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Bob Jones College

Cleveland, Tennessee
The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

JASCHA HEIFETZ recently celebrated the twenty-fifth anniversary of his debut as a violinist in America. His first appearance was on October 27, 1917, in the midst of World War I, and the sixteen-year-old violinist gave his first New York recital. His art has steadily grown since that time and his hold on the public is well demonstrated by the fact that his last New York recital was completely sold out in advance and there were many standees. Also, the stage was well filled, these occupants being service men, guests of Mr. Heifetz.

FREDERICK F. HAIN, president and director of the Zeckwer-Hain Philadelphia Musical Academy, and violin pedagogue, died on November 25, in Philadelphia. He was born in New York City, March 23, 1869, and after studying violin under his father, he attended the Leipzig Conservatory. For a period of four years he was first violinist of the Boston Symphony Orchestra, and later embarked on his own operatic career in Philadelphia, which in 1917 was merged with the Zeckwer Conservatory. In 1940 he received an honorary degree of Doctor of Music from the Curtis Institute of Music.

BERNARD WAGNESS, composer, pianist, and authority on juvenile piano instruction, died at Tacoma, Washington, on November 28, after a lingering illness. He was born in that city on July 31, 1894, and following training in piano and harmony under such pedagogues as A. K. Virgil, Stojowski, Liszewskia, and Friedheim, he embarked on a teaching and touring career which took him to many important cities in the United States. The normal classes for teachers were outstanding for their pedagogical value. For many years he was a member of the educational extension department of the Oliver Ditson Company.

LONDON'S MUSICAL LIFE recently has been highlighted by the celebration of two anniversaries which attracted a great deal of attention. The fourth anniversary of the founding of the National Gallery lunch hour concerts by Dame Myra Hess was marked by a special concert in which Dame Myra Hess was featured in London.
Lenten and Easter CANTATAS
Impressive Choral Works for Groups
of All Ages, of All Abilities

Examination Privileges Cheerfully Extended to Choirmasters and Directors

Easter—Mixed Voices
THE RESURRECTION MORN
By Lawrence Keating
Price, 60c

Easter—Treble Voices
VICTORY DIVINE
By J. Christopher Marks
Price, 75c

Orchestra Parts May Be Obtained

The composition, a solo for solo voices and chorus, is always well received. The creative and poetic qualities of the words are well brought out in the music.

THE RISEN KING
By Alfred Woolfe
Price, 60c

Just the kind of a cantata to make a genuine appeal to church choirs, it is always interesting to the choir, and the solo arrangements are especially fine. The composer's melodic gifts were never better exemplified than in this effective work.

EVERLASTING LIFE
By Mrs. R. R. Forman
Price, 60c

This cantata, in parts, presents the story of the Resurrection in a most beautiful and effective manner. The average vocalist choir with a solo quartet would find no difficulty in learning and in giving the music. The composition is in the proper interpretation. The music is well adapted to solo parts, with duets and trios. Time for glee, about 45 minutes.

IMMORTALITY
By R. M. Shults
Price, 60c

Mr. Shults's composition is a very effective work for church choirs. The composer's melodic gifts were never better exemplified than in this effective work.

THE MAN OF SORROWS
By Leroy M. Rie
Price, 75c

For the church of a particular congregation, with opportunity for adaptation. The music is well arranged, and it is well adapted to the church choir.

THE MESSAGE FROM THE CROSS
By William C. Mather
Price, 75c

The composition, a solo for solo voices and chorus, is always well received. The creative and poetic qualities of the words are well brought out in the music.

THE GLORY OF THE RESURRECTION
By Charles Gilbert Spross
Price, 75c

A composition that is melodious, vivid, and rhythmic.

MESSIAH VICTORIOUS
By William G. Hammond
Price, 75c

A composition that is melodious, vivid, and rhythmic.

THE RESURRECTION SONG
By Louise E. Stairs
Price, 60c

A composition that is melodious, vivid, and rhythmic.

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1712 GROSEHUT ST, PHILADELPHIA, PA.
Music, the Humanizer

Where are the Hordes of Attila? Where the legions of Genghis Khan? Where the invincible armadas of Philip II? Where the cannons of Napoleon? Vanished with the cyclones, typhoons, and earthquakes of other years. Yet the Beethoven “Fifth” is more vital to-day than when it was first heard over one hundred and thirty years ago.

All wars, even the worst, are temporary. Peace, like spring in its thrilling glory, always comes. Gradually, oh so gradually, the nobler things in civilization ascend, in some divine, inexplicable manner, to loftier levels.

The New Year enters with the roar of bombs, the shrieks of sirens, mingled with the hopeful clanger of bells, bells, bells. Out of the terror, the fire, the blood, and the cries of anguish something very amazing and all-pervading arises. It is the deathless call for the anodyne of music. Never before in the history of man has the world held out its arms for the inspiration and the salve of music as it is doing now in this New Year’s Season, Anno Domini 1943.

