profound knowledge.

The more I read “Music and Culture” the more I realized the wisdom of these seemingly exalted statements. Mr. Presser once told (Continued on Page 139)
How the Orchestra Player May Keep Fit

Practical Considerations for Maintaining Interest and Ability

by

Harold Berkley

Harold Berkley was born in England and at the age of three received violin instruction from his father, a gifted amateur. Later he studied with William Henley, and, after coming to the United States, continued his studies with the late Franz Kneisel. He has concertized in this country and in Europe. He held responsible teaching positions in Cleveland and New York and is now teaching privately and conducting the Hartford (Connecticut) Oratorio Society and the Hartford String Orchestra.—EDITORIAL NOTE.

MANY A VIOLINIST, after playing in an orchestra over a period of years, finds his playing has gradually deteriorated. The process has been imperceptible, and he awakes suddenly to the realization that music does not mean so much to him as it once did, that his technique is not so fluent as formerly, and that he is not producing the personal quality of tone he once enjoyed.

The reasons for this deterioration are both psychological and physical, and both sets of causes react sharply on each other. For the sake of analysis, however, they may be somewhat arbitrarily separated.

The chief psychological causes are: (a) the need for yielding continually to the will of the conductor; (b) the player's inability to hear himself during a great deal of his playing; (c) the passive—sometimes active— influence of other players who are quite content to do as little work as may be necessary to hold their jobs. The most important physical causes are: (a) left-hand finger fatigue, due to repeated performances of exacting scores; (b) the extreme pianissimo and fortissimo demanded by many modern conductors; (c) crowded seating conditions.

When considering the psychological factors, we must remember that at times the orchestra player is not in sympathy with the ideas of the conductor—a complicating factor, for above all, his job is to execute as well as possible exactly what the conductor has in mind, and in the manner required. The violinist finds it difficult in such circumstances to keep alive and vital his own ideals of playing, and this tends to disintegrate his musical individuality. To counteract this tendency he should do everything he can to further his own musical development—not allowing himself to be turned from his purpose by the skeptical attitude of other players who do not share his idealism. The playing of chamber music offers not only the greatest pleasure a string player can have, it provides also the most perfect means of maintaining and developing those musical instincts that may have to be repressed in the orchestra; for its repertoire contains some of the greatest music ever written, and the player can always hear himself play it. The orchestra violinist is therefore well-advised to play as much chamber music as he can, particularly quartets and duet sonatas.

Continue Individual Practice

However, to invite the soul with the masterpieces of chamber music is by no means enough—the orchestra man must, above all, keep his technical equipment in the best of trim. It may be urged that the heavy schedule of rehearsals and concerts carried by most of the major orchestras does not give the player time for individual practice. However, if a player is musically ambitious, and has not become self-satisfied, he can nearly always manage to set aside at least one hour each day for his personal practice. And one hour daily spent on carefully chosen basic exercises can keep a violinist's technique up to par. But the practice material must be intelligently selected.

The basic requirements for the left hand, particularly for the orchestra violinist, are: (a) the grip of the fingers; (b) the flexibility of the fingers; (c) the position of the left hand and arm.

The first thing the player is apt to lose is the sensitive vitality of his finger grip—and with it the vibrancy and personal quality of his tone. This may be caused by fatigue, or by getting into the habit of just "playing along." Therefore the first few minutes of the day's practice should be devoted to producing an alive finger pressure. Intelligently contrived "mute" exercises or moderately slow scales will suffice for this if the player has his mind on what he is doing.

When finger flexibility is being considered it must always be kept in mind that the rapid and clean pick-up of the finger is quite as important as the fall of the finger, and must receive much attention. It should also be remembered that slow practice develops flexibility much more certainly than rapid playing; and that such studies as Dont, Op. 35, No. 21, or the Caprice No. 1, of Paganini, are at least as valuable for keeping the fingers supple as the Paganini Moto Perpetuo.

In all passages involving double-stops or rapid shifting, the position of the hand and arm is vitally important. In such passages the left elbow must be well around, the thumb under the neck of the violin directly opposite the grip of the fingers, and the knuckle of the first finger slightly away from the neck of the violin. Furthermore, when the hand shifts to the fifth position, or beyond, the tip of the thumb should go right up to the end of the neck, so that the highest positions may be reached without any further movement of the thumb.

Many players unconsciously acquire the habit of not getting the hand and arm far enough around, with a consequent slowing up of their shifting technique. However, this habit will not be formed if some thought is given each day to the position of the hand and arm in scales and arpeggios, or in some such shifting study as the No. 17 of Dont.

In connection with the position of the arm, one may well consider a (Continued on Page 128)
**Music and Study**

**Ideas for Music Club Programs**

Q. Will you kindly give me sources of information from which I might get help and ideas in making out next season's monthly study programs for our city music teachers' association. The membership is made up of private school teachers of piano, violin, and voice and college teachers of piano, violin, voice, and subjects of music theory. The past winter they subjects from the M. T. N. A. year-book of the preceding year were the basis of discussion. I want of course to work out a series of programs that will suit the needs of teachers in meeting the musical needs of the unusual times. Thanking you I am—S. M. D.

A. Your plan of using the M. T. N. A. *Proceedings* as a basis for a series of programs seems to me excellent. I edited these volumes for over twenty years, and I know that they contain a great mass of highly interesting and authentic material. And I should have no difficulty in getting your club members to take these volumes and to base the meetings on the material in the current issue, each club member of course being expected to read the issue before the meeting. If you do this, I suggest that you discuss the music as well as the articles and special departments. Another year you might study the works of eight or ten modern composers, each meeting consisting of several short papers dealing with various phases of the life and compositions of the composer being studied, together with the performances of some of his compositions—actual playing and singing by the members, or recordings.

**Are the So-Fa Syllables Old-fashioned?**

Q. May I ask one question? Have you changed your method of teaching music to the elementary schools a great deal since 1924? I had occasion to do some substitute teaching in the schools recently and found the music very poor. They use the syllables very little. During the three months I taught there the teachers felt that your method brought fine results that was eight years ago. Do you still use syllables for sight reading?—H. O.

A. The fundamental principles of teaching music in the grade schools have not changed since 1924. Of course there were many at that time who had not "caught the vision," so they devoted most of the time allotted to music to pre-chant singing. But progressive educators had already realized a generation ago that grade school music is the very foundation of music education, so from the time of Jessie L. Gaynor, Eleanor Smith, Robert Foresman, and other pioneers, grade school children were being brought into contact with lovely songs, and the emphasis was on the songs being beautifully rather than merely on reading their notation. With Frances E. Clark came listening lessons, and out of these there gradually emerged the idea that every child has a music sense, and that appreciation of music is in fact the basic objective in all music teaching, both in grades and high school. Through the influence of Calvin Cady on George Farnsworth and others, came the idea of singing, and from Switzerland, Jacques Dalcroze reached across the Atlantic and imbued some of us with the fundamental importance of bodily movement in rhythm training, as a basis for all that comes later.

All these things were already known and practiced by leading music educators when you graduated from college, and the only change is that more people now know and practice them. There is some tendency to abandon the syllables, especially after the sixth grade, but those of us who believe that children still ought to learn to read music (even though we do not regard music reading as the fundamental objective) continue to recommend the so-fa syllables as a basis for music reading. Various other schemes have been and are being tried, but the substance of the matter is that in places where the syllables have been abandoned, skill reading has usually dwindled and disappeared also. Many people blame the syllables for the fact that grade school children do not enjoy the music period, but it is not the syllables that are to blame but dull music and "teacher" teachers. Given a beautiful song and a fine teacher, and children are bound to enjoy the music hour—whether the song is first sung by syllable or not. And if they sing it by syllable most of them are learning to read music—an important item when considered as preparation for later part-singing and probably instrumental work. The syllables are not "old-fashioned," but some music teachers' ideas are! If you are genuinely interested in learning more details about teaching music to children I suggest that you secure a copy of my book "Music in the Grade Schools." This may be obtained from the publishers of The Ertebr. B. E. G. Gershvens.

**Can a Woman of Thirty Still Become a Pianist?**

Q. I am thirty years old and have just recently started taking lessons on the piano for about five years and stopped when I was fourteen years old. I played for several years after that, but for the past ten years haven't touched a piano. I received one for a Christmas gift a year ago (I played around on it for a year and two months ago started my practice). Would you advise me to go on to further study piano seriously?—A. T. W.

A. I cannot tell whether you are "too old for a career," but I can assure you that you are not too old to study the piano and to learn to play it very well. What you probably need is a period of about a year during which you devote yourself very largely to building up your technique. In general the musical and the mechanical ought to be studied hand in hand, and if you were a beginner my advice to you would be entirely different. But it is quite evident that you have gone much further in your musical feeling and intelligence than you have in your ability to express that feeling and intelligence through the medium of the piano. So you must work extra-hard on mechanics for awhile until you catch up. Freedom in every respect will depend on your ability to read music, and freedom from fear come only as the result of power on your part. You must develop the skill necessary for expressing the music before you can actually express it. The fact that you know that you do not have this skill frightens you—"makes you nervous" as you call it. Advise you to do two things: (1) Study and practice technique, beginning with the simplest exercises and working your way through to the more difficult stage until you can do the simple things perfectly every time; (2) study some easy pieces that you do not know all, and require yourself to play this simpler music with absolute perfection. While studying this easier music I advise you also to analyze its harmony, its form; find examples of repetition and variation; uncover the repetition of a theme in another part (imitation); note key changes; in short, understand every detail of the piece you are studying, and require yourself to do it again and again and again until it is perfect. You have probably been wasting a good deal of time because you were trying to play music that was too hard for you. Now have the courage to go back to very simple music, and you will find a great joy in the perfection that you achieve. You will also find your nervousness lessens.

But by all means keep on with your music, and in a year or two write me another letter and tell me what has happened.

**Do Grace Notes Come on the Beat or Before It?**

Q. In the first measure of *March Slave* should the three grace notes come with the downbeat, or should they come before? If they come before the downbeat, how should it be conducted? I feel that if a composer had written them in, they would put grace notes where they were intended to sound as "pick points."—A. F. W.

A. You are not the only one who is bothered by grace notes, and there is no subject about which there is so much disagreement among composers. The case of *March Slave* I believe the three grace notes are to come before the beat, and I do not think you would be criticized for doing them that way. I have consulted with other composers on the matter and we all agree—at least so far as this particular composition is concerned.

**Is Rhythm Arithmetic or Music?**

Q. I am in the first year at high school and am taking a music course. On the recent examination of Rhythms of Music in June the questions were: "Give the relative value of a dotted half note. One of your answers was "two dotted quarter." My professor says this is wrong. Is he right?"—G. K. J.

A. Mathematically your answer was correct for if you add $\frac{1}{2}$ to $\frac{3}{4}$ you will get $\frac{5}{4}$—which equals $\frac{3}{2}$. But musically dotted half notes are wrong for in actual music a dotted half note is much more likely to appear in a measure where it will be to be like three quarter notes tied together, or like a half note tied to a quarter. So I would advise you to ignore this question and to focus on understanding your music teacher for how to use your music teacher to help you with understanding music. If you are not satisfied with your music training, then you need to do a better job of evaluating your music education and choose another institution for all the examination was in music rather than in arithmetic.
The Importance of Music in Wartime Industry

Music that Makes Work a Joy

by Doron K. Antrim

The war has brought music to industry in a big way, to speed production, relieve fatigue, smooth jangled nerves, boost production. In April, 1941, some five hundred plants were using it, now over three thousand. Conservatively, five million workers on day and night shifts are benefiting by music and now plants are adding it every day. It will not be long before this industrial audience will far exceed any other audience for music we have ever been able to assemble, even on the radio. Entirely apart from increasing the actual production in figures, which must now run into millions of dollars a month, it has the more important factor of removing the drudgery and monotony of repetitious tasks and has the human element of bringing joy to what otherwise might be a very stereotyped occupation.

A new field of opportunity is opening as music becomes more and more an accepted part of industry; for researchers, directors of broadcasting, and composers. More research is needed to determine what kind of music to play for specific types of work, when and how long. Some research has already been done but the surface has barely been scratched. Directors of broadcasting are required to look after the music that goes over the P. A. (public address) systems with speakers so spaced all workers can hear. Composers will eventually be enlisted to write work music.

Phonograph music is now played mostly in plants either at lunch time and at breaks between shifts, or right on the job. On noisy machine operations, special amplifiers are provided which cut the music through the din. Other firms use pipe and electric organs, bands, glee clubs and organizations recruited from the personnel.

The duties of the director of broadcasting are considered a part of personnel work. Since sound systems are used not only for music but for paging, broadcasting company bulletins, radio and news announcements, and air raid warnings, the candidate should have a pleasing radio voice, some knowledge of radio technique as well as of psychology and personnel relations. He should know when and what kind of music to play, how to organize amateur talent among employees and bring it before the microphone. The job has unusual possibilities to one able to see them.

Results in Britain

Experimenting in the effect of music on workers, Britain's Industrial Health Research Board found that production can be boosted from two and three tenths to eleven and six tenths per cent, and also that fast music speeds the worker, while slow music slows him down. The findings in this country bear this out. We know that tempi above normal pulse rate increase pulse, respiration and blood pressure, those below tend to decrease them. Accordingly music is used to regulate the speed of the worker. This principle is applied to teaching typists to acquire speed. Beginning classes click off each letter to a word in slow tempi. As they acquire speed, faster tempi are introduced until the student is able to type sixty words a minute. This principle is also applied in the factory. At fatigue hours (11 A.M. and 4 P.M.) lullaby pieces are played to prevent the production curve from dipping down as it does ordinarily. At noon and rest periods, relaxing music is played.

Music also has a pronounced effect in breaking up boredom, a prime breeder of fatigue, and in boosting morals. The English experimenters found that music took the tedium out of a monotonous job, cheered the workers, and made them more anxious to come to work. Largely as a result of this experiment, England has made music mandatory for all defense work.

Winford Reynolds, director of BBC's Music During Wartime, the program, broadcast to English defense workers, lays down some definite rules for work music.

"First of all," he says, "do not expect the wrong things from music; do not expect it to act as an immediate means of speeding up. It is a tonic like a cup of tea, something to cheer the mind. You will get increased output all right, but it will spread over the work spell as a whole. You will not necessarily get it while the music is being played."

"Second; do not play unfamiliar tunes; this is definitely disturbing. The workers want something they know. If they hum it at the same time, the better."

"Melody is all important, though vocalists, despite their popularity (perhaps because of it) provide too much distraction. 'Hot' music.

on the other hand, and music that is too thickly scored, must be avoided like the plague. The effect of these in a factory of noisy machinery is merely a confused and irritating din."

"Further, tone-level must be constant. This means that the music must not vary too much between soft and loud. Finally overstrong accentuation must be avoided, or you will just get a series of pulsating bumps that distract and annoy the worker instead of stimulating him."

"The worker, however, does not work to the rhythm of the music, but carries on his operations quite independently of it. This is why Viennese waltzes, provided there are not too many of them, are often woven quite successfully into the work program of jigs and quicksteps. The modern slow waltz and rhumba, however, are strictly avoided. It has been found that too much of any kind of music induces boredom and irritation."