On all fronts, at home and abroad, those now fighting for righteousness and world freedom know in their hearts that only through preserving the best can a decent way of living be provided for their children and their children’s children. After the human beasts of prey, the vermin, and the microbes have been exterminated or controlled, a new world must be set into being. Only through the development of the inspiring principles of the Sermon on the Mount can we look forward to a tomorrow of security and happiness for the world.

Music is one of the outstanding things in such a life and therefore it at once becomes one of the foremost cultural objectives of a lofter scheme of civilization which will lead to a nobler understanding among men. The blood of American heroes is again flowing over the altars of the cause for which our fathers fought, and all of our country is consecrated to a war which cannot be permitted to end until those who have supported power in the hands of evil men come to realize that there is no victory possible without righteousness.

A destructive victory, such as that of 1918, cannot again be tolerated. Whatever the cost, victory must be final and based upon a world understanding of the fundamental principles of right above wrong. We do not believe, however, that evil is national or racial. We do know that throughout the world, in all nations, there are at this moment millions of exalted souls who think as you and we do, that right and not might is the final arbiter of all problems. Therefore, in wiping out or controlling (by millions of police, if necessary) those responsible for the present world calamity, as one would do away with a nest of snakes, we must not lose sight of the fact that those of all lands and races and creeds, who earnestly stand for freedom, right, tolerance, mercy, and justice, are our allies.

Music, the universal language, will very definitely have a great part in this world adjustment. Ever since the Tower of Babel, man has been seeking a universal tongue, Volapuk, Esperanto, and other synthetic languages have done their part, but music, making a wordless appeal to the human soul, brings all men singularly more closely together.

After the erection of the magnificent hall of the Pan American Union in Washington, the Director-General, Dr. L. S. Rowe, instituted many conferences between representatives of the Americas. He then found that at times these resulted in acrimonious and often disastrous debates. Thereafter, he started a memorable series of symphony concerts played by highly trained musicians of the famous Army, Navy, and Marine bands. These concerts were devoted to the music of native composers of the various Latin-American countries. Then, when the representatives came together and enjoyed these cultural efforts in which all were interested, there came about a new understanding which led to friendship instead of controversy. It was a step in the new diplomacy in which we pray that the world of tomorrow may unite upon things for the promotion of a new and higher civilization.

Time and again at times of panic from fire in great buildings, such as theaters, the brave musicians in the pit have continued to play and restore the true human confidence of maddened crowds. We need music every day of our present lives to help to keep us from the dangers of world panic.

As an instance of the humanizing influence of music in breaking down the barriers of intolerance, we refer to the Seventh Annual Three Choir Festival, given at the Reformed Jewish Synagogue of Temple-Emmanuel on Fifth Avenue, New York City. Here was presented an “Inter-faith Choral Program” in which the works of Christian composers of Synagogue music appeared on the same program with works by Jewish composers written for the Christian Church. The third part of this notable festival taking place in a Jewish synagogue was a celebration of the one hundredth birthday of Lowell Mason, the “father of American Christian hymnody.” What but music could have brought about such a splendid demonstration of tolerance?

A BRIGHTER NEW YEAR TO EVERYONE!

JANUARY, 1943
Coming to the Front
by Blanche Lemmon

Edward T. Cone

The estimable activities of the League of Composers center in New York City and radiate from there in every direction—in peace time they extend over the entire globe. Their object is the promotion of contemporary music, carried on by means of recitals and receptions, concerts of film music, theatre programs, recordings, publications and by commissions awarded to composers. League commissions account for more than forty new works important enough to have received performance by organizations all over the United States. And the League is young. This year it celebrates its twentieth anniversary.

Its influence in making this country conscious of its wealth of creative talent has been extensive. One of the most interesting and valuable phases of this influence has been its introduction of young people who are new to our creative ranks. By presenting the works of these newcomers to audiences it renders a two-way service: to the unknown composers themselves by giving them a chance to be heard under League sponsorship, and to the musical public by revealing new compositions for its appraisal and new sources of ability.

Four of the names that it introduced in New York concerts last year were Edward T. Cone, John Middleton, Alexei Haieff and Norman Cazden. All four of these men are in their twenties. And all of them are American citizens, though their birthplaces range from Siberia to North Carolina and from New York City to a mid-western farm.

Edward T. Cone, whose "Quintet for Clarinet and String Quartet" was selected by the League for presentation to the New York public, received his early musical training in North Carolina, for he studied piano in Greensboro, the city of his birth, then continued the study of music at Riverdale Country School, a preparatory school in New York that was supposed to precede his attendance at Yale University—in addition to giving him access to New York's bountiful supply of musical treats. But before he matriculated he met R. D. Welch, who was establishing a new music department at Princeton University. He saw the Princeton campus and was struck with its beauty. His plans underwent a change. Yale lost to Princeton.

John Middleton's boyhood was spent very enjoyably on a Minnesota farm. Like Cone he studied piano, and when he finished high school his ability at the keyboard won a scholarship for him in the music department of Illinois Wesleyan University. Further study in Chicago, with Dean Edgar Brasselton, widened that interest to take in composition, but when a chance to go abroad presented itself to him it was piano to which he gave his attention. He studied with Robert and Gabrielle Casadesus in Paris, and with Béla Bartók in Budapest.

Returning to the States he learned at San Leandro, California, that he could obtain a master's degree at Mills College as a special graduate student. It was at this institution that his serious attention was turned to composing. The circumstances are amusing and probably unique—in fact Aaron Copland told him he had never before heard of latent creative ability coming to the surface under forced draft. He plunged into creative work to avoid writing a historical thesis!

In the fall of 1940, Darius Milhaud came to Mills from defeated France, and Middleton worked with him as pupil and assistant. Then in 1941, he won a fellowship in composition at the Juilliard School of Music, where he studied with Bernard Wagenaar. His Sonatina for Clarinet and Piano, selected by the League for its spring concert of music by young American composers, was written in the same year.

Alexei Haieff, whose Serenade for Piano, Clarinet and Bassoon was chosen by the League, is Russian by birth, but he remembers little about his Siberian birthplace because his family moved to Manchuria when he was six years old. It is Harbin, the Chinese town in which he grew up that holds memories for him which include recollection of a good deal of fine music that he heard there. The town, largely populated by Europeans, possessed a symphony orchestra, which acquainted the boy with many orchestral numbers, and a first-class Russian opera company gave excellent performances there all through the winter seasons.

It had been planned by the Hailiffs that Alexei—the youngest of their seven children—should come to the United States to join his brother here when he was an adult, but his departure for our west coast came much sooner than was expected and under circumstances that were extremely sad. When he was seventeen his father died suddenly and soon afterward his mother's death left him an orphan. In addition to his personal grief he witnessed the Japanese occupation of Manchuria in the same year.

He experienced homesickness and cold in California—which he admits sounds peculiar for a native of Siberia, but the house he lived in had no heat and nights were cold. He went on to New York and there studied harmony with Professor Shvedoff of the Moscow Conservatory. Two years later he won a scholarship at the Juilliard School where he studied first with Rubin Goldmark, and after his death, with Frederick Jacobi.

On a trip to France, he met Nadia Boulanger; when she came to Cambridge in 1938 to teach he was living in Boston and promptly became her pupil. After receiving his citizenship papers he followed her back to France the next year, but his study was curtailed by war. With the rest of his pupils he returned to the United States. He has lived since his return in New York City where he compiles "slowly but steadily" and

"FORWARD MARCH WITH MUSIC"
The career of Helen Traubel is novel in that it rounds the circle back to first principles. In thinking back to the traditionally great prima donnas, the average music lover sees a mental picture of an artist mature in appearance, in vocal development, and, most important of all, in interpretative abilities. After the pendulum had swung away from the “Golden Age” of song, however, we saw an era which tended to stress the doctrine of hurry up glamour. A decade ago, we began to thrill to the success story of the girl whose Big Chance catapulted her into fame, fortune, and stellar roles after three years of study. And just when we had gotten to the point of wondering whether the next glamorous young newcomer might not shave those three years down to two (or even eighteen months), there came Helen Traubel.

Within the past few seasons, the name of Helen Traubel has become familiar to music lovers in recital, concert, radio, and in opera, where she assumes the roles of the great Wagnerian superwomen. Audiences saw a mature, dignified artist; they listened to finished, polished singing, heard interpretations that reflected thought and a knowledge of living, and they wondered why they had not heard of Traubel before. As a matter of fact, some previously had heard of her. Certain circles in and around St. Louis were quite familiar with what they believed to be Miss Traubel’s “queer notions.” For some ten years, they had known that the Traubel girl had a glorious voice, that she spent all her time “studying,” and that she did nothing more about it.

Acquaintances developed a fixed routine in dealing with her; they scanned the season’s lists of new vocal arrivals, shook their heads, and asked, “What, your name not there yet? Aren’t you ever going to do something besides study?” Miss Traubel developed a routine of her own in dealing with her questioners; she put greater intervals between the times she saw them. Otherwise, she went her way undisturbed, living a wholesome normal life, developing the splendid organ in her throat, and rounding out interpretive conceptions, not to please a teacher or manager or a press-bureau, but to measure up to her own standards of artistry. She resisted the allure of a public career until she felt herself ready to assume its responsibilities along with her dignities. Only when she believed herself ready did she step before the public. And then began the deluge of encomiums that put an end to the queries as to whether Miss Traubel was ever going to get through studying. As a matter of fact, she is not; also she ascribes her present artistic position to the fact that she made haste slowly.