Experiments in America

In this country Professor Harold Burris-Meyer of the Stevens Institute of Technology made a number of experiments with music in factories and found that it not only stimulates production to a marked extent, but cuts down accidents, absences, rejects, inteness and improves the quality of the work. "Time" magazine in the issue of November 15, gives a graphic account of Professor Burris-Meyer's experiments. In reference to the kind of music to be played and when, he says, "It seems to be a generally accepted practice to limit playing time to not more than two and a half to three and one-half hours per day, in periods of not more than twelve to twenty minutes. Marches for opening and marches and popular fox-trots for change of shifts or closing time are most generally preferred. Radio programs especially planned for music in industry are desirable. Hymns are alleged to be in considerable demand on Sunday in some factories, although on a week day, they slow up. Luncheon periods are considered the most flexible in programming."

Music definitely relieves fatigue, thereby cutting down the number of accidents and actually giving us more endur- (Continued on Page 120)
The Secret of Public Reaction

A Conference with
Gracie Fields
Distinguished English Soprano
and Comedienne

O NCE IN A GENERATION—perhaps—there appears an artist gifted with the power to capture everybody, regardless of race, nationality, class, or taste; and when such a magnetic miracle asserts itself, people wonder how it happens. The current source of this wonder is the one, the only, the inimitable Gracie Fields, who has spread out the mantle of her charm to envelop within it all of America as well as all of Great Britain. How does she do it? Of course, Miss Fields has a superb natural voice which she uses to project a versatile repertoire of "hits," ballads, classic songs, and hymns; she is a natural comedienne, and a superlative mimic. But there are plenty of other entertainers, with great voices and great gifts, who do not even begin to approach the status of a Gracie Fields. What, then, is the secret that enables Britain's first ambassador of goodwill to apply Caesar's formula of coming, seeing, and conquering to concert halls, music halls, drawing rooms, churches, radios, factories, orphanages, and military camps and hospitals, on both sides of the Atlantic?

"When you talk about what makes people react, you're really asking something," said Miss Fields in her Lancashire accent. "If I had to sum it up in one word, that word would be sincerity. People react to what is real and true and hearty. The songs and the jokes that bring home those qualities may vary with geography, but the human essentials themselves remain the same—everywhere, all the time. The thing for the entertainer to do, then, is quite simply to reflect those human essentials.

The Weakness of Imitation

"How is he going to do it? First, by being himself and letting nothing-no fad, no craze, no desire to make an 'effect'-tempt him into copying other people. For instance, I, myself, am of the plain people; I was born among plain people, I've worked among them—both on the stage and in the factory—and any attempt to make myself over into something else would be the end of me. Once I played in a company with Sir Gerald Du Maurier. After a few weeks of listening to my talk, Sir Gerald said, 'Well, Gracie, now that you're in a West End company you'd better learn to speak like a West End actress, hadn't you?' And I answered, 'No—I'd be daft if I did. The typical, accepted London stage accent may be typical, accepted, but it certainly isn't natural to me. And I've got to give the people what I am.'"

I'm not saying that's the best; but it's me." What Sir Gerald replied to that surprised me most of all. 'Gracie,' he said, 'you're lucky!' Anybody's lucky who can stick to being what he is; because then he holds the most important key to approaching other people as they are.

"Human essentials are always the same. People are interested in the big things of life—faith and love and warmth and children and the things thatadden and sadden the heart; and, of course, fun. Those are the things that make people react, if they're brought home to them sincerely and naturally. I do find a slight surface difference, perhaps, in the type of humor that amuses people of different nations. You in America are a bit more sophisticated, while we in England turn more naturally to simpler things. Take, for instance, a song-hit like The Greatest Aspidistra in the World. In England, I've sung it thousands of times and the people are wild about it. And what is it about? About what you call a rubber-plant—an ordinary rubber-plant that wouldn't grow till it was crossed with an acorn, and then shot up so that it went through the roof. Now, that song is typically British; couldn't have originated anywhere else. People like it over here, too, but I don't feel that it could have been written here. Why? Because it reflects typical, ordinary, plain, everyday British life; and people see reflected in it either themselves or people they know well. Before the war, at least, typically American hits were, to a large extent, the reflection of the smart, sophisticated, glamorous world that people thought about, rather than of the plain world they really lived in. Neither type of humor is better than the other, and both contain the human essentials of living—because wishing and dreaming are just as human as seeing and doing.

"Be yourself, and give the people those elements of the human essentials that you can project with the greatest sincerity. How to build up the actual songs themselves? For myself, I always begin with the words. That doesn't mean just memorizing them; it means getting a firm grasp on the human meaning of the story they tell, and then living that story out as sincerely as if it were my story. Indeed, for the time it is my story. When I sing Be A Good Soldier Till Your Daddy Gets Back, I'm not a female entertainer singing to an audience; I'm that soldier, talking only to the ladle on my knee. For the moment, I'm not thinking of the audience—I don't see it—it isn't even there.

Living the Song

I throw myself heart and soul into the human meaning of my song. That simplifies matters a good deal. If you're an entertainer, trying to please an audience, you get lost amongst attempts, and effects, and things like that. But if you withdraw into a world that holds only yourself and the people in the story of your song, you live with those people, talk to them—and the audience sees something real come to life. After I've gotten hold of the words and the story, then, I add the melody, taking care that phrasing and the mechanics of singing do not spoil the projection of the story. Nothing must distort this.

"As to my singing itself, I don't set up as an authority because I'm quite self-taught. I would have liked singing lessons, of course, but we couldn't afford them. So I've always sung as best I could—luckily for me, I have a natural voice—and taught myself also as best I could. By buying the records of the best artists and studying them. My public career began when I was seven. In the factory town in Lancashire, where I was born, we lived opposite a theatrical boarding house—digging, we call it; quite a British institution. Well, I always sang and my mother always encouraged me. My other hand is one voice, and my father's a born comic, and I'm over the way, would hear me and give me pence for a singing competition—and I won it. I got my shillings, and a chance to go on in juvenile at a very early age (another British institution!). Mother—no, she always loved the stage—to the factory, 'Gracie,' she'd say, 'singing's all very well, you mustn't have a trade in your hands.' So I went into the cotton-mill, like everyone else in my town, and factory. That didn't last long, though. I had new

"FORWARD MARCH WITH MUSIC"
An idyll in waltz form is this charming third grade composition. Because much of the melody in the first section is in the left hand, do not neglect the melodic possibilities of the right hand. The free expression of *tempo rubato* should mark this work from beginning to end.

ELMER C. GATTERMEYER
CUTE AS COTTON
A NOVELTY FOR PIANO

Teachers have a demand for what has come to be called "novelty pieces", that is, compositions with a peculiar rhythmic background which seem to embody an infectious impetus. Such pieces should be played in more or less strict tempo with definite measured accents. This work, by the deft and melodic Ralph Federer, requires a light and spirited touch.

Allegretto M.M. = 144-160

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REFLECTIONS

Andantino M.M. \( j = 112 \)

poco rubato

l.h.

THELMA JACKSON SMITH

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THE SON OF GOD GOES FORTH TO WAR
ALL SAINTS

This grand old hymn is from a collection transcribed by Clarence Kohlmann. In these martial days this arrangement will be found most valuable for all kinds of services in church, school, lodge, as well as in public patriotic meetings.

HENRY S. CUTLER
Transcribed by Clarence Kohlmann

Allegro pomposo
Tschaikowsky's "Fifth Symphony in E minor" was finished in 1888, the year in which the great Russian master had made inspiring contacts with Brahms, Grieg, Dvorák, Massenet, Gounod, Paderewski, and others. The deep emotional feeling of the Andante has given it world popularity. As Dr. Sigmund Spaeth indicated in The Etude for last October, it is one of the works which was purloined to add to the riches of Tin Pan Alley.

P. I. TSCHAIKOWSKY
WALTZING IN OLD VIENNA

Stanford King, now in the U.S. Navy, was born and trained in America, but one might think from the definitely Viennese color of this composition that he had made his earthly début on the Ringstrasse. They say that Johann Strauss used to talk with his bow. In playing this fluent work, pronounce each note as though you were conversing with an intimate friend.

Tempo di Valse moderato M.M. J = 132

STANFORD KING
NONE OTHER NAME

Lento espressivo

Christina Rossetti

Graham Godfrey

None other Lamb, none other

None other hope in heaven or earth or sea,
None other hiding place from guilt or shame,

None beside Thee!

My faith burns low,

My hope burns low,

Only my heart's desire cries out in me

By the deep thunder of its want and woe

Cries out to Thee,

Lord,

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Thou art life, though I be dead; Love's fire Thou art—how-ever cold I be; Nor heav'n have I, nor
place to lay my head. exp res sion No- n oth-er Lamb, no- n oth-er Name, No- n e oth-
ho pe in heav'n or earth or sea, No- n e oth-er hid- ing place from guilt and shame; No- n e be- side Thee!

THERE WILL ALWAYS BE A SPRING

Gerald Fitzgerald
Con moto

CHARLES GILBERT SPROSS

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THE ETUDE
Winter, All choked with drifts of snow, And roads are dark and dreary. 'Most
November, And the sun dips in the West, And you've said good-bye to Summer, And

ev'reywhere you go; When there is naught but tempest, That winter's ever
all that you love best; When you walk down Time's pathway, That no return will

bring, Remember this, beloved, There will always be a Spring.
bring, Remember, after Winter, There will

2nd

L.H. always be a Spring.
Evensong

MANUALS

Sw. pp
Gt. mf

PEDAL

Ped. 4-1

2nd time to Coda

Slowly

(Gt. both hands)

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*For Chime effect, play octave lower using combination. Pedal sf: on each note.
IN THE LAND OF THE CZARDAS

MAURITS KESNAR

Violin: Slowly

Piano
CZARDAS
Poco più lento, poco a poco accel.

\[ \text{poco più lento, poco a poco accel.} \]
MENUET

PRIMO

JEAN PHILIPPE RAMEAU

Arr. by Leopold J. Beer

Allegretto M.M. \( \frac{d}{4} = 136 \)
This piece is effective as a juvenile musical recitation.

Words and Music by MYRA ADLER

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THE CHEERFUL TINKER

With spirit M. M. \( \text{\( \frac{j}{138} \)} \)

LEWIS BROWN

A RAINY DAY

Andantino M. M. \( \text{\( \frac{j}{160} \)} \)

ANNA PRISCILLA RISHER

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PETER PERK
See Technistory and application on opposite page

PETER'S SILVER HAMMER
Ringingly

PAMMY'S SONG
Tenderly

Sing a song of shoo fly pie, While you ring that bell, boy; Sing a song of shoo fly pie, Make it ring for joy, boy!

THE CLOCK GOES ON A STRIKE
Furiously

I won't keep time today! I won't keep time today! I won't keep time today!

CHIME DUET
Laughingly

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Peter Perk

In Pennsylvania just a turn and a twist around the mountain came the country called Dutchville where Peter Perk lived with his father, Papa Perkup, and his sister, Pammy Perkup.

Every day Papa Perkup, the father, blowing his nose big at the end like a bell, looked with his button eyes at Peter Perk and said, “Who is proud of these mountains? Your father, it is. Who named the country Dutchville? Your grandfather, it was. Look high on East Mountain where the Grandfather Bell hangs between the two pines alone against the clouds. Who rang it first—years ago? Your great, great grandfather, Peter—it was. And who was the best bell maker of all the Dutch? It was best, your great, great grandfather, it was.”

Always when Peter Perkup talked dignified about bells and grandfathers, Peter Perk’s ears rang. “And who will ring the Grandfather Bell quick and clear, even better than my great, great grandfather?” said Peter with his backbone straight up and down feeling responsible. “Wham, bam, casey, slam! I’ll ring the Grandfather Bell with a clear silver ring, I will.”

And Pammy Perkup, the daughter, twittering with her ears under two gold braids wrapped around, and whisking her skirt belowing out like a bell, laughed. “And who will make a bigger ‘shoo fly pie’ than my grandmother?” she said tying her apron starched with importance. “I will make a bigger shoo fly pie, I will.”

Then indeed Papa Perkup blew his nose dignified knowing his family was the best bell makers in all the country of Dutchville, where he made the sheepbells, cowbells, churchbells, and doorbells, swirling the winds around the mountains.

Each morning Peter Perk pulled down his cap over his merry ears, but rose-colored spectacles over his Perky nose, threw a bunch of bells clanging over his backbone feeling responsible and walked full of business around the mountain inspecting all his father’s bells in the country of Dutchville.

Each time a bell rang a lazy tone Peter spit between his front teeth and cursed, “Sloppuss, whoppus, bo-buss—I’ll ring a clear quick ring, I will.” Then high to East Mountain he would look to the Grandfather Bell swinging quiet between the pines. People hearing Peter Perk cursing to himself began to call him Peter Percussion.

One evening Peter walked especially fast around Craggy Rock, where Papa Perkup said there were dwarfs wearing pine needles in their caps frisking through the ferns. But no matter how much he looked over his shoulder sideways, Peter never saw a dwarf—even once! So this evening he walked whistling a tune ringing in his ears and making up easy words.

Suddenly on the road right smack in front was a tiny silver hammer. “By Percussion!” said Peter, “A magic hammer for luck!” Cool and frosty was the hammer in Peter’s hand while fast his legs did run home.

“Look, Pammy!” he shouted, “A silver hammer for luck!”

Pammy laughed. “And yes, Peter, look at this shoo fly pie—bigger than yours!”

“Someday, Pammy, I’ll ring that Grandfather Bell, I will.”

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ring that Bell today!” he shouted to Papa Perkup and Pammy.

With his ears ringing two quick rings and his backbone feeling responsible, Peter Perk climbed up East Mountain to the Grandfather Bell hanging quiet between the two pine alone against the sun. Peter pulled the bell rope up and down backward. But—no sound came.

"Bumpcuss, jumpcuss, thumpcuss! No clapper tongue, there is!” cursed Peter under his nose.

Quiet hung the Grandfather Bell. "Whackcuss, clackcuss, hackcuss!” cursed Peter again. "I’ll get the axe, he said, swelling his cheeks with curses.

"Ha, ha, ha!” laughed a sneaky voice behind Peter. There stood a dwarf stroking his chin and wearing pine needles in his cap. "Take the cuss out of percussion and there stands Peter Perk,” said the dwarf turning a somber face. "Try the silver hammer, ha, ha, ha!” he squeaked, folding himself up in the wind.

Peter rubbing his eyes, blinked and opened his mouth. "By Percussion! Was this a dwarf!” he thought. Splitting between his teeth and pulling the silver hammer from his pocket, up the tree he went. With the silver pluck, like a lightning flash, Peter made with the hammer. A clear silver tone, singing, ringing on laughing winds of the morning rang the Grandfather Bell.

The people of Dutchville said, "Peter Perk took the cuss out of percussion . . . now he’s alive with the silver frosty hammer . . . a clear ringing tone . . . magic, it is!” That day Papa Perkup was indeed a dignified father. And ever after, Peter Perk was empty of cuss words and full of Pammy Perkup’s shoofly pie.