Early Convictions

“There was never a time when I was not fully convinced that my life-work must be singing. As a child, I sang for my own amusement. I had the advantage of a thoroughly musical home atmosphere—which, incidentally, cannot be sufficiently valued. The child who hears music at home learns more than melodies; he absorbs standards that stay with him all his life, and benefit him whether he sits among the audience or stands behind the footlights. My parents played and sang, and we children took part in the fun, without realizing that we were laying up a reserve fund of greater values. The family had tickets to every musical performance that came to town, and we were always taken along. I can’t remember a time when good music and the thrilling inside of a concert hall were not a regular part of living. And always there was something within me—call it an instinct, a premonition, anything you like—which assured me that one day I, too, should take my place among the music makers. Never once, though, did I ever imagine a quick success. Music was so much part of me, and the performances I heard opened the doors to such fine artistic standards (also to some less fine!), that my personal goal ‘took’ but one form in my mind—to sing well. If ever I accomplished that, I knew that the rest could—and would—take care of itself. I can say truthfully that my ambition never centered about making a career, but around working to be worthy of one.

“The chief factor in shaping a career? I think it is the relationship between the singer and his art. Naturally, there must be a voice, and that voice must be correctly managed. But above and beyond and all matters of vocal technic there is something else, without which singing and art can never become fused. This ‘something’ is the demand the singer makes upon himself, the thing he wishes to stand for, the thoughtful, often painful modeling of his artistic hallmark. It is precisely in this modeling that the young singer can encounter the most dangerous pitfalls. Vocal technic, for all its intricacy and all its importance, can be mastered. The thing I have in mind can neither be learned nor practised; even outside help is of small avail in building it. It must come from within, as an unshakable conviction of faith. It must be built slowly. One must develop with it and over it and through it, keeping full charge and control of it. When ultimately it emerges for public inspection, it is called artistic scope. Yet no name for it can give even an indication of the time, thought, and singleness of purpose that lie back of it.

Vocal Mastery Alone Not Sufficient

“I am sure that nine out of ten singing students have this experience: absorbed in their own immediate problems, they go to the concert of some great artist and are enraptured by the lift and the delight of the performance. Then they begin to analyze the performance in terms of their own difficulties; they say, ‘How wonderfully even her scale is—how perfect her diaphragm—how fluid the line of her phrase! If only I could get her to tell me how she manages her scale—or her diaphragm or her phrasing—I could project that program exactly as she does, and all my troubles would be over!’ Does that sound familiar? Well, it is completely wrong! The technical details of the concert are simply the means of reflecting the artistic scope the performer has built. Vocal mastery alone never does and never can give that indefinable thrill that sets certain performances apart from others. That grows out of the standards the artist sets for himself, and projects through his knowledge of human emotion. If the yearning young student, by some magic, could be put into sudden possession of the vocal equipment (and nothing more) of Caruso, he would still be a far distance from singing as Caruso did!

“How, then, is artistic scope to be developed? By setting the artistic goal you wish to attain, and allowing nothing to deflect you from it. You can’t mix a vision with a hurry up success! Of course the going is difficult—but the very difficulties stand as a test of spiritual strength. If you can keep to your goal regardless of tempting offers to steer away from it, your spiritual muscles will probably be strong enough to pull you ahead. My own most serious pitfalls were avoiding ‘glamours’ before I felt myself ready for them.
Getting ready took years, and I gave those years gladly. For one thing, I never saw the need of foreign study; not through false chauvinism—I simply felt that I was progressing well at home, and rebelled against going abroad solely for the prestige attaching to it. Later, I had offers to sing opera abroad, which might also have lent prestige to future press books; but I did not feel myself ready and let the offers go. There was a year in which I sang with several leading symphonic orchestras, and that, too, might have had prestige value for immediate engagements. But I came home and went back to work again. Why? Because in no case would the prestige have compensated me for the quiet, consistent development I wanted. Not for a moment do I suggest that my way is the only right one. Other young singers may feel that they are ready for stellar engagements at twenty-one. But the principle of decision is the same. Hence it is advisable to explore your opportunities not in a hurry, but in terms of your own abilities and limitations; then decide on the course most in harmony with your own artistic ideals. If you are ready when your chance comes, well and good; but if you can do only half justice to it, have the steadfastness to say "No." The best test of your fitness is, not what others say, but your own judgment. Close that issue from your lips and approximate the conception you carry within you.

Between Singer and Teacher

"As to vocal problems as such, I have the greatest hesitancy in telling others what to do in so intangible a field as that of vocal technique. One of the main problems is the support of the voice. The student should be absolutely free, without the tension of a break between the registers of range. But how these assets are to be won must be settled between the singer and his teacher. There is no one way of mastering technique—only the result must be uniform in correctness. Diction, too, is an essential of singing, and in the teacher's production the average student realizes. Punctuation, particularly pure vowel sound, aids in projecting the voice in an unbroken arc of tone. The student should accent himself to enunciating clearly at all times—in intimate daily speech as well as in singing. Practice in enunciation is helpful. I did most of my own work in this connection. My singing teacher, learning to speak on the singing voice without injury to tone quality. Actually, there is a vast difference between singing and talking, but, if the singer's diction habits are sound, the audience does not realize this difference. Words uttered in singing should seem to you as com·

fortable as words in ordinary speech. If the audience is the least conscious of effort, of constriction, of 'mouthing,' or of unnatural
pronunciations, the pleasant values of the performance are greatly diminished—and the singer is giving public testimony of the fact that his production is not in first-class condition.