Do you know what the people of Dutchville meant when they said that Peter Perk "took the cuss out of percussion?” Just this: playing the piano is like ringing a bell. The sound is made by one object striking against another, or as we call it, by percussion. If we want a silvery ringing tone we must keep the bell "clapper" or finger tip as close to the key top as possible. When we play in this way with our finger tip in contact with the key, the tone will be clear and beautiful, but if we bang or slam at it from up in the air, we are liable to make a clangy, jangly sound. Try it for yourself, give the key a whack with a claw-hammer finger tip. Terrible, isn’t it? We can’t blame Peter for being so angry. When he was pleased, he was Peter Perk, but when he was angry at the snappy, hungry way the bells rang, he became Peter Percussion.

Now try this: touch the key with the center of your curved third finger tip close to the nail. Wait a moment while you feel the key gently and float your elbow. Then without raising your finger give the tip a swift, light push into the key. Don’t move your arm at all—play only from your knuckle joint. The instant your silver hammer rings the bell let it bounce back to the key top again. Before you play another percussion tone, feel the key again with the center of your finger tip, and float your elbow. If you want a louder tone you must move the “silver hammer” still more swiftly and sharply, almost as if you were plucking the key.

Good pianists make some of their loveliest effects by using this finger tip percussion touch. You can, too, in these passages, be sure to keep your curved finger tips touching the key tops all the time.

"Just a Little Different" (Continued from Page 75)

basquet. He was definitely religious but at the same time, extremely tolerant. His French-speaking father, Christian Presler, born on the border of the Saar, was a religious leader long before Theodore’s birth on July 3, 1848, in Pittsburgh, Pennsylvania.

His Americanism was intense. In the days when radio came into general use, he could hardly wait for noon, in order that he might rush to the newspaper bulletin boards for news of American victories. While he had a proper admiration for the scientific achievements, the literary and musical masters of the German race, as well as the “Gemelllichkeit” of the gentle, old-fashioned Germans, he had an unrelenting detestation of the cohorts of the Kaiser and his Prussian military puppets, flaunting monologues, a la Von Poppen, in ill-concealed allusions of London dandies.

His modesty was towering. He thought little of self-glorification, although when some quantity jealous, elderly rivals tried to dispute the fact that (Theodore Pressler) was the founder of the Music Teachers National Association, because he modestly attended at the secret meeting at Delaware, in 1876, and rejected the presidency, he was very bitter. Once, when a great university wanted to give him the degree of Doctor of Music, to which he was splendidly entitled by reason of his extraordinary accomplishments in music, to say nothing of his training, which included three years at the Leipzig Conservatorium, he was thrown into mental confusion in determining how to reject the honor, because he found that "the man entitled to a Doctor of Music degree unless he had written an oratorio." This event upset him in an extraordinary manner.

He was a splendid companion. The writer traveled many thousands of miles with him by automobile, visiting colleges and musical organizations, year in and year out, because Mr. Pressler desired that The Pressler Foundation, which he established in 1916, should always be in close contact with the all the students of the country, as well as those in colleges. On these trips he was full of fun. The universality of his interest in all kinds of things was amazing.

Things of the living world and speculation he engaged him far more than historical monuments. It often seemed as though his mind persisted in living many years ahead of his time. Although less than two decades have passed since his death, he never used a radio except one equipped with earphones, but he said, "The world will not put up with those things very long; they will have the radio so that it can be heard all over the house." He foresaw television and regretted that he might not live to enjoy it. His vitality and interaction are praised. He, of all Americans, were copy and encouragement, and above all, courage, were amazing and lasted up to within one year of his passing at seventy-eight, when he realized that he would have to take it a little easier.

The writer was first associated with Mr. Pressler in 1907, as Editor of The Etude, and in 1918 became President of The Pressler Foundation. It was necessary, therefore, to have a clear idea of his purposes and ideals. He conceived of a publication which should at all times be entitled to the confidence of its readers, because anything appearing in its columns should be there solely for the inspiration, information, and entertainment of the reader, and not because some commercial or artistic interest had paid to put it there. He was a realist, in the writer’s opinion, more so than anything else, for the amazing statement which has come from all over the country, "The Etude is like a Bible to me." Likewise it is responsible for that reader faith and reader confidence which advertisers, in turn, have found so very helpful. This is the reason that everything published in The Etude reader, opening each copy, should look forward to a delightful surprise in finding some absorbing article or in some entrancing piece.

In considering a new educational publication Mr. Pressler’s motives and activities were never meretricious. In the sense that he first looked upon the work from the standpoint of the pedagogical and human need it might fill, and secondly, from the standpoint of having it prepared, editorially and physically, in the very best spirit, "Never look to the profits," he used to say, "If the work is all rights, the profits will take care of themselves; if it is not, no amount of advertising or sleazemanship will make it a success."

In surveying the years, however, there is one thing in Mr. Pressler’s work philosophy which at this time stands out markedly, the fact that his reply to many who asked him how he had succeeded. He always said, "I did it just a little differently." In fact, he did some things very differently. He could not stand stereotyped fashions and models. He could not endure repeating the same old paradigms. He said that many of his colleagues failed because they lived on "pewter soup." He called for freshness, new "twists" of expression, new ideas. It was one of the things which he kept him vital and vigorous. In working over a piece of copy with him, he would make so many changes and call for so much assistance in selecting phrases that the writer, many years his junior, was frequently exhausted at the end of a session, as were the dictionary and the thesaurus.

One of the reasons why so many pupils and professors—teachers become bored with their work is that they repeat what they do with machine-like regularity. De Pachmann once said to us, "I frequently try a passage over a thousand times in different ways until I get it just as I want it." We thought that this was perhaps an exaggeration from Mr. De Pachmann’s none too stable ego, but later we heard Mr. Paderewski say the audience hears one interpretation, that is, that interpretation is the result of that one keyboard experiment." Isn’t this a fine way to discriminate between musical mediocrity and musical mastery?

We hope that when The Etude reaches its centennial in 1968, some editor may thumb back through the volumes for forty years and chance upon this secret of its founder’s success and "do it a little differently." If you have any of Theodore Pressler’s writings or musical ideas you would like to save, copy them for forty or more years ago, look at them over and see how we are "doing it a little differently."

The Etude welcomes fresh ideas, new ways of looking at things. All from young and old, eagerly, with the object of finding new ideas which the same time provide for discernable and durable human needs in music and receive is "warned over soup," which we have an unyielding faith in America to genuinely beautiful, impressive, and lasting. The real thing, when it arrives, of Agassiz, when we was the story natural history at Harvard. Some of his students sought to fool the old parts taken from various species. said, "That, gentlemen, saw it, he bug." Don’t try to be different by

FORWARD MARCH WITH MUSIC

THE ETUDE
Some Extremely Interesting Questions Concerning Strigila's Teaching

Q. After reading Miss Bye's recent article on Strigila's method, I was much interested in the \( \frac{\text{The EN}}{\text{D}} \) of times, I am a \( \text{h} \) that has studied for three years, and \( \text{m} \) of Strigila's \( \text{s} \) a method is \( \text{b} \) \( \text{u} \) \( \text{r} \) \( \text{e} \) of the teacher's main points. I would gratefully appreciate it if you would give me your \( \text{f} \) on the following points.

1. The new teaching method—methodually 
   A. D.教 the music slowly, it is a \( \text{t} \) way to learn. My teacher has instructed me to sing in this manner. A. D. \( \text{e} \) "Are you sure you have trained on the English "or? I have been trained on this syllable until now, and the teacher is very sure of the Strigila method with the comment that it was used in 1876, and more recently, it has been 
   B. D. e by many students. "Is this method effective? It do not agree with me. It seems that the Strigila method is your method especially, the part on breathing. Also, you should have 
   C. D. as soon as possible, is it correct? Can you recommend any 
   D. D. any books that contain the Strigila method in your 
   E. D. y, or should the student do the practice himself? I am not sure, but it should be done after the lesson.

A. We quote Strigila's own words, as they are set down in his article. "Miss Bye has written a correct synopsis of my 
   method of singing. I believe that the Strigila method is the 
   way of the voice. I never teach 
   A. D. to two people alike. Why therefore learn 
   B. D. and I am bound to do this. A. D. teacher points to 
   C. D. makes the distinction that you 
   D. D. and it is a great one, and I have 
   E. D. from being the only music used in the span of a lifetime 
   F. D. on some of the diction and the 
   G. D. have no other methods. A. D. can. A. D. dull or 
   H. D. and I have been 
   I. D. along with this, it is 
   J. D. understanding of the 
   K. D. to improve him to the same 
   L. D. singing as a whole. I 
   M. D. do not want to speak 
   N. D. for the sake of this 
   O. D. note, I must say that 
   P. D. to assume the same 
   Q. D. for the sake of this 

1. That bundle of muscular fibres called 
   R. D. be the one of the 
   S. D. the muscles of the 
   T. D. other and the abdomen 
   U. D. then you will have a 
   V. D. of them do in 
   W. D. will be 
   X. D. interpretation. You will 
   Y. D. the student must be able to make 
   Z. D. must be able to do 

2. Our personal experience with Strigila was 
   A. D. and every 
   B. D. never. "I have always 
   C. D. goal of every 
   D. D. great muscle of the 
   E. D. the Strigila method. This 
   F. D. it is a good 
   G. D. advisable you. The 
   H. D. the muscles of the 
   I. D. then you will have 
   J. D. with the 
   K. D. not be for the purpose of 
   L. D. be for the purpose 
   M. D. you will be 
   N. D. every 
   O. D. "I have always 
   P. D. every 
   Q. D. goal of every 
   R. D. great muscle of the 
   S. D. the Strigila method. This 
   T. D. it is a good 
   U. D. advisable you. The 
   V. D. the muscles of the 
   W. D. then you will have 
   X. D. with the 
   Y. D. not be for the purpose of 
   Z. D. be for the purpose 

3. The performance of the 
   A. D. the voice. This 
   B. D. This teacher 
   C. D. have produced many 

Another girl of thirteen

Q. I have a rather natural voice for a girl of thirteen, and I sing well and fairly well, but have 
   A. D. to sing. I have a 
   B. D. give me some 
   C. D. you. What 
   D. D. your idea of 
   E. D. I have a rather 
   F. D. are you?

A. Unless you are of an unusually nervous temperament you need have no fear that a girl of 
   A. D. and it is called "self-consciousness." It may go on for a long period. It is a sort of "Interior Comedy" which has its place in your youth and inexperience. Therefore the student must be able to make 
   B. D. the student must be able to make 
   C. D. the student must be able to make 
   D. D. the student must be able to make 
   E. D. the student must be able to make 

FORWARD MARCH WITH MUSIC

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Who Should Have a Singing Career?

(Continued from Page 78)

morning and a long, fast walk during the day. On concert tours, I am especially anxious to get in the walk.

As for diet, we make too much of a fetish of it. I believe in eating enough to sustain energy, and singers require a lot. Before giving a concert in the early days, I followed advice and took a light snack. I soon discovered my mistake. When I needed it most, I was low in energy. Now about five o'clock in the afternoon on concert days, I eat a huge steak, baked potato, salad and pie. This fortifies me much better for the concert, and it is of course digested by that time.

Another thing, I try to get value received for all I eat. For instance, I take baked potatoes, skin and all. By so doing, I take in a few more vitamins and the potato turns alkaline instead of acid. Then, too, with green and yellow vegetables, the water in which they are cooked should be served with them.

In listing the singer's endowments, voice, of course, is included, but it is hardly necessary to say much about it here, since it is more or less taken for granted. Singing instinct is really the important thing.

And finally, after getting the best advice possible, and possibly some practical experience, the singer should do some honest self-searching and decide what he is capable of doing and what not. It is well to re-

call how Sullivan of the famous team of Gilbert and Sullivan was not content with writing gems of light opera but wanted to be known as a composer of grand opera. While ambition is necessary and laudable, it should not reach beyond the individual's limitations. It is frequently possible for a person to outgrow his frame, but it seems Sullivan was not capable of writing grand opera. De Musset, the poet, used to say that he drank from "the little glass." He accepted his metier with grace and satisfaction. Some of us work in miniature, others on a large canvas. But we all do an important work if we do it well.

From the world's best thought, from its beauty, from life experiences—the singer can take from each and bring to his art, intensifying these things as a diamond intensifies the light. Character must speak through it all. The singer must give more than the audience expects. In fact, he must give all, as the teacher must give all, for only by so doing can he realize his highest achievement.

One who takes up singing with the idea of gaining fame and fortune is likely to be disillusioned. If the idea is to give something to the world, something that is needed, whether as a singer, teacher or choir director, he will invariably reach his goal, and derive the kind of satisfaction that money cannot buy.

Organ Music Nobody Knows

(Continued from Page 93)

Handel's Largo makes a dignified prelude—its connection with the ob-scene opera "Xerxes" is too remote to be suggestive; Massenet's Angélus from "Science Fittoresques" is a favorite with many, although no comments have been made when this has been played by the writer.

In my first service with a certain church, part of Rubinstein's Melody in F was used as the offertory; this brought a request for a complete solo before the choir number. I have never played this selection in the Anglo-Catholic service. It is not quite suitable, in my opinion.

The first three movements of Beolnman's "Good Hope Symphonies" do very well, requiring the Toccata for recital. The slow movements from Rheinberger, Guilment and Mendelssohn are very useful; also Guilment's "Variations" on the old hymn Stabat Mater Dolorosa. These are in-

many transcriptions of Plain Song worthy of serious attention. Joseph Bonnet's "Historical Series of Organ Recitals" provides much valuable material for study, some of which may be used in the service. Many selections from the great organs are available in very easy transcription. Also transcriptions of hymn tunes are always appreciated by the congregation.

Plain Song

Increasing attention is given to Plain Song, even in denominational churches. The new Presbyterian Hymnal contains selections from Merbeck's Composition Service in this form. In a Baptist hymnal we noticed recently the old French folk hymn D-minor let all flesh keep silence before Him. These are indications of an improving taste. Organists who are not able to use this form with the choir have an opportunity to play it as arranged for the organ. There are numerous fine volumes of settings; one of which is "Musica Divina" in three volumes, variations on Plain Song by Philip G. Kreekel, a pupil of Max Reger. These are not pieces for virtuosity display, but they are of a devotional nature. The French com-

posers Boeley and Gigout have made many adaptations well worth studying.

For further study we suggest a small volume entitled "The Choral Collection" set forth by the Joint Commission of Church Music, 1940 edition. This work gives a full exposition of the manner of playing Plain Song, including a clear explanation of the old four-line notation.

An acquaintance recently wished that he knew something about Plain Song! With the use of this volume and study of the music mentioned above, wishing may be turned to knowledge.

Traditions of Your Church

Naturally each organist must be governed by the traditions and standards of his own church; many "raking of the standards" (to quote from the purposes of the American Guild of Organists) can only be accomplished by the use of tact and patience. To insist on introducing music which is not liked may result in friction and the possible loss of position.

Such a case occurred a few years ago when the organist refused to use certain music which was considered unsuitable. This resulted in his resigna-

An Unusual Audience

"Of course in the animal world there is a very wide range of intelligence and receptivity between the lower grade animals and the more sensitive ones. More probably this has been done with the chimpanzee, in developing it to accept and retain training, as administered by human beings, than any other animal. I am not certain in my own mind just how advantageous it may be to cajole a monkey into acting like a man. Perhaps this is a wrong measure of the animal's intelligence. I never have known a chimpanzee to be particularly interested in music. The famous "name band" leader, Tommy Dorsey, brought a band of eight performers to the Philadelphia Zoo about three years ago. We set them up in the monkey house. Even monkeys couldn't stand it. The band first played some violent jazz. The chimpanzees were scared to death, seeking the protection of their keepers and hiding under benches. Some acted as though they were about to have fits and displayed the same pain in their eyes that we associate with all jitterbugs. It was so alarming that we had to stop the music. If this

Animals Don't Like Music

(Continued from Page 79)

He says: "Everyone who has had anything to do with dogs knows that certain breeds seem to be tremendously disturbed by music. I never have been able to make up my mind when a pup yelps while hearing music whether the experience is painful or enjoyable. Some dogs seem to be frightened when listening to music—others seem to enjoy it. Now, in our beautiful Zoological Gardens we repeatedly have had amplified musical programs and also band concerts. At times I have watched the animals and it is quite surprising how little music seems to affect them. Some keep peacefully through it, like calmed dowagers at a symphony concert.

"There is a great deal of popular babble and music and animals. For instance, we are told occasionally that chickens which are kept in electric lighted houses work overtime laying eggs. Evidently the idea is to hampoodle the hen into a twenty-four-hour work day. (Poultry Union No. 237, please note.) Now and then we are told that cows will get down with more milk, to the musical accomplishment of radio or records. I never have discussed this with a cow and I never have read in 'True Confessions' any statement upon music from a music

struck cow.

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struck cow.
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How the Orchestra Player May Keep Fit

(Continued from Page 97)

factor very potent in keeping high the morale of the player—the hand grip of the bow is held. To avoid the violin to droop downwards has not only a deadening effect on the tone, but also a deteriorating effect on the player’s morale. The violin should be held rather high, so that the strings slope slightly towards the player, and the player centers his attention from tone production and a more fluent left-hand technique. It also has a definitively beneficial effect on the player’s confidence—subconsciously he knows he looks well. In the writer’s experience, the confidence of a number of violinists has been restored merely by encouraging them to hold their violins higher.

What Makes a Good Bow Arm?

The essential characteristics of a good bow arm are steadiness and flexibility. If the orchestra player has a good bow arm, he should begin to practice certain basic exercises for twenty to thirty minutes daily. These exercises are:

- Long sustained tones, from eight to thirty seconds in duration;
- The wrist and finger motion, from the lower third of the bow to the whole bow;
- The martelé and the détaché in the upper half of the bow.

The sustained tones should be practiced both forte and pianissimo; one note to each bow, and on scales and arpeggios, as often as possible, when the latter are being used. Attention should be paid to the principle of “Round Bowing,” so that a perfect legato may be obtained. The tremolo exercises may be combined with those for left-hand grip, though as time allows, it is better that each be studied separately.

The importance of the wrist and finger motion is evident when one realizes that it is used, to a greater or lesser extent, in every change of bow in all parts of the bow. Its free and automatic use is essential to flexible bowing. The motion may be practiced on a study that skips strings, such as No. 2 or 5 of Kreutzer.

The value of the whole bow martelé as a daily exercise cannot be over-emphasized. Bringing into play, as it does, all six of the basic motions of bowing, it has a tonic effect on the entire right arm. It should be practiced on a study that skips strings, such as No. 7 of Kreutzer or the No. 30 of Fiorillo. To obtain the best results from this exercise the most careful attention must be paid to the production of each stroke. A few minutes each day should be devoted to the détaché and the martelé in the upper half of the bow, as these bowings aid materially in main-

Animals Don’t Like Music

(Continued from Page 128)

which the apes were chosen as laboratory subjects to estimate the possible effect of such musical chaos upon human beings, the demonstration could not have proved more convincing. I remember the expression of resentment and fear upon one old chimpanzee’s face, which seemed to say, “Oh, the love of Heaven, don’t start up that Grampus again!” When the individual players heard their instruments right at a “chipp,” he was not affected, but when the grand tutti came, they were frantic. One ‘chipp’ tried to pull the trombone away from Tommy Dorsey. After that was over, Dorsey played his plaintive theme song, I’m Getting Sentimental Over You, and the effect was just the opposite. The animals were calm and sat upon the benches at ease, watching the players with interest.

The Philadelphia Zoo is known throughout the world as having the largest and finest collection of anthropological (man-like) apes in existence. There is no place where the conditions would be more favorable to such a test. However, I can assure you that it will be a long time before we attempt to establish a conservatory of music in our monkey house.

World of Music

(Continued from Page 73)

THE DEMAND FOR GOOD MUSIC from the man in the English streets is such an extent that the British Broadcasting Corporation has arranged a new series of concerts of popular symphonic works to be presented monthly on Sunday evenings, and in which the full B.B.C. Symphony Orchestra of sixty players will take part.

AN ANALYSIS OF ADULT MUSIC STUDY GROUPS reveals interesting facts regarding the types of people who are seeking a broader musical education. One group studying composition was made up of a psychologist, an oculist, a wrestler, a high school student, and a commercial photographer. Other students in the class included a house painter, several housewives, window cleaners, a waitress, and a number of parents who were studying in order to cooperate more intelligently with teachers of their children.

THE SYMPHONY ORCHESTRA OF MEXICO, founded in 1938 by its present conductor, Carlos Chavez, has just completed its first national tour, a truly the distance separating the important ones were covered in special Pullman cars.
The Cross on Violin Labels
M. C. F.—The old violin makers, and especially violinists, were very particular, and many of them placed a cross on the labels they pasted inside their violins, or lettered "HF," which stands for Jesus Savior of Man.

An Unsolved Violin Problem
H. B.—I failed to receive the letter you mentioned about the solution of your violin problem, in which you are interested. I will look it up in the Violin Letter and answer it if it can be located.

A Violin Course
A. B.—As I understand your letter, you wish to take the practical method of studying for the average violin student, beginning with the first position, and progressing to the fourth position. Many people cover this ground by trial and error, but I believe that one could map out the following plan, which would be as good as any, and would be more consistent with a complete, perfect technique. The next section is the second position, and the third position is the third position. The figures are only approximate, as hardly two violinists would play a composition at precisely the same tempo as indicated by the metronome. If a composer wishes to have his compositions played at a tempo which he considered, his score would be marked to have the same speed as indicated by the metronome. If a composer wishes to have his compositions played at a tempo which he considered, his score would be marked to have the same speed as indicated by the metronome. If a composer wishes to have his compositions played at a tempo which he considered, his score would be marked to have the same speed as indicated by the metronome. If a composer wishes to have his compositions played at a tempo which he considered, his score would be marked to have the same speed as indicated by the metronome. If a composer wishes to have his compositions played at a tempo which he considered, his score would be marked to have the same speed as indicated by the metronome.

Enthusiasm in Playing
C. R. T.—The secret of supreme success in interpreting a composition is the amount of enthusiasm that the performer can invest in it. Any composition played in a listless, insipid manner is quite different from the same piece played with enthusiasm. I have often heard that a piece that世界上 every violinist has his own way of playing a piece, and many performers vary the tempo to suit their own ideas, even if they differ from those of the composer.

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FEBRUARY, 1943

"FORWARD MARCH WITH MUSIC"
The Secret of Public Reaction
(Continued from Page 100)

Mother let me take them. For years, my brother and sisters played with me, as a sort of family outfit. And I haven't been in more than six or seven spots in all my experience. One lasted six years, another four, and we had to close them when we were playing to top business, just to get a bit of a change ourselves. Yes, the British public is loyal to what it likes!

But we've gotten a long way from talking of singing! I think that clarity of dictation is one of the most important problems to solve. Good breath support and good phrasing helps you there. In that, as in everything else, the secret is to be natural. Don't distort your face trying to reach for tones. Keep quite easy and relaxed and use your mouth naturally. Never try to force your range. I have quite a wide natural range—I can reach the E above high C naturally—but what doesn't come easily, I leave alone.

"We can't talk about music and singing without referring to the great part that both play in this cruel war. There's nothing that cheers the men like good, hearty songs. During the last war, I spent most of my time singing in camps, in factories, and in hospitals; I went to the hospitals after the war, to see the men who had to stay there—and now all those beds are filling up again. I was in France just before this war began, with the British troops, singing sometimes for two men and sometimes for ten thousand. It gives you a queer feeling, to be singing comic songs in a darkened theatre, with enemy planes zooming overhead. Of course it's a feeling of fear—but if the men can go through with it, surely a singer can! It's good, though, to know that just a funny song may help those men get through what's waiting for them, after. The week after I left France, I went back to England, my hotel was bombed.

"Another important thing to consider is how much music will mean after the war is won. The world won't look so pretty then, and music will be needed more than ever, to help balance us. For that reason, it is necessary to plan for future music now. When I was in France, I met a young boy of nineteen, whom I found was a wonderful pianist, just at the start of a splendid career. And what was he doing? Hard, rough, mechanical work that would have ruined his hands for any delicate task, let alone the intricate demands of piano technique. I think that is a shame. I'm not suggesting that musicians be denied the privilege of serving their countries—but surely they could be given work to do that would preserve to them and to us the gifts that are going to be more than ever necessary when we get around to the job of making the world fit to live in again. We need music and we need firm faith—and we need the people who can give them to us.

"People are reaching out everywhere for the beauty and solace that music opens to them. Perhaps they come to a church, perhaps to a concert, but it's the same thing they want every time—human warmth, human sincerity. I was privileged to sing at a USO concert in Philadelphia recently, and after, they asked me to go to Valley Forge. When I got there, I found I was to sing in a church. I sang The Lord's Prayer and Ave Maria. And then I was asked to speak, from the pulpit. I felt nervous, of course—a comic, talking in a house of God—but then I told myself to forget the who and the where of the situation, and say something to those people that I'd like to have someone say to me. And the Lord put the words into my mouth, and I had no more fear. In a different way, I expect that's the spirit to carry to your job, whether it's singing or anything else. Don't be afraid to be yourself and to look sincerely into your heart for the human essentials. And then have faith and go to work!"

Grace Field's puts her creed into action. In her person as in her work, she is completely vital, completely natural. Perhaps the most charming and most highly skilled entertainer of to-day, she brings nothing of her own to the musings of her hair when she talks, or of walking about with a twist in her stocking. She has a rare capacity for enjoyment and a genuine love for people. That is why people everywhere enjoy and love "Our Gracie."

The Importance of Music in Wartime Industry
(Continued from Page 99)

One way it does this is by establishing a rhythm of work and a timing of effort. Barge haulers and sailors discovered that principle long ago. By timing the effort, marching and dancing are done with less fatigue. Authorities say that if we could get the proper timing of effort for a repetitive job, we could eliminate fatigue. Witness the human heart. The heart beats from the beginning of life to the end, without rest. The secret is that the heart has achieved a perfect rhythmic balance between work and rest. It rests briefly but sufficiently after each contraction. Like the heart, the music beat establishes a flexible rhythm for repetitive work and reduces effort to a minimum.

In fact, music in industry is just a new application of a very old idea. Lightening labor with song goes back to thousands of years. According to one historian, early tribes regulated most of their work by music. Ovid writes, "Even the miners sang to lighten their labor." Examples of workers in early art include the Indian masons. Quintilian (A.D. 40) reports, that every man had his own song. The Greeks had special odes for harvesting, tanning, grinding grain, wine making, spinning, weaving. That sure lift when one's body was low needed then as now. Barge haulers and sailors sang songs of their work. Negroes built our railroads and songs of the South in harmony. These are a part of our folk song heritage. Down the ages, men sang instinctively to mitigate their toil.

But the machine almost killed the idea of music as an accompaniment to work, and for many years attempts have been made to bring it back. Your editor informed me that he encountered industrial bands as early as 1903, in the Crystal Palace, London. The bands movement has spread to this country, now we have a number of excellent plant bands, chorus and ensembles. But orchestration and amplification made possible the use of music in industry on a wide scale, and the war put the idea over.

Music has also been found to have a good effect on mental workers as well as on industrial labor. In editorial and drafting rooms, it was found that cerebral circulation was increased by simple music which produced greater lucidity. He had subjects reading a type illegible to them before the reading was accompanied by tone. Among business and professional men, who use music as a primer, thought stimulant and otherwise in connection with their work, the result was a better performance overall.

"FORWARD MARCH WITH MUSIC" (Continued on Page 136)
Arranging Music for Your School Band

(Continued from Page 95)

piece brasses, like the clarinet family, are transposing and non-transposing instruments. The cornet in B-flat has a range from third ledger line F-sharp below the treble clef to second ledger line C above the G clef. Like the B-flat clarinet, it sounds a whole step lower than notated and should be written in the key a step higher than the original. This makes it easier to read and play.

Ex. 6

The A clarinet is not frequently employed for the band but if the original composition is in a key of three or more sharps its use is advocated. It sounds a minor third lower than notated and so must be written in the key a minor third higher than it will sound.

Ex. 7

The E-flat alto clarinet sounds a major sixth lower than notated and its notation must be a major sixth higher than it is expected to sound.

Ex. 8

The B-flat bass clarinet transposes an octave and a whole step lower than notated and should be written in the treble clef in the key a whole step higher than the original.

Ex. 9

The horns in F are medium and rather low pitched brasses. Some bands use the E-flat horns exclusively or mix the F and E-flat horns in their group of four. The range for both is the same, from fifth space below the G clef to A above the clef. Avoid sustained performance in the top register. The F horn sounds a perfect fifth lower than written and bears no signature, each tone being written a perfect fifth higher than it sounds and accidentals being used where they are necessary.

Ex. 10

In this version, for the clarinet family, the sharpness of the high pitched E-flat clarinet is somewhat tempered and softened by the first B-flat clarinet sounding with it in unison. And with other instruments sounding the original parts, they, altogether, give rise to rich sound and body of clarinet tone so important in band music.

The third group, the cup-mouthed whole step lower than notated and should be written in the key a step higher than the original. The B-flat trumpet has the same range as the cornet. This instrument employs a shallow bowl-cup mouthpiece while the cornet uses a deep cup bowl-cup mouthpiece. The trumpet is stronger in tone production but the transposition is the same as for the B-flat cornet.

Ex. 11

The E-flat alto clarinet sounds a major sixth lower than notated and its notation must be a major sixth higher than it is expected to sound.

Ex. 8

The B-flat bass clarinet transposes an octave and a whole step lower than notated and should be written in the treble clef in the key a whole step higher than the original.

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The third group, the cup-mouth-
Switzerland's Musical Position in the World War
(Continued from Page 83)
for them far better than we can here and now.

At this junction the question arises, why, as in the past, there have been so few Swiss composers of international fame. To my mind there could be several explanations. Generally speaking, it has been the lot of the larger European states to provide the world with the majority of outstanding geniuses, and there are few exceptions to this rule. Furthermore, the history of music shows that countries, more or less in turn, have contributed to the important production of the continent and that it has often taken a people many centuries to produce works which would stay. There was for example, practically no musical production, excepting folklore, in Russia before the middle of last century. Only the last ninety years have asserted that country's greatness in the field. The Dutch, though the world's leading musicians in the fifteenth century, produced practically nothing until the modern times. In England, also, there has been a break of many centuries between the brilliant period of Purcell and the Virginals, and the present days, when musical production is becoming more important again. There were no outstanding composers in the Northern countries before Grieg and Sibelius. It is quite conceivable therefore that in the case of Switzerland the present day composers such as Arthur Honnegger (the author of the world famous symphonic work "Pacific 231") for example, are the men who in the future will be representative of the Swiss contribution to international production.