"Since the goal of vocal study is to sing well, good singing must be the production of the most beautiful, most natural tones. The question of what the most beautiful tone is, however, depends on the standards of the person who emits that tone. Hence, the responsibility of successful vocal teachers rests clearly upon the individual singer. That work rests clearly upon the individual singer. The work rests clearly upon the individual singer. That work rests clearly upon the individual singer. That work rests clearly upon the individual singer.

Interesting Parents in Piano Recitals

by Ruth Price Farrar

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HE ORDINARY CHILDREN'S RECITAL, with nicely printed programs and well produced presentation of piano pieces, interspersed with recitations, violin, or vocal numbers.

Some time ago our younger classes were giving a recital. Some had had only four lessons, and the program needed variety. Finally, from books on child psychology, several terse thoughts were obtained, which were placed between the program numbers. Here is the talk, as well as the musical program.

"The subconscious mind is like electricity. We know little about it, yet we make good use of it. Psychologists agree that the impressions made upon the subconscious mind between the ages of two and six are more important in the forming of character and the basic foundation of the personality. Musical impressions are likewise more important during these early years.

"This evening I hope to demonstrate in a small way what can be done with small children. Instead of telling you the teaching principles, I would like to show you a few of them. Charles, who is 9 years old, will play The Three Kittens by Perry. He has learned this little tune in one lesson by rote, using only the black keys, which stand out from the forest of white keys. Edith plays four little duets from the 'Pleasure Path' by Perry; she has had only four lessons and has memorized thirty-one pieces.

"I have often asked my pupils which is the five senses use to make music: taste, smell, sight, hearing, or touch? They answer: 'Sight, hearing, and touch.' Could we play without tact? They answer 'No.' Could we play if we could not see? They immediately remember Alice Temapston or some other blind person learning to play. How would you believe the music students recently with music classified as sixth grade, and she never had been allowed to memorize a single piece. Her teacher was afraid she would learn to play by ear. What I am trying to say is: the printed page is not music; it is only a means of transferring the thoughts of a composer to the ears of his public through the medium of the pianist. Music is what we hear. We should learn to be fluent sight readers, but at the same time it is necessary to train the ears.

"Four six-year-old children demonstrate ear tunes, singing what they heard played and telling the direction of the phrase, giving the letter names, working from the simple C-D-E and C-B-A to the tempered C-E-G and F-A-C, and so on. Then they play their prepared pieces, at the conclusion of which the talk is resumed.

"These children are ready for their second book and, to demonstrate how we teach a new piece, each child will now learn a new one. Children, sing the note names as I point to the notes. (They sing a song, two phrases long.)" When they are ready, they play the song. Now sing and clap the rhythm names, Harold, will you play this piece for your friends? (While he plays, the other children either clap, sing letter names, or finger in the air. Each child plays the piece.)

"You will notice the flexibility of the younger children. When a child begins to say, 'Let me do it myself,' he is no longer so pliable, and it is more difficult to teach him, unless he has already learned to use his hands at the piano. But the stiffness which results from the conscious thought is soon worked out of the hands and arms by using 'ragdoll technique,' and when the real teaching begins, the child learns pleasing tunes while this suppleness is being gained. Here is a little girl of seven who will demonstrate how supple one's arms can learn to be, through decay technique.

"Four weeks ago these five boys first tried to express themselves musically. We are studying 'Folk Songs and Famous Pictures' by Mason, a book which tactfully sandwiches mechanics with the folk songs the children have previously learned to sing. (Each boy plays a folk tune.)

"And this little girl of nine will play from John Thompson's 'Tuneful Tasks,' showing how we apply keyboard harmony. First she will play the Spring Song in the key of F, as written. Then she will play it in any key the audience calls for.

"Another boy, whose lessons have been interrupted by the various epidemics the winter has brought us, is Alvin. But throughout his illness he has practiced and will play for your enjoyment a piece characteristic of his nature: Stick It to You, from 'My First Efforts in the Piano Class.'

"How many of my children have ears that hear tonight? (I play the first phrases of many folk tunes and other pieces studied, and the children call out the titles.)

"Those who were present eight months ago, will remember this child who won first prize because she had only four lessons and had memorized sixty pieces. She is now studying the easier classics and will play The Happy Farmer by Schumann, and a Musette by Bach.

(Tast children in note reading with flash cards.)

"(Have children clap rhythm from flash cards.)

"The next recitals will be held here early in May. Compositions written by the children themselves will be featured. Your and your friends will be invited. Thank you for coming this evening: as always it gives the children more encouragement than any one thing you can do. Good night.