A Peace Loving People

There is another aspect of course as well. An old French saying goes that "the happy countries have no history." The Swiss have been a peaceful and happy people for many a century, possibly at the price for which the other and more restless European countries have been awarded their musicians of genius. I happened to discuss this question with Henri Gagnebin, the head of the famous Geneva Conservatoire. I had the privilege of giving a recital there and on the following day was shown over this remarkable institution. There is a Liszt collection in the Conservatoire in memory of the days when this great musician was a teacher in Geneva. The Conservatoire itself is over a hundred years old and there were few, well-known artists living in this period, who did not appear in its charming and old world halls. Henri Gagnebin seemed to think that it was precisely the fact that so many an outstanding foreign artist had lived and created in their midst, which may have discouraged native talent. This is quite possible, too.

This note would be incomplete if we did not name the men who to-day are creating hard and successfully for the cause of modern music. Ernest Ansermet and Edmond Appia in Geneva, Haug and Dentzler in Zurich, Paul Sacher in Basle (the only remaining continental stronghold of the International Society for Contemporary Music) and last, but not least, Hermann Scherchen in Winterthur. All these men have already earned the thanks of the musical world by discovery of many an outstanding modern work, and their names will certainly live for these achievements. It was in Zurich that the two great modern operas, Hindemith's "Mathis" and Berg's "Lulu" were given their premières. The concerts of Paul Sacher, to whom Bartók dedicated some of his finest pages, there have been most remarkable performances and also, I am happy to say, of American composers, such as Roger Sessions and Theodor Chanler. In this connection, I recall my last hearing with Scherchen, "I wish I could get some new scores from America," he said to me. "I know good music is being written there and I should like to do an all-American program."

It is to be sincerely hoped that he will get those scores and that in the near future this will be the material to cross the oceans as messengers of good will from nation to nation.

Arranging Music for Your School Band
(Continued from Page 131)

This arrangement will make a particularly rich brass body of tone. The doubling of the voices is well-balanced in that the alto appears in three voices, the tenor in three and the bass in three while the melody is in the strong voices of the trumpets. This combination is favorable in transcribing for the band in that all instruments are performing in their best registers. Note the interlocking of the horns, the third horn sounding above the second.

If it is desirable to use the fluegelhorn, write the part as for the first trumpet or cornet. The fluegelhorn will soften the sharpness of the trumpets and blend favorably with the other brasses. The range is the same as the trumpet and the transposition is the same.

In arranging this same number for all three groups of instruments they will all combine and form a perfect tutti for the entire band. The balance throughout will be correct and the effect will be surprisingly pleasing.

Space does not permit of the many other problems concerning band arranging but a future article on the subject may be enlightening to those interested in this field of endeavor.

Radio Advances Musical Tastes
(Continued from Page 86)

Symphony Orchestra, conducted by Serge Koussevitzky, for the past five years, had occasion to judge the day after Christmas when that organization and its famous conductor began a series of Saturday evening broadcasts over the Blue network (8:15 to 9:15 P.M., EWT).

Considerable changes in the highlighted afternoon musical programs of the Columbia network are scheduled for February. For the first two Monday broadcasts (3:30 to 4:00 P.M., EWT) the Columbia Concert Orchestra, under the direction of Howard Barlow, will be heard with featured soloists. Beginning on February 21, The Songs of the Centuries (formerly broadcast on Wednesday afternoon) will replace the orchestral concerts. On Tuesdays, February 2 and 9, there will be three in the series of Keyboard Concerts (3:30 to 4:00 P.M., EWT), but on February 16 the latter will be replaced by a new series, featuring chamber music and vocalists.

Beginning Monday, February 7, a new series of chamber music concerts will be given over the entire Columbia network from Tuesday noon to noon, EWT, by the U.S. Navy String Quartet. This quartet is made up of members from the U. S. Navy Orchestra at Washington, D. C. It was formed by Bernard Greenhouse, violoncellist, previously associated with Columbia network's Dorisan String Quartet.

Music Lover's Bookshelf
(Continued from Page 87)

"FOR'ARD MARCH WITH MUSIC"

By: Beatrice Edgerly
Price: $3.50
Publisher: G. P. Putnam's Sons

THE ETUDE

132
The Multi-Shift Accordion

by Pietro Deito

Lately, it seems that accordionists everywhere are interested in knowing more about the various types of multi-shift accordions. Let us give attention to this subject, and to the proper use and operation of the extra shifts.

The name, "Multi-shift," applied to an accordion means an instrument which is so constructed as to be capable of producing many tonal colors, and of imitating various orchestral instruments, such as the organ, flute, violin, and so on. In order to understand fully the possibilities and use of the multi-shift accordion, it is necessary for the player to have at least a slight knowledge of the construction of the instrument. Throughout this article we are referring to the standard accordion, which has forty-one keys, one hundred twenty basses, four sets of treble reeds and five sets of bass reeds.

On the treble, or right hand, side of the multi-shift accordion, the four sets of reeds are divided as follows:

One set of high reeds.
Two sets of medium reeds.
One set of low reeds.

These reeds, either singly or in combinations, produce the different tonal effects of which the multi-shift instrument is capable.

Certain symbols are used to designate the varying tone colors, the most common being:

For the usual accordion having only one shift on the treble:
(R) indicates full register, playing all of the reeds.
(*) indicates the medium pitch of the instrument.

For the multi-shift accordion:
(R) (Violin) indicates the medium and high reeds.
(B) (Organ) indicates the low and medium reeds.
(C) (Clarinet) indicates one set of medium reeds.
(S) (Saxophone) indicates one set of low reeds.
(P) (Piccolo) indicates one set of high reeds.
(C) (Celeste) indicates two medium and one set of low reeds.
(B) (Bandonion) indicates the low and one set of medium reeds.
(O) (Oboe) indicates the medium reeds—same as clarinet.
(T) (Tuba) indicates one set of

As told to Elvera Collins

low reeds—same as saxophone.

For the bass section:
(R) indicates full register, playing all of the reeds.
(*) indicates removal of lower

The employment of (R) before each orchestral instrument means that the accordionist is to put on the shift giving that instrumental coloring. As orchestral scores usually indicate the entrance of various instruments, we precede our shift indications with the (R), so that the player will not be confused with the entrance of the actual instrument of that name.

The Symbol Explained

A short history of the reed construction of the accordion explains how the symbol, (R), came to be used in its present sense. Up to about the year 1900, the instrument employed only the two medium reeds. Sometimes after this, it was introduced to the public with an added set of reeds which were an octave lower. This was done to give a more sympathetic color to the instrument, and to reduce the shrillness of the earlier accordions. Later on, an apparatus was devised so that this lower set of reeds could be played together with the medium reeds, or could be removed at will. This gave the accordion two tone colors. The apparatus was called "Registero," after the organ stop of the same name, and, in order to denote its application on the printed music sheet, the symbol (R) was used to mean that the octave was to be added to the two medium reeds. The asterisk (*) was used to indicate its removal. This is still the standard marking for the regular accordion with one treble and one bass shift.

As soon as the one shift had been applied, the possibilities of further tonal effects for the accordion were recognized, and gradually other shifts were added, until today's multi-shift accordion was developed. Various forms of shifts are used—push buttons, rokers, dials or levers that turn or slide, either on the gallery or on the keyboard. The usual way of working is to have several shifts, as some must be taken off, and others added, in

(Continued on Page 138)
How Vitamins Can Help Musicians

(Continued from Page 80)

foods as well as in the life of body tissue. Outward signs of Riboflavin deficiency make their appearance about the nose and mouth or in changes in the eye. These changes in the eye may affect vision.

"Milk, eggs, liver and other meats, prunes, and brewers' yeast supply Riboflavin.

Nicotinic Acid

"Nicotinic Acid: A deficiency of this vitamin often results in pellagra, a very serious disease common in some sections of the United States. Persons suffering from pellagra usually suffer from lack of Thiamine, Riboflavin, and other vitamins and minerals, and proteins.

"Liver and other meats, whole cereals, leafy green vegetables, and brewers' yeast supply Nicotinic acid.

B Complex

"Other Vitamin B Factors: It has been reported that there may be 12 to 15 factors which make up what nutrition workers call the "Vitamin B Complex." The best known and understood are the three just described: Thiamine, Riboflavin, and Nicotinic acid. Five others have been isolated and can be obtained in pure crystalline form. These are Pantothenic Acid, Pyridoxine (Vitamin B6), Bio- tin, Choline, and Inositol. Much is known of the effects of deficiencies of these factors in laboratory animals, but their specific uses in man are not yet known. A fair statement is that the natural Vitamin B Complex is desirable to assure good nutrition.

"Whole cereals, milk, eggs, some vegetables, especially beans and peas, meat, liver, and brewers' yeast supply the B Complex vitamins.

Vitamin C

"Vitamin C (Ascorbic Acid): Because they are rich in ascorbic acid the citrus fruits, such as oranges and lemons, or tomatoes or raw eabbage, should be included in every diet. Apples, pineapples, bananas, and other fruits, and potatoes, and many fresh vegetables also supply ascorbic acid. Ascorbic acid is important for infants and children because it helps normal development of bones and teeth. The substance which holds together the cells of the tiny blood vessels, called capillaries, is dependent upon ascorbic acid. Bleeding from the gums or the skin may be caused by lack of ascorbic acid. Marked absence of the vitamin causes scurvy.

Vitamin D

"Vitamin D: There are several Vitamin D substances, which help the body use calcium and phosphorus in building and maintaining sound bones and teeth. Lack of Vitamin D in infants and children results in rickets.

"Direct exposure to ultra-violet light from the sun or artificial sources makes Vitamin D in the skin. Clouds, fog, dust, smoke, clothing, and ordinary window glass shut out the ultra-violet rays, which must fall directly on the bare skin to produce Vitamin D. Adults may not need more Vitamin D than they obtain from casual exposure to sunlight, and perhaps in certain other special conditions known to physicians. Infants and children must have cod liver oil or an equivalent rich source of Vitamin D, especially in the winter months.

"Vitamin D milk and cod liver oil supply Vitamin D. Eggs, butter, and fish contain small amounts. A variety of pharmaceutical preparations also are available.

E and K

"Vitamins E and K: The uses of these vitamins are a matter of concern only to physicians. They are well supplied in common foods, and deficiencies are believed to be rare, except in early infancy. This does not apply to E, and only in part to K. Vitamin E is secured largely through wheat germ, is concerned with motherhood, and is reputed to be of some value in some wasting muscle diseases. Vitamin K prevents hemorrhages in the jaundiced and in newborn children. This vitamin is very plentiful in alfalfa. The absence of this vitamin was noted first in the so-called "sweet clover disease" in cattle, which is a hemorrhagic disturbance.

"Nutrition and the Physician" Many serious diseases may be caused by malnutrition; other diseases may result in malnutrition. Such common conditions as overwork or underwork and general ill health may or may not be the result of a bad diet. Inherited conditions, stomach and intestinal trouble, fear and anxiety, and even the weather, may interfere with proper nutrition.

"Only a physician can discover the real causes of malnutrition and treat them properly. He will prescribe special diets and extra vitamins and minerals if be finds they are needed.

Vitamins never should be looked upon as medicines but rather as foods, and they are most effective when taken with the regular meals, when they are properly assimilated as food. The best medical research workers still feel that they are just on the shore of an ocean of discovery in the world of vitamins. Starting improvements in the individual's appearance, by the intelligent administration of vitamins, have been noted. Skin blanches, pimples, and other objectionable conditions such as what is known as "shark skin," best known by the hardening and roughening of skin at the elbows, have cleared up. Improvement in the appearance of the mouth and lips, and added lustre of the eyes are not unusual. But do not be disappointed if results are not forthcoming. Proper medical administration may be necessary.

Musicians who have desired to bring back the color to prematurely gray hair have been greatly excited over the vitamin found in B Complex and created synthetically as Pantothenic Acid (Calcium or Sodium Pantothenate, and Para-Aminobenzoic Acid.) It has long been demonstrated by laboratory animals that a deficiency in this element causes gray hair. Natural color may be restored with these animals in a most miraculous fashion when this deficiency has been removed by the administration of Calcium Pantothe- nate. This has led thousands of people to turn themselves into human guinea pigs of auto-experimentation.

The writer has seen several cases of human beings whose once gray hair has shown a marked change after a daily dosage of small amounts of this vitamin with B Complex and a proper natural diet. Your physician will be glad to observe your experiments, even though he may be skeptical. The Bulletin of the Lederle Laboratories, Inc., states:

"It is evident that pigmentation of the hair is regulated by more than one substance. Animal work suggests an inter-relationship between pan- tothenic acid, biotin, and para-aminobenzoic acid, all found in Vitamin B Complex. The problem is still very much in the experimental stage and therefore appears to be no justification for human use, except on a purely experimental basis."

In cases where the writer has seen unquestioned return of hair color, a normal vitamin diet has been maintained, supplemented with Vitamin B Complex and ten milligrams of Calcium Pantothenate daily. The diet has included very liberal amounts of the green, yellow, and red vegetables, and fruit (raw, when possible). This has provided Chlorophyll and Caro- tene, which some believe contribute toward the result in changing the pigmentation of the hair. Those who claim success report that they observed no improvement until after six or seven months of daily treatment.

The Lederle Laboratories give, as the main natural sources of this vitamin, the following list of foods:

"Food Sources of Pantothenic Acid"

Average values—expressed milligrams per 100 grams (edible portion)

<table>
<thead>
<tr>
<th>Food</th>
<th>Milligrams</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole milk</td>
<td>0.3</td>
</tr>
<tr>
<td>Buttermilk</td>
<td>0.5</td>
</tr>
<tr>
<td>Kale</td>
<td>0.3</td>
</tr>
<tr>
<td>Squash, Italian</td>
<td>0.3</td>
</tr>
<tr>
<td>Artichokes, Jerusalem</td>
<td>0.3</td>
</tr>
<tr>
<td>Polish rice</td>
<td>0.4</td>
</tr>
<tr>
<td>Carrots</td>
<td>0.2</td>
</tr>
<tr>
<td>Tomatoes</td>
<td>0.1</td>
</tr>
<tr>
<td>Sweet potatoes</td>
<td>0.1</td>
</tr>
<tr>
<td>Rolled oats</td>
<td>1.1</td>
</tr>
<tr>
<td>Wheat</td>
<td>1.1</td>
</tr>
<tr>
<td>Rye</td>
<td>1.1</td>
</tr>
<tr>
<td>Rye flour—dark</td>
<td>1.0</td>
</tr>
<tr>
<td>Rye middlings</td>
<td>1.3</td>
</tr>
</tbody>
</table>

"Forward March with Music"
T HE SPANISH SCHOOL of guitar playing may be said to have had its beginning with the advent of Ferdinand Sor, 1780-1839, and Dionisio Aguado, 1784-1849. It is true that during the preceding century the guitar was the most popular instrument in Spain, and here and there some guitarist and composer rose above mediocrity; it was not until these two masters appeared upon the scene, that the guitar was considered an instrument able to hold its own on the concert platform. The next generation of guitarists failed to produce any composers of note, although the music of Sor and Aguado was kept alive by such concert artists as Cano, Broca, Dumas, Vinas and Areas, who also contributed some worth while compositions to guitar literature. But near the latter part of the nineteenth century there appeared a master who was destined to revolutionize the art of guitar playing and place it on a still higher plane.