"This program was a decided success and resulted in much giving a demonstration for PTA, later. I find that parents who meet the teacher only at recitals are very much interested in learning how the music is presented to their children and are delighted to know that music by the public schools; in short, are keeping pace.

Key Markers

by Gladys M. Stein

Little Gene, a five year old, had difficulty in remembering the letter names of the piano keys. When the letter names were written on the keys, he quickly smudged them out with his moist finger tips. Finally his mother solved the problem by stick·

tape on the white keys which he used the most. Names in ink.

In spite of hard usage these squares stayed on of music study.

"Foward March with Music"
New Opportunities for Ambitious Music Students

From a Conference with

Thurlow Lieurance,
Mus. Doc.
Well-Known Composer and Educator

SECURED EXPRESSLY FOR THE ETUDE BY OLIVER EASTMAN

ONE OF THE MAIN REASONS why some students, even at this hour of national crisis, complain that there are few opportunities in music study is that they have never really been trained in the fundamentals—the basic principles of their art. They are egotistical enough to imagine that they can succeed through inspiration alone. Their work is spotty like a tattered garment, and they are too conceited to realize it. Many who at the start clamor for opportunities in music study, do not really want to work. Someone has told them that music is a gift and that they have that divine gift. Perhaps they do have a gift, but that gift is no more valuable to them than a gift of a piece of gold ore. Until the gold is extracted the ore is only an ugly rock. The gold must then be fashioned and polished. How well this is done depends upon the ability of the student to do it for himself. His teacher, if he is a good teacher, can tell him how, but he cannot do it for him. A piece of refined gold worth a few dollars, falling into the precious hands of a Benvenuto Cellini, is reborn with the mark of a great genius into a gorgeous chalice and becomes a priceless masterpiece. This is the outstanding fact that I endeavor to present to all of the freshmen in my classes. The student must know at the start that his musical gift depends for its value upon how it is fashioned, and that no one can do it but himself.

Therefore in a great music school it is the first task of the teacher to see that the pupil masters the art of fashioning his gift. This leads right back to fundamentals. Now, there is no great difference between studying music under an arbitrary master who insists that the pupil imitate him with the exactness of a Japanese counterfeit of some product of American skill, and the teacher who has had the experience to discern the pupil's natural trends and help him to develop within himself the ability to fashion his own future life. Such a teacher is like a guide rather than a taskmaster. Only in this way can the individuality of the pupil be preserved, and without individuality the pupil is forever circumscribed.

To my mind, centuries of time have been wasted in this and other countries by the severe task

student, and all who knew him were irritated and tired out with his questions.

Inquisitiveness however, is the monitor at the door of originality. In fact, I endeavor to develop in my faculty the desire to promote inquisitive study. Socrates certainly showed his wisdom when he obliged his students to work along this line. When the student asks questions, look out for him; he is going in the right direction. Indeed he may become a genius.

Take a student who is worth anything at all longs to be independent. Often I ask students who show this inclination to take charge of a class and see what they can bring forth. What is the result? They dig deeper into that particular subject than ever before. They cannot stand the thought of being humiliated if they are able to answer questions that are proposed to them.

Now, all this does not mean that I would advocate any lack of regular practice or technical I have never yet met a student who amounted to anything who did not practice hard. However, those with great gifts often produce results in a shorter time. Hard work and more hard work has always been a part of my creed. There has been an extraordinary amount of dawdling and padding in American musical training. This does not mean that work should be done at such a speed that essentials are neglected. American students, however, encouraged by European teachers with all the time in the world to produce results, have actually been taught to believe that unless they progressed at a snail's pace they were (Continued on Page 64)
How Vitamins Can Help Musicians
by Henry Knox, Jr.
Based Upon a Conference with Noted Specialists

The late famous theatrical impresario, Charles Frohman, when asked the chief element in the actor's success, replied, "Vitality." Much of the musician's success in life depends upon his vitality, his appearance (particularly on the platform), his nerves, and his voice.

Since vitamins, properly administered, have an almost uncanny effect in making for clear, strong eyes, as well as improving the tone of the mucous membrane of the mouth, the nose, and the throat (Vitamin A); developing good digestion, strong nerves and muscles, as well as improving the health of the scalp and hair (Vitamin B); bettering the complexion and teeth (Vitamin C), as well as promoting a more healthy condition of the bones (Vitamin D), the subject of vitamins is one which is of deepest interest to the musical performer and to the teacher. This article, therefore, concerns itself, not with the complex and involved therapy of vitamins through which physicians are producing cures of many baffling diseases, but rather with the safe employment of vitamins for the restoration of a normal nutritional balance. This balance can be restored to normalcy only through rest, sunlight (real and artificial), and a properly nourished blood stream. Vitamins, wisely used, play a great part in this.

The tired, worn-out, sagging irritable, unhappy musician stands about the same chance of success in the studio or on the platform as a lame race horse does of winning the sweepstakes. Many finely trained musicians have failed because they have permitted themselves to become depleted physically and mentally, and have wondered why their talents and labors have not brought success.

Restoring Nerve Normalcy

Now and then one hears the expression, "Vitamins are a racket." Vitamins are in no sense a racket. When their potency has been exaggerated and falsely exploited, the public has been deceived. Now, many of the greatest Americans are cautiously reporting astonishing results from vitamins.

Why should musicians be interested especially in the restorative effect of vitamins? Because many of them are obliged to work under conditions—mental, physical, and emotional—which put an abnormal strain upon the human body. The "nerve drain" in music teaching is widely recognized. In practicing any instrument during long hours, or in singing, the number of messages which must be sent with great velocity from the brain to the fingers, to the feet (organ playing), or to the throat, is so great that there is probably no other human calling which makes a similar demand. These messages proceed in volleys of incredible speed over our fabulously intricate nervous system, from one set of nerves to another, by means of what may be called in layman's language, "relay stations." In the normal, healthy, properly rested and nourished person, these reflex stations function adequately but when over-strain or fatigue enter, these reflex areas or "gaps" become impaired and prevent perfect performance. Vitamins tend to restore nerve normalcy in such cases.

The professional musician especially requires the proper vitamin balance because of his long and frequently irregular hours; the difficulty in obtaining regular, wholesome meals, particularly when upon tour; the cumulative nervous strain of appearing before large and often highly critical audiences, to say nothing of the tendency in some instances to relieve the strain through the mistaken means of overdoes of tea, coffee, tobacco, or alcohol. (Vitamin B Complex is used in overcoming the results of alcoholism, with startling results.)

While the musician and the music teacher may not be subject to any one of the array of advanced lesions resulting from pronounced vitamin deficiency (scurvy, rickets, beriberi, pellagra, cataracts, and so on), they are often tired and depleted at the very moment when their physical and mental resources are called upon to help in delivering their best artistic efforts to the public.

The Voice of a Specialist

The writer is fortunate in being able to have had conferences upon the subject of vitamins with many distinguished physicians, notably with Dr. Perk Lee Davis of Philadelphia, to whom he is indebted for reading the proof of this article. Dr. Davis has spent years at the University of Pennsylvania, at the Mayo Clinic at Rochester, Minnesota, and in many countries of Europe and Asia, as well as in special hospital and private practice. In studying the subject of vitamins and their administration, he has placed in the writer's hands recent authoritative reference material from which extracts have been taken. No attempt is made in this article to give the lay reader, particularly the practicing musician more than an outline of what he should know about vitamins.

The development and interest in vitamins have come at a time when the world has been in the greatest need of this knowledge. The amazing history of their evolution has been discussed frequently in the popular magazines. The names of Captain Cook, Baron Takaki, James Lind, Christian Eijkman, Frederick Hofmann, Casimir Funk, Elmer McCollum, Harry Steenbien, and many others shine bright in the story of man's long fight to learn how to feed himself. It was in 1535 on a trip to Labrador that the Indians used a decoction of the needles of spruce trees to cure an outbreak of scurvy caused by the absence of "a certain something" in the diet of his soldiers. From this empirical discovery down to the isolation of seven grains of crystals of vitamins by Casimir Funk, and named by him "vitamines," the search for "a certain something" has been in progress.

Since that time, knowledge of vitamins has expanded with amazing rapidity, and a very significant amount of dollars is now invested in synthetic feeds and small armies of physicians and chemists are engaged (Continued on Page 90)
The Foundation of a Modern Piano Technic

A Discussion of Grading, Touch, and Tone

by Alfred Calzin

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

Alfred Calzin was born of French parentage at Marine City, Michigan. He studied organ in America with N. J. Corey (for many years Editor of The Teacher's Round Table Department of The Erudio and counsellor of many noted American musicians). He then studied harmonization and composition with J. B. H. van der Velde of the Brussels Conservatory and later, piano, with Alberto Jonas in Berlin. His début was made in Berlin with the Philharmonic Orchestra, with great success. After touring Europe and America as a soloist he became the accompanist of many noted artists, including Jomelli, Bispham, and Tetrazzini. Mr. Calzin has been at the head of the piano department of many famous institutions.—Editor's Note.

The writer does not presume that any such suggestions as follow can do more than give an outline of the infinite number of things which go together to make a fine piano technic. He does know, however, that many teachers sometimes neglect these principles to the disadvantage of their pupils. It is also not assumed that this is the only way in which a fine piano technic can be acquired. As an Irish philosopher remarked, "There are more ways of killing a cat than kissing it to death." However, the fundamentals presented have been followed consistently for years by thousands of successful piano teachers.