Musical Explorer

This man was Francisco Tarrega, who may well be called the founder of the modern Spanish school. Tarrega was an explorer and innovator. Using the music of Sor and Aguado as a foundation, he was not satisfied with what he found there, but devoted his whole life to the improvement and further development of guitar technique. In his youth Tarrega had the advantage of a thorough musical education, received at the Madrid Conservatory. Upon his graduation he obtained first prize in harmony and composition. The guitar became his favorite instrument, and to it he dedicated all his energies and extraordinary intelligence. After some visits to the most important European music centers, where he was hailed as the greatest virtuoso of his time, he returned to his native land and began his career as teacher of guitar. Tarrega was happiest when playing for a small circle of friends and admirers, who would often gather at his home and listen with rapture to the beautiful music he produced on his guitar. His Preludes, Capricho Arabe, Danza Morah, Recuerdos de la Alhambra may be classed among the finest compositions for guitar, and there are many others of outstanding merit by this master. However, his transcriptions of works by Bach, Beethoven, Schumann, Mendelssohn, Chopin, Mozart and Haydn are his greatest achievement. His mastery of the guitar, his acquaintance with the entire piano literature, and above all his discriminating musical taste enabled him to recreate these classic masterpieces as though they had been specially composed for the guitar.

Among his many pupils, the most celebrated were Miguel Llobet, Emilio Pujol, Garza Fortea and Dominguez. Through the efforts of these artists the Tarrega music became known throughout the world. The recital programs of Andres Segovia invariably include several compositions and transcriptions from the pens of the great master. Tarrega was continually experimenting in methods of striking the strings in order to improve and enlarge the tone of his instrument; he invented a variety of new artistic effects as exemplified in his Grande Jota, and the modern, intriguing harmonic progressions together with the delightful melodies pervading all his music, stamp him as one of the greatest composers for the guitar.

The Tarrega method of striking the strings required a more elevated wrist and fingers of the right hand with the tips of the three fingers parallel to the strings. When striking the strings the fingers must not be raised, but forced quickly across the strings until they are brought up against the next lower one. This produces the action of the fingers to a minimum and results in a full round tone. To use this method successfully it is also necessary to give constant care to the nails of the right hand fingers. They should project just a trifle, about a thirty-second of an inch beyond the flabby part of the finger tip and be kept always at this length.

The Nail Stroke

This stroke is now used by most of the prominent guitarists, as it enables one to vary the tone of the instrument considerably and at the same time obtain increased volume. During his later years, Tarrega discarded his nail stroke giving as his reason that he preferred a better tone to greater volume. Now without seeming to criticize the master for this change, we are convinced that this action, as we are convinced, that this action, as this artist appearing in modern concerts ever since the 20th century has been in evidence of fifteen concert halls before an audience of fifteen hundred or more is compelled to using all his resources to obtain enough volume to be distinctly heard in all his concert halls before an audience of fifteen hundred or more is compelled to using all his resources to obtain enough volume to be distinctly heard in all his concerts, he has been so successful that the nail stroke is now used by most of the prominent guitarists.

(Continued on page 138)

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[State]

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[Student]

[Musician]

[Concert]

[Orchestra]

[Composition]

[Performance]

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[Study]

[Practice]

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[Instrument]

[Class]

[Ensemble]

[Group]

[Performance]

[Concert]

[Orchestra]

[Composition]
The Importance of Music in Wartime Industry (Continued from Page 130)

work are: Henry Ford, Florello la Guardia, Hendrik Willem van Loon, Albert Roeters, Cornelia Bernard Shaw, and Frank Lloyd Wright.

When Compton McKenzie, the English novelist, was working on a novel, a friend played a record of a string quartet in an adjoining room. It filled him with such ecstasy, he stopped writing for three quarters of an hour. "But the rapture of the music outdrew me, it was beyond me to the movement onward of the book I was writing," he said, "because the minute the quartet finished, I went on as though I had not sat back all that time. I have been told it is impossible to listen to music and write at the same time. I deny that."

In his book, New Minds for Old, Eame Wingfried-Stratford, says, "Those people who write as if it were a crime to listen to music without giving it one's whole attention, have not grasped the value of music as a background. I find that no matter what the weather in the street or the state of the air, I am always feeling and thinking in a different way, and I believe this is due to the fact that I am used to music being a part of my life."

When the composer starts to think of his work as being the only one in the world, and that his music is for the expression of his own feelings, the audience is not interested. The composer must remember that his music is for the people, not just for himself. The audience is there to enjoy the music, not to compare it with the composer's own feelings. If the composer wants to make his music more popular, he must be willing to share his feelings with the audience and not just with himself.

THE ETUDE
Foundation Exercises for Scale Playing

(Continued from Page 84)

They are very valuable for increasing the stretch and span of the hand. While the arpeggios of the secondary sevenths are not usually found in books of scales and arpeggios, they offer excellent additional practice. Secondary sevenths are those on the second, third, fourth, sixth, and seventh degrees of the scale, thus:

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

Formerly, arpeggios on the secondary sevenths were rare, but in modern composition they may be encountered at any time. The zealous student will have all kinds of fun in working these out in different keys and exercising his own ingenuity in devising the simplest and best fingerings.

The chromatic scale should be introduced shortly after the arpeggios. Teach the usual fingering first. More advanced pupils may study the following fingering, which is useful for smoothness and velocity:

\[
\begin{array}{ccccccc}
R & H & C & C & D & E & F \\
G & F & E & D & E & F & G \\
A & B & C & D & E & F & G \\
\end{array}
\]

The fourth finger is employed once in every octave in the right hand, on A-sharp or B-flat and in the left hand on F-sharp or G-flat.

Just as soon as a good legato touch has been established, the staccato touch should be cultivated. There are several varieties of staccato, but the one delivered by a hand touch should be mastered first. Raising the hand from the wrist, allow it to fall upon the keys in such a manner that the third finger will cause C to sound, then withdraw the hand instantaneously. Repeat this touch several times. All the motion takes place in the wrist. The finger is not to move at all at the joints. Then play a scale with the same finger, touching the keys with the hand-touch, from the wrist, without finger motion. For the present, all staccato passages should be played with this touch.

Contrary to the old methods of instruction, but in harmony with the modern ones, the arm touch should be taught to the student from the very first. Extending the hand, so that the third finger (each hand separately) is over C, allow the arm to fall softly until C is heard, without moving the finger upon its own joint at all. Repeat C several times in the same manner. Play a scale slowly, very slowly and softly with the same finger, always with the arm touch, but with the wrist in a loose condition. This is the proper touch to use for the first tone of a scale, exercise, passage, phrase, or after a rest, and so on.

Exercises in double notes, double thirds, and sixths should be introduced as soon as the pupil is sufficiently advanced to assimilate them; that is, as soon as the development of the hand and fingers will admit this study. Begin first with scales in double thirds, which must be mastered in all major and minor keys. Next, the chromatic major and minor double thirds; much later, scales in diatonic major and minor double sixths, and chromatic major and minor sixths.

This is the second in a series of independent articles upon "The Foundation of a Modern Piano Technique," by Alfred Callet. Another article will appear next month.

Mexican Musical Folklore

(Continued from Page 89)

even Yucatec jarabes. The mariachi later incorporated many sonatas into their repertory that were originally foreign to their native Jalisco and Michoacán. Romantically languorous melodies of the Bajo type are to be found in many other regions. There are even instances where the same song appears both as son of the Tehtantepec Juchilanes and as son de huapango (peculiar to the Vera Cruz Coast).

The most curious medleys of styles and movements occur. Thus the sandanago, the typical son of the Juchilanes, is tipped in one part and walked in another, Spanish rhythms and Waltz movements intermingled. The sandanago* is interpreted by a brass hand which even includes saxophones and usually plays delightfully out of tune. This dance is of tropical languor and sensuality.

\[
\begin{array}{ccccccc}
& & & & & & \\
& & & & & & \\
& & & & & & \\
& & & & & & \\
& & & & & & \\
& & & & & & \\
& & & & & & \\
\end{array}
\]

One of the most original Mexican folk dances is undoubtedly the huapango**. This is a veritable choreographic spectacle in which dance, song, musical accompaniment and realization all play their part.

Its main attraction is the great leadway that it offers to popular spontaneity: the participants intervene with numerous bold and witty improvisations. At times one of the

(Continued on Page 139)

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**FORWARD MARCH WITH MUSIC**
The Multi-Shift Accordion

(Continued from Page 133)

order to get the proper combination of reeds to produce the effect desired. The chart shows some of the various reed combinations, and the tonal qualities they produce. For example, when playing in the violin effect, which, as indicated in the chart, consists of the two medium and one high set of reeds, in order to change the saxophone, four separate movements are necessary: first, take off the high reeds, second, take off one set of medium reeds, third, take off second set of medium reeds, and, fourth, apply the low set of reeds, as it is this set alone which gives the saxophone effect. This was found to be awkward on account of the slowness and separate movements required in changing from one effect to another. Also, as it is necessary to remove the hands entirely from the keyboard in order to make the changes, it is impossible to shift from one to another in fast passages. Changing shifts, therefore, can be done only in a very slow-moving piece, or between the parts or phrases.

Suggestions for Use

Of late, however, the automatic selectors which are placed on the latest type accordions are a big improvement, and it is now possible to change from one effect to another with only one movement, since the automatic selector couples and uncouples sets of reeds simultaneously. Shifts can thus be changed at almost any point in a composition. It is very much faster and simplier.

The use of the multiple shifts in a composition varies according to the taste of the player. One should, however, try to duplicate the tonal color called for in the orchestration, if it is known. If not known, then the following rules should be generally followed. In a slow-moving, chord-like, melody theme, the organ effect can be used. Bandomion is sometimes used instead of organ, because, in a chord passage, it produces a similar tonal color. A fast moving passage is generally played in the full accordion. Sometimes, for instance, in the trio of a march, it is possible to use two tonal effects, first the celeste and then the violin. The last part of the trio almost always is played in full accordion, and low passages may seem best when played in the saxophone effect. Bandomion and oboe are also excellent effects to use in passages. Accordiomists who know the use of the multiple shifts should not hesitate to apply them, as they add much when playing before the public. Students should ex-}

Bernard Baruch

(Continued from Page 76)

appearance quelled any doubts that he or the public may have felt about the charm of a viola devoid of string quartet or orchestral accompaniment. Audience and critics hailed this recital as more than a novelty, repeated their approbation at his subsequent performances. So far as is known, it was entirely satisfying to all who heard it, with the exception of one young woman. She, unwillingly, paid the young violist high tribute, "He plays the violin beautifully," she was heard to say to her chum, "but I really hate the instrument," "I thought he was going to play the viola. When does he change instruments?"

Vardi does not expect to change instruments—ever. He has found one that challenges his mind and satisfies his emotions. The only change he has made is in his orchestral position and this is only for the "duration." He has enlisted in the service of his country, and is a musician first class in the Navy. At present he is the first viola player in the Navy Symphony Orchestra under Lieutenant Charles Brender.

Hail to the Viola!

(Continued from Page 76)

The Tarrega Guitar Method

(Continued from Page 135)

prove the performance of this outstanding virtuoso. In the use of the right hand thumb, Tarrega also differed somewhat from the method used by all other classic writers for guitar.

The Italian and also the American guitarists extend the thumb and glide it across the string while it rests against the next higher one, claiming that this results in a more powerful tone. Tarrega advocates placing the string with the tip joint of the thumb bringing it up against the side of the first finger. In the matter of playing arpeggio passages there is a decided difference between the modern Spanish school and the method used by most of the old Italian and other European guitarists. Carcassi, Carulli, Giuliani and their contemporaries used alternating thumb and first finger on the three bass strings followed by alternating first and second finger across the three treble

strings. Tarrega and his followers discard the thumb for this purpose almost entirely and advise using alternating first and second finger for passages across all strings. Occasionally they advocate adding the third finger when this finger happens to be in position to facilitate passing from one string to a higher one. This method when practiced sufficiently will undoubtedly assure a scale that will sound easy and smooth.

In examining the music of Tarrega one cannot fail to note the effective use he has made of the higher positions. Whenever possible he avoids the use of the open first string and frequently places his chord progression on the inner strings in position. His main object throughout his life was to obtain the most beautiful tone his guitar was capable of, and this was always the principal topic of conversation when pupils were gathered around him. Guitarists everywhere may well emulate his example.

The Multi-Shift Accordion

(Continued from Page 85)

impression that the conductor was more concerned with drama, and not enough with the joy of life and the humor of these rare and cheerful scenes by Beethoven, Too, the recording is often blunted and of a hard brightness, as well as lacking in the clarity and cleanliness of definition apparent in the Reiner set discussed above.

Ravel: Daphnis et Chloé—Second Suite


Of the several versions of this work existent on various recordings, the Ormandy—Philadelphia Orchestra, dating from July, 1940, benefits from modern recording, but its brilliance of performance does not compensate for the loss of the subtlety and polish of the Koussevitsky reading.

Of the two modern versions, our preference goes for the Rodzinski set, despite the fact that the recording lacks some of the brilliance of the Ormandy version. But Rodzinski has a better understanding of the lyricism of this music, and he keeps its long lines continuously flowing in a manner which Ormandy does not.

Mozart: Quintet in C minor, K. 516


As a recording this set lacks the intimacy of mood which distinguishes the Pro Arte set; moreover, there are disturbing elements in the reproduction which we found took several playings to smooth out (this is best done with a sonometer needle).

As for the performance, this is the best version of the Quintet. No other ensemble has achieved the depth of emotion or the tonal breadth of the score in the same appreciable manner that the Budapests do here. The Pro Arte’s tendency to adopt tempi which are calculated to preserve a technical polish has always left that organization’s playing of Mozart considerably less satisfying to us than the Budapests. The latter ensemble apparently adopts tempi which are based on the fullest expression of the emotional qualities of Mozart’s music. And since the emotional nature of this score is both searching and deeply felt, it is the Budapests’ treatment, in all except the minutest section of the quintet, which achieves the greatest expression of the melodic line. Here is music of poignant beauty and preeminent strength; music which remained unrivaled and unapproached until Beethoven conceived his last quartets. It is a set which should be in every record library.

Your Symphony Orchestra

in Your Home

(Continued from Page 85)

works are performed, and I must not trust to just my memory or feeling. It gives me a constitutional timberline that a musical daily done that is hard on the muscles but very good discipline.

I have presented one hundred and three Bach Cantatas, a series of twenty-six Mozart piano concertos; nine Mozart operas, including "Titus" and "King Thamos," which were heard for the first time in America; and also the first American Opera Festival ever to be given on the radio.

"FORWARD MARCH WITH MUSIC"

THE ETUDE
Karl Merz Music Hall

(Continued from Page 96)

me that he spent one particular hour with Karl Merz and learned more in that time than he had in scores of lessons with famous teachers.

When Mr. Merz was editing the "Musical World," he once inserted a notice asking for help for a musician in distress. Mr. Presser, then a music teacher of slender means, sent two dollars. Later when he met Mr. Merz for the first time, Merz greeted him with:

"Well, you are Theodore Presser, the fellow who sent in two dollars for that poor music teacher. You may be interested in knowing that it was the only contribution I received."

"Goodness," said Mr. Presser, "and when I sent it, I was broke."

Somehow I always felt that was one of the main inspirations in Mr. Presser's philanthropies through which millions of dollars have been disbursed for education and philanthropy.

Mr. Presser once told me of a pupil whose ambition far exceeded his natural gifts, who studied with Merz. After about ten lessons, Merz found that the pupil's talents could not possibly warrant his continuation. Meantime he found that the pupil had very little money. In advising the pupil that he had better seek some other field, he handed him an envelope containing all the fees the student had paid.

His Contribution to Culture

It was this type of man whose memory we honor to-day. He was a very high example of American citizen, who made an inerasable contribution to the culture of our country of his day. He was a man of heart and high ideals in the loftier sense of the words. Karl Merz carried an Elysian fire leading others to higher and better spheres.

Karl Merz was a philosopher in the Socratic sense, in that he was always fired by a love for wisdom. He never had his sense of human balance set aside by the realistic and often pessimistic philosophical speculations of his native land—HegeL, Kant, Schopenhauer, and Nietzsche, with whose works he was surprisingly familiar. This is beautifully manifested in one of his maxims, which is a statement of Faith. He reads: "There is One Being who has planned and made everything, and who rules and preserves everything. Why should not this rule apply to the arts? Truly God works through the arts as He speaks through nature, and the language of art is a call to come nearer to Him."

This is a proud day for the College of Wooster, and a golden moment in American musical history, because we are not merely dedicating a temple to one of the highest of the arts, but to that free spirit of tolerance, uncontrolled by murderous tyrants for which millions of men in the Democracies of the world are now devoting their lives. There is something indescribably exciting about the dedication of a building with a distinguished identity such as this. Some time ago I wrote a poem which I have used far and wide for dedications. May I read it to you?

To the Master Builder

Master Builder, show me how
to build the temple of my dreams,
how with rule and plane and square
To make my house so that it seems
A place of joy for all the world,
to come and worship in Thy name;
So that the soul of man may soar
To make Life's highest goal its aim.

Master Builder, bless this house,
Bless all those who labor here,
Let Thy love and beauty reign
in a world brought low with fear.
Sing ye angels of the Lord!
Half the day of peace and power,
Behold a world is born anew,
This is the Lord's appointed hour.

—J. F. G.

Mexican Musical Folklore

(Continued from Page 137)
singers will challenge another in insulting terms or point out defects in his rival's partner. On other occasions, suggestive verses are directed at the women dancers—even real declarations of love although almost invariably in a mocking tone.

Tenebros will often rise, quarrla flare forth, and violent incidents occur in an atmosphere of general exaltation.

"A dance without blood or at least a scandal was considered a disappointment and the participants would leave in disgust," wrote the author of a work on the Jaroko in 1844. A few decades later, another witness of these coast dances relates the following: "A Jaroko whose hair was beginning to gray, remarked to me: 'Ah! In the last Jaroko at Mallbran (a town near Vera Cruz), Quimilma lost an ear and Juan de Dios the tip of his nose—all over a pretty little thing that was not worth one of the black curls on her head.'"
History With Music
(Playlist)
by Helen King

CHARACTERS: Several piano pupils
(The program may be lengthened if desired)
SCENE: Living-room interior with piano

HELEN (seated, holding history book): O dear me! History exam this
week, and I have the whole book
to study! Well, I had better begin.
Here it says, "Long, long ago before
the time of our great-grandparents,
this land of ours looked
very different from the way it looks
today." (Sighs, closes book.) History
is so hard. I believe I could
study better if I played the piano
first. (Goes to piano.) I'm going to
play my favorite piece—it always
brings me good luck. (Plays...
by .......) (Picks up history book
again.) I love music. I wish
history were like music. My teacher
said music and history were very
closely related. Maybe if I remem-
ber this I'll get a good mark in the
exam. (Reads again from book.)
"Long, long ago before the time of
our great-grandparents this land
of ours looked very different from
the way it looks today. There
were no white people in our coun-
try. Far away across the sea lived
Christopher Columbus. He was just
a poor youth but he believed the
world was round instead of flat,
and people laughed at him. He
could not raise any money to buy
ships to prove that he was right.
Finally he went to Spain and asked
the King and Queen to help him.
That was the first time Columbus
saw the gay life of the Spanish
Court." (Enter Sue)

SUE: What's that you are reading
about the Spanish Court? It re-
mindes me of the piece I am going
to play at the recital.

HELEN: Play it, please. It will help
me with this old history exam.
(Sue goes to piano and plays, an-
nouncing the name and composer
of the composition.)

HELEN: That was lovely. Now the
book says, "The Spanish Queen
gave Columbus three ships,
and after a long voyage he discovered
some land, and that land is called
America. The people Columbus
found here were different from any
he had ever seen. They had reddish
skins and long black hair. Some of
the Spaniards who came with Co-
lumbus became friendly with these
Indians but others were afraid of
them. They lived in huts and wig-
wams and loved the great out of
doors." (Looking up at Sue)—Can
you play any Indian music? (Enter
George)

SUE: No, but here comes George and
I'm sure he can.

GEORGE: Sure. I love Indian music.
(Goes to piano and plays Indian
piece, announcing name and com-
poser)

HELEN: I like Indian music, too. Now
we'll see what comes next in this
old history. (Reads) "Years have
passed and many changes have
taken place in this land of ours.
The Pilgrims landed in Massachu-
esta in 1620." (Enter Betty)

BETTY: Who said anything about
1620? That is the name of the piece
by MacDowell I am going to play
at assembly in school tomorrow.

HELEN: I wish you would play it now.
(Betty goes to piano and plays A.D.
1620, by MacDowell)

HELEN: That's beautiful. I could just
hear the Pilgrim's singing their
song of Thanksgiving when they
sighted the land. Now let's see what
comes next in the book. (Reads)
"After many more years came what
we call the Colonial days, when
many fine homes were built.
Some of these were called planta-
tions, with their large barns and
slave quarters, and many fields
of cotton and sugar cane. Let us
suppose there is a ball being held
in the old mansion house. Candles
are blazing and friends have come
from neighboring plantations for
the festivities. The favorite dance
was the stately minuet." (Enter
May Belle)

SUE: May Belle, you play Paderew-
ski's Minuet a fantiQue beautifully
because I heard you when you were
having your lessons. I was waiting
in the hall for it!

HELEN: Oh, please play it, May Belle.
I have just been reading in the
history about minuets in colonial
times. (May Belle goes to piano
and plays the Paderewski Minuet
and the Beethoven Minuet, an-
nouncing the titles and compos-
ers.)

(Continued on next page)
History With Music

Playful (Continued)

Sue: I can play the Dolly Waltz, by Poldini.
George: I can play the Blue Danube by Strauss. (Enters Nancy.)
Nancy: Who said something about playing a waltz? So can I play a waltz, add a very beautiful one by Chopin. (They go to piano and play their waltzes in turn.)
Helen: I like waltzes and I like to waltz, too. Now the book says, "Many years passed again, and during President Wilson's term of office, America entered a terrible war in Europe, from which our soldiers came back to America heroic victors. And now our heritage of freedom has been threatened again and peace-loving America has again been forced to take arms against the enemy. The struggle may be long, but it will keep America forever 'the land of the free and the home of the brave.'" Let's all sing America. (All sing, one of the pianists playing the accompaniment.)
George: Let's sing The Star-Spangled Banner, too. (All sing, and the audience joins in singing.)

February Puzzle

The latest of the following words, when correctly arranged, will give an anniversary occurring in February. Answers must give all words, as well as the year.

1. Composer of the "Unfinished Symphony" (Ludwig);
2. term meaning rather slow; 3. component of Beethoven's Opus 111; 4. composer of Beethoven's Symphony of "The Masculine"; 5. music played by not too; 6. symbol for the chromatic scale; 7. chord of three tones; 8. composer of the opera "Fanny"; 9. a quiet night; 10. a woodwind instrument; 11. a part of the key to an automobile; 12. the lower part of the keyboard; 13. a group of two notes; 14. symbol of silence; 15. composer of the "Surprise Symphony"; 16. chord on the keyboard; 17. compositions arranged for two people to play at the same time; 18. famous Belgian violinist; 19. becoming faster.

Honorable Mention for November Essay on Scales:

Cassie Waltz, Eleanor Goezzi; Margaret Goodman; Louis Benedict; Barbara Davis; Eva Roselli; Donna Cline; Jane Hinkle; Mrs. F. C. Fisk; Ann Singleton; Gladys Armstrong; Paul Lambert; Belle Fink Lash; Paul Armstrong; Dorothy Potts; Dorothy Button; Gladys Keeler; Marjorie Ann Sabston; Lois Cline; Lida Cline; Helen Seligman; Lida Cline; Mrs. F. C. Fisk; Donald Armstrong; Elmer Fisk.

Answers to Musical Aniquities:


The Importance of Scales (Prize Winner in Class A)

Scales are of extreme importance in the study of music because they are the groundwork for the musical character contained in the notes found in any piece of music, however difficult it may be. Many students use only the notes found in one major scale, or perhaps in one minor scale. We have become so familiar with the major scale consisting of two tetradrums of two whole steps and one half step, that any other system seems quite a whole tune, sounds somewhat queer to us.

Many beginners on musical instruments do not like to practice scales but they do not realize that scales are necessary before progress can be made. Yes, the practice of scales is indispensable in music study.

Joy Streiff (Age 16), Minnesota

The Importance of Scales (Prize Winner in Class B)

Scales are of great importance throughout the study of music. In order to play any instrument well the study of scales must be achieved. It is well for those who are studying music to know that Mozart insisted on his students playing the scales perfectly. The scales are the most important part of music study.

Anna Goodfellow (Age 13), Georgia

The Importance of Scales (Prize Winner in Class C)

Scales are of the greatest importance throughout the study of music. The key signature is taken from the number of flats or sharps in the scale.

Nancy Jean Oakes (Age 11), Pennsylvania

CONTEST RULES

1. Entries must be received by the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than February 22nd. Winners will appear in the May issue.

SUBJECT FOR THIS MONTH

"The Importance of Good Rhythm"

CONTEST RULES

1. Contributions must not be over one hundred and fifty words.
2. Name, age and class (A, B, or C) must appear in upper left corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper only and do not use a typewriter.
4. Do not include any copy work for you, work for others, or music arranged or for which you do not have the copyright.
5. Entries must be typed and arranged in the following order: first, class, second, name of author, and third, title of paper.
6. Entries which do not meet these requirements will not be eligible for prizes.

Beethoven Puzzle

Prize winners for Beethoven puzzle: Class A, Adeline Niel (Age 15), New Jersey; Class B, Marjorie Hoffer (Age 14), Missouri; Class C, Annonly Jean Howick (Age 9), District of Columbia.

Some of the answers received contained rather original ideas on the number of Beethoven's compositions. He wrote five piano concertos yet one answer gave 34; he wrote 32 piano sonatas, though the number given in a few answers varied from 27 to 50! However, some works on Beethoven include the sonatinas in the number of sonatas, making the number 38 instead of 32; and answers which gave that number cannot be considered wrong, although they could not bring the correct final answer, 1800, the year in which he wrote his first symphony.

Answers to Beethoven Puzzle:

5 (Ludwig), plus 4 (Beethoven), plus 1770 (year of birth), plus 5 (symphonies), plus 32 (piano sonatas), plus 37 (age), plus 35 (piano concertos), plus 8 (symphonies) given 1800, the year in which he wrote his first symphony.

Junior Etude Red Cross Blankets

Knitted squares for the Red Cross blankets have recently been received from Richard M. Winters; Harriet Sturman, Harry Ox, Mary Ann Little, Rita McCaffrey; Joan Floyd; Mildred S. Varner; Anna Blackwell, Mary Belle Shannon; Frances Bertoldi.
February 1943

ADVANCE OF PUBLICATION OFFERS

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

The Child's Czerny—Selected Studies for the Piano Beginner—Compiled by Hugh Arnold—With the advent of the "treble and bass from the start" idea, it has become a problem for most teachers to fit into the beginners schedule the easier Czerny studies which were composed for both hands in the treble. A very satisfactory solution to this problem has been found, however, in The Child's Czerny, which contains many of the easier Czerny studies, transposed and rearranged for the treble and bass clefs. The keys, for the most part, are limited to G, F, and C, and common rhythmic figures predominate. The excellent fingering and editing are proof of the compiler's ability and musicianship. The book is to appear in the popular oboant form, and will contain more than forty hearing imaginative titles. In addition, there are many attractive illustrations interspersed throughout the volume. A single copy of this fine book may be ordered now at our special advance of $0.25 cents, post-paid. Orders will be filled as soon as the book comes from the press.

** LENTEN AND EASTER MUSIC—Of all the seasons in the church year, none is so filled with joyous hope as that of Easter. Following, as it does, the sacrificial days of Lent, its very dining brings heartening assurance, ever new, that all will be well and that the happiness of lasting peace lies ahead.

Since Lenten and Easter services are mainly musical in content, it would seem advisable to plan them as far in advance as possible, for the choice of the right music determines to a great extent the success of the events. The scarcity of time for rehearsals and the possible difficulties from the shortage of male voices make a forceful argument for early decisions. Too, the fact that delayed deliveries could result from the present overtaxed condition of our postal system should be considered. So we urge you to plan your Lenten and Easter music at the earliest possible time.

Presser's famous Mall Order Service is always at your command. In the matter of making up your programs of church and organ music, our expert staff stands ready to assist. From the comprehensive catalogs of the Theodore Presser Co., the Oliver Ditson Co., and The John Church Co., we are prepared to supply useful materials of all kinds, and it would give us great pleasure to make suggestions for your programs if you will but tell us of your needs. Draw up your plans, and addressed to the Theodore Presser Co., will bring immediate response in the form of a package of music ready to meet your requirements. After you have made a choice, you may return for full credit all unused music. Under this plan you also may examine music for piano, vocal solo and ensemble, and many other classifications. Give us a trial and we shall convince you of the advantages we offer.

SPRING CONCERTS AND RECITALS—Now that the regular teaching season has passed, the half-way mark, there soon will be active preparation in churches everywhere, for spring recitals and concerts. The period of planning and making up the program will have terminated in earnest application and assiduous study.

On the average student's schedule there is nothing comparable in importance to his participation in recital. And this is as it should be, for certainly there is no better opportunity for his achievements to be judged by his associates. In view of this, the teacher should make every effort to guide the young artist with the right music to play—the pieces best calculated to bring out the good points of his playing. In so doing, the teacher in a large measure assures the success of the recital.

Now is a good time to give the efficient Theodore Presser Co. staff an opportunity to assist with your various projects. A letter telling us something of your class, the number of grades, etc., will help immeasurably in getting your spring program under way. Our wide experience in matters of this kind will work to your best advantage. In case you plan a formal program, we can readily supply you with a quantity of material, suited to the grades you mention, for examination. After your program has been selected, you may send the remaining copies back at once, or retain them as a lesson record of a playlet or sketch, we hasten to recommend such engaging little works as In Every Shop, Birds of All Feathers, and From Mennonite Country, all by Mihred Adar; Mystical Playlets for Young People by James Francis Cootle, based on the lives of famous composers; and The Child Mozart by Lottie Elskes Cott and Ruth Bampton, a biographical story to be read aloud and with occasional pieces to be played by the students. These, too, are available for examination and will be included if you wish.

Again we suggest that you send for your spring recital and concert material at once, so that you can have ample time in which to assign the right pieces to the right students.

ALBUM OF FAVORITE FIRST POSITION PIECES FOR VIOLA AND PIANO—Amateur violists, as well as teachers and students of the instrument, will find in this book of, soon-to-be-published, volume recreation and study material of particular value, yet easy to play. The availability of such a collection should prove a source of great satisfaction to many searching for suitable, easy music for viola soloists. The music has been selected from concert programs, especially those favorably enjoyed by young violinists. The necessary transposition and editing have been done by Arthur Möhler, an experienced violist and teacher, formerly of the University of Wisconsin. Included will be twenty-two charming pieces by such well-known composers as Kern, Paganini, Franck, Greewald, Quirós, Tournier, and others. In advance of publication a copy of this highly desirable collection with piano accompaniment may now be ordered at the special cash price of $0.25 postpaid. Copyright restrictions limit the sale of this book to the United States and its possessions.

FAVOURITE HYMNS—in Easy Arrangements for Piano Duets, Compiled and Arranged especially for pupils often ask for special school to play in church or Sunday literary festivals. Some of the pieces are a purpose, but arrangements of the hymns are always acceptable. To this end the author, Mr. Ryders, in 1941, the year the book was first published, has already two volumes in this series, and has added the value of enabling more pupils to participate. The arrangements are for piano, equal, duets. This enables more pupils to become interested in playing. In this volume further enjoyment can be more effectively presented and have the added value of enabling more pupils to participate. The arrangements are for piano, equal, duets. This enables more pupils to become interested in playing. In this volume further enjoyment can more easily be achieved.
To be sure of a first-off-the-press copy, place your order now at the special low advance of publication cash price of 20 cents, postpaid.

SONGS OF MY COUNTRY—Arranged for Piano by Ada Richter—With patriotic songs filling the air, it is only natural young pianists should want to enjoy them at the keyboard. The present arrangements, however, most of these songs are too difficult for beginning pianists. The announcement of this forthcoming collection of patriotic airs and familiar songs and hymns will conciliably be welcome news to teachers, beginning students, and home players. The forty numbers will be included, arranged for forty numbers of its divisions. The first comprises "First Patriotic Songs;" the second, "Famous War Songs of the Early Years;" the third, "Songs for Fights and a Life;" and finally, "Famous War Songs and Patriotic Tunes of Later Years."

Illustrations will add to the attractiveness of this book, which will be issued in the added convenience of duet size for the added convenience of young players. While the editorial, engraving, and printing details are carefully executed, this book of My Country Songs will be cared for as a single copy. This book of My Country Songs will be mailed at special Courteous rates and be collected for due cash price of 40 cents, postpaid. Delivery will be made as soon as the book is ready. Your order now at the special low advance of publication cash price costs only. The sale of the book, however, is limited to the United States and its possessions.

SIXTEEN SHORT STUDIES IN TECHNIC AND PHrasing, by W. L. Leeson—Included in this fine collection are the most useful, and with the most important of the standard collections of studies for the piano. The present collection is composed of sixteen short studies of the highest technical value. This is a collection of sixteen short, easy studies, the best possible for the purposes of the young pianist. These studies will serve as a valuable text book for young pianists to study and play with ease and profit. This book will be issued in the duet size for the added convenience of young players. While the editorial, engraving, and printing details are carefully executed, this book of Sixteen Short Studies will be cared for as a single copy. This book of Sixteen Short Studies will be mailed at special Courteous rates and be collected for a cash price of 40 cents, postpaid. Delivery will be made as soon as the book is ready. The sale of the book, however, is restricted to the United States and its possessions.

CHILDHOOD DAYS—Those Famous Composer—the Child Bach, by Little Edith M. W. C; and Ruth Hampton—The joint work of two well-known music educators. This book, like its predecessor, The Child Mozart, will serve as a valuable text book for young pianists in private schools and public schools. The present collection is composed of sixteen short studies of the highest technical value. This is a collection of sixteen short, easy studies, the best possible for the purposes of the young pianist. These studies will serve as a valuable text book for young pianists to study and play with ease and profit. This book will be issued in the duet size for the added convenience of young players. While the editorial, engraving, and printing details are carefully executed, this book of Sixteen Short Studies will be cared for as a single copy. This book of Sixteen Short Studies will be mailed at special Courteous rates and be collected for a cash price of 40 cents, postpaid. Delivery will be made as soon as the book is ready. The sale of the book, however, is restricted to the United States and its possessions.

CATHEDRAL ECHOES, An Organ Collection with Accompaniments. Compiled and arranged by William M. Felton—Gifted and accomplished as he was in diverse fields of musical endeavor, William Felton made a notable collection for keyboard instruments. As an able editor, arranger, organist, and teacher. His remarkable understanding and authoritative approach in all matters musical gave him a position unique in the field of his work. This magnificent and popular publication is a single copy of this Astrum of Duets for Organ and Piano may be ordered at the low cash price of 40 cents postpaid, or the two copies necessary for performance may be ordered at the low cash price of 35 cents, postpaid. Delivery will be made as soon as the book is ready.

FOURTEEN SHORT STUDIES IN TECHNIC AND PHrasing, by W. L. Leeson—Included in this fine collection are the most useful, and with the most important of the standard collections of studies for the piano. The present collection is composed of sixteen short studies of the highest technical value. This is a collection of sixteen short, easy studies, the best possible for the purposes of the young pianist. These studies will serve as a valuable text book for young pianists to study and play with ease and profit. This book will be issued in the duet size for the added convenience of young players. While the editorial, engraving, and printing details are carefully executed, this book of Sixteen Short Studies will be cared for as a single copy. This book of Sixteen Short Studies will be mailed at special Courteous rates and be collected for a cash price of 40 cents, postpaid. Delivery will be made as soon as the book is ready.

THREE LITTLE PICS, A Story with Made for Piano, by Ada Richter—Continuing the popular "Story with Music" series for young pianists, which so far includes Jabez and The Hymn, and Cinderella, Jack and The Beanstalk, and The Nutcracker Suite, Mrs. Richter now offers us yet another unique contribution to the Recital Recital. This third book in the series is Lyric Picnic. This book is Lyric Picnic. This book presents descriptive texts and piano parts designed to harmonize with the text so that lyrics in the story can be read by the teacher or sung by the young pupil. Directions for more elaborate presentations with speaking parts or pantomime are provided. Many attractive illustrations, useful as a reference guide in recital procedure, serve also as a guide for staging.

Such a book, introduced in the right way, will do much to maintain interest among the listener and recitalist, and recitals will be prepared with new enthusiasm. Teachers may take advantage of the low advance of publication cash price of 25 cents postpaid, by adding an orchestrating of various songs of its own without a single copy immediately upon publication.

ALBUM OF DUETS FOR ORGAN AND PIANO, by W. L. Leeson—Included in this fine collection are the most useful, and with the most important of the standard collections of studies for the piano. The present collection is composed of sixteen short studies of the highest technical value. This is a collection of sixteen short, easy studies, the best possible for the purposes of the young pianist. These studies will serve as a valuable text book for young pianists to study and play with ease and profit. This book will be issued in the duet size for the added convenience of young players. While the editorial, engraving, and printing details are carefully executed, this book of Sixteen Short Studies will be cared for as a single copy. This book of Sixteen Short Studies will be mailed at special Courteous rates and be collected for a cash price of 40 cents, postpaid. Delivery will be made as soon as the book is ready.

The growing use of organ and piano music has centered a light on the scarcity of material published for the two instruments together. As a result, many organists and pianists have prepared this fine collection with special consideration as to usefulness and general adaptability. Consequently it will afford not only excellent material for church use, but its pages also will find a place in all educational establishments of standard recital and concert favorites. Among the works to be included are the melodious and always popular Catan, by Schubert; Brahms Andante; Beethoven's Sixth Symphony; and Christmas hymns; and numbers by Bach, Beethoven, Schubert, and others.

The compiler and arranger of this book is famed as the organist at the wonderful Ocean Grove Auditorium, where his skill and musicianship have contributed notably to the success of the meetings. Thousands of worshippers from all parts of the country will be able to play at these services and have returned home immeasurably impressed with the beauty of his work.

NEW PUBLICATION A single copy of this Astrum of Duets for Organ and Piano may be ordered at the low cash price of 40 cents postpaid, or the two copies necessary for performance may be ordered at the low cash price of 35 cents, postpaid. Delivery will be made as soon as the book is ready. The sale of the book, however, is restricted to the United States and its possessions.

SINGING CHILDREN OF THE SUN—A Book of Indian Songs for Unison Singing, by Thomas H. Rhine. This is the first book of Indian songs by the well-known contemporary composer Thurlow Rhine, whose beautiful By the Water of Minnetonka has been heard by concert-goers and radio listeners the world over. His reputation as a recorder of Indian melodies is widespread, and in this book are presented several songs never before published. Among the songs are: Along the Yellowstone; Indian Love Song; and It is Spring—all of which will be real "finds" for those who are interested in Indian folk lore and who are planning spring programs. Other songs included in the collection are: By Singing Waters; Wi-am; Love Song; Among the Bees; Chant of the Corn Foot; Where the Blue Heron Stands; Ski-bi-bi-la; and, By the Waters of Misteeka.

Arranged for unison singing these songs will find wide use in schools for assembly singing, community singing, and service gatherings. This book will be published in the convenient, "communion song book" size, and will include program notes to give for racial character.

The melodies are drawn from the African and American Indian backgrounds of the lovely melodies. During the period of publication, a single copy of this book may be ordered for 30 cents, cash or postpaid. Delivery will be made as soon as the copies are received from the press.

PORTRAITS OF THE WORLD'S BEST—MUSICAL COMPOSERS—Compiled and arranged by graphically: Sketched by Graphic: Our biographical reference works on noted composers, music pedagogists, artist performers, conductors, and influential patrons of music are among the popular features of this book. This forthcoming reference book has a special feature of presenting a portrait of every noted music person represented therein. Dates often are hard to retain, and our average reader is frequently puzzled by the personal or career often indicates pronounced national book will be fascinating. In round figures there are about 1000
SYMPHONIC SKELTON SCORE, No. 8

The collection contains 19 familiar selections, such as Largo by Dvorak, Home on the Range, Theme from Finlandia by Sibelius, Dark Eyes, Janissar's Waltz by Wolf, Violin Concerto No. 7, and Aloha O, as well as some inspiring patriotic songs and best-loved hymns.

Parts are provided for players of all band and orchestra instruments. There will be books containing four harmony parts in score form for Trumpet, E-flat Clarinets, B-flat Trumpets (Cornets), E-flat Alto Saxophones, and E-flat Alto Horns (English Horn), E-flat Horns (Alto or Mellophones), Violins, Violas, and Cellos. Also there are complete parts with two harmony parts for D-flat Piccolos, Oboes, Bassoons, E-flat Saxophones, and E-flat Clarinets. The book will be the bass part for String Bass, Tubas, or Timpani; and in another, a percussion book, parts for Timpans, Drums and Bass Lyra. Suggestions for effective ensembles are given in the Conductor's Score (Piano) book.

A single copy of any or all of the seventeen books listed above may be ordered now at our special advance of publication price of $1.25 each for the Instrumental books and $1.35 cents for the Conductor's Score (Piano) book. Copyright restrictions limit the sale of this collection to the United States and its possessions.

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You will be thrilled by the stories of Miss Florence Lawrence, America's famous comedian. Her unique blend of music and Vaudeville, which has been described as the first of its kind, will keep you laughing throughout.

THE "HOW" OF CREATIVE COMPOSITION

Mrs. H. A. C., most distinguished American woman composer, famous for her spiritual music and fine common sense, has given us an article which appeals to the young composer to all music lovers as well.

TRAINING THE PIANO STUDENT'S HAND

You have gained much from the practical articles of Miss Florence Lawrence, America's representative of the famous music publishers. This is one of her most enlightening articles. It has fine illustrations.

TWENTY YEARS OF PROFESSIONAL ACCOMPANYING

The aim of the Institute of Musical Art is to bring training to the concert of many outstanding artists. The editors of this article have brought this wide fame by the aid of the music of the world. The violinist of the Army

THE VIOLOINIST IN THE ARMY

Harold B. Heiber, former of the faculty of the Institute of Musical Art, has taken up the very practical problem of some of the students of young musicians now in our military service. It has to say is of great interest to many students.

THE SPIRIT OF MUSIC

Are you getting the fun you ought to get out of your music? This article tells how music can be one of the most inspiring phases of the world.
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This Second Year at the Piano continues logically from the first book with special emphasis on the playing of pieces. It is copiously annotated throughout, and helpful suggestions as to the most beneficial study of each piece and exercise are offered. Preparatory exercises to the more technical numbers are included. A variety of excellent teaching pieces by various composers, representing many styles of work, are utilized to carry the pupil along...Price, $1.00

THIRD YEAR AT THE PIANO

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

FOURTH YEAR AT THE PIANO

Mr. Williams' Fourth Year at the Piano has been planned with special consideration for technical advancement. While a number of helpful and interesting pieces are contained in this work, it also provides excellent training in the matters of dexterity, wrist action, use of the pedal, sustained chords, etc. The author again supplies his helpful suggestions on the best use of the book, and his explanations to the student on certain points are especially appropriate. Price, $1.00

FIFTH YEAR AT THE PIANO

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

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TUNES FOR TINY TOTS

NEW, ILLUSTRATED EDITION

A most engaging preparatory book for pre-school pupils, this "happy time" music book enjoys a richly deserved popularity the country over. Right from the beginning there is direct association of the notes with the keys of the piano, both keys being used. Playing progress is made by means of little melodies and exercises, many with entertaining texts. The author's study suggestions are invaluable additions. There are also helpful diagrams and charts and entertaining pen and ink sketches illustrating the numerous pieces, which can be colored...Price, 75c

ISPECIAL SPANISH EDITION—With text and music titles as translated by Placida deMonteille—PRICE, 75 CENTS in U.S.A.
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THE DITSON ALBUM
OF PIANO SOLOS

A glance at the contents of this distinctive new collection will reveal the secret of its immediate success with pianists everywhere. Only outstanding copyrighted piano pieces and fine pianistic arrangements of copyrighted song favorites have been included. The quality and variety of these selections are such as will appeal to the average pianist and make this collection a most worthwhile addition to every home and studio library. Editing, printing, and binding are in the usual superior Ditson manner.

An Outstanding Book in its Field
SABBATH DAY MUSIC
Compiled by John Carroll Randolph

This excellent compilation can be used the year round. Comprising fifty-two pieces of medium grade, all carefully selected for the purpose of the book, it has countless times proven its excellence for church and devotional services. Classic and romantic works are included throughout, and in length they vary from three lines to four pages.

Among the contents of this excellent collection are: Humperdinck’s lovely Evening Prayer from “Hansel and Gretel”; the moving In Deepest Grief from Bach’s “St. Matthew Passion”; Schubert’s Ave Maria; Beethoven’s Worship of God in Nature; and Massenet’s exquisite Elegie.  

Price, $1.00

A Distinctive New Collection
18 COMPOSITIONS FOR THE ORGAN
Compiled by Robert Elmore

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