Many Good Methods

Experienced piano teachers are of course familiar with many methods that have appeared in print. Karl Philipp Emanuel Bach is credited with having written the first of all such books, "A Search for the True Art of Piano Playing" ("Versuch über die Wahre Art, das Clavier zu spielen"). This book is now difficult to obtain. Of the scores of music instructors that have appeared, many are now woefully obsolete. Yet there has been in recent years a splendid diversification of instruction books which provide teachers with the opportunity for securing books suitable for all ages, from such an elementary work as "Music Play for Every Day," to a work adapted to the adult pupil, such as the "Grown-Up Beginner's Book" by William M. Felton. But this is not at all what the writer has in mind. Every good teacher should have some mode of technical procedure, some chart of a general type, which will run through his teaching work like the keel of a ship. This is not to be found in an instruction book. Without such a chart one cannot expect anything but hit-and-miss results.

It is very easy for the experienced teacher to detect the presence or absence of the proper drill in the playing of a student. The writer hopes that the following may be of help to the self-help student and to the teacher. However, while these hints are being pursued, a knowledge of all of the niceties of notation and musical nomenclature should be secured. There is no excuse in these days for sloppily trained pupils. There is, for instance, no excuse for the pupil who does not know the difference between a mordent and an inverted mordent. There is no excuse for the pupil who does not comprehend at once the principal specialties of the part they have to play. There is no excuse for the pupil who does not know at once what the phrasing marks mean or how they should be played. The student also should be well-grounded in musical history and in elementary harmony. But these subjects must be correlated to his work in fundamental technic as described hereafter.

A short time ago, passing through a great city, I saw a sign in an excavation, "Foundations by the — Company." In modern building, foundations are considered so important that there are many firms that make a specialty of putting them in.

The foundation of a pianistic career is no less significant. There are certain elementary principles upon which most teachers seem in agreement. For instance, it is generally conceded that the beginner should be trained:

1. To sit sufficiently distant from the keyboard to enable him to open the arms with ease to the necessary extent for playing all of the keys.
2. To adjust the piano stool so that the elbows are slightly above the level of the keyboard.
3. To form the habit of sitting directly in front of Middle C, D, or E, and never to change from that position every time he goes to the instrument. That is, he must form the habit of sitting before one particular note, because much of his accuracy in playing depends upon the carefully trained development of the sense of position.
4. To see that the hand at the knuckles is kept sufficiently raised off the keys to give space for free action.
5. To take care that the knuckles never are lower than the tips of the fingers.
6. To make sure that the height of the wrist is determined by the position that the fingers are called upon to take. There is no hard and fast rule for this. The general position for the wrist is about level with the knuckles.
7. To place the tips of the fingers on the keys, so that they are not too near the front edges.
8. To keep the thumb curved naturally, so that it is on a straight line with the key it is to play.
9. The foregoing are "check-up" points which may seem wholly inconsequential to the average person, but which after experience with literally thousands of pupils and conferences with hundreds of great pianists, are known to be fundamentally important, and should be tested every now and then by the teacher.

Expanding the "Check-up" Points

In fact, they are so important that they may be restated and expanded in this manner:

1. The wrist must neither be perceptibly raised nor lowered, but be without constraint upon a level with the hand and arm.
2. The knuckles must neither be raised, so as to form a pronounced hollow within the hand, nor bent inwards (as many teachers consider requisite to a good touch), but must be kept in a natural position, on a level with the back of the hand.
3. The forepart of the fingers must be gently rounded; not, however, so that the nails (which, by the way, should be kept short) can touch the keys.
Music and Study

4. The fourth and fifth fingers, however, should not be quite so much rounded as the others, but a little more extended.

5. Let the thumb be stretched horizontally so that the end joint shall be upon a level with the key, and the key itself struck by its outer edge. It must be held continually above the surface of the keys, and by no means permitted to hang down or rest against the keyboard.

6. Let the position of the hand be perfectly easy and natural—a precaution very essential to a good style of playing.

After the position of fingers, hand, and arm, has been explained, the student should be given oral exercises and written notes, as: 1, 2, 3, 4, 5, 6, 7, 1, to be played legato—C, D, E, F, G, A, B, G, C, D, E, F, (Right hand), each finger to be kept down until the next has struck. Left hand: 5, 4, 3, 2, 1, 3, 4, 5—C, D, E, F, G, A, B, C, D, E, F, D, C, the left hand playing one octave below the right, from Middle C. Each exercise to be repeated ten times.

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Let's Have More Music on all Fronts
by Alvin C. White

“And ye shall hear of wars and rumours of wars: see that ye be not troubled: for all these things must come to pass, but the end is not yet.”
Matthew XXIV:6

There has been a needless hue and cry in all parts of America about the lack of musical activity in America in this war, compared with the First World War. We are told that we have no Over There or There’s a Long, Long Trail or Keep the Home Fires Burning or Tipperary; we have no community singing; we have no song leaders in quasi-military uniforms. However, one has only to listen to the radio programs coming from the camps to realize how active is the soldier’s interest in music. Perhaps the vastness of the present world combat is so great that we cannot keep track of the huge musical activities now being encountered among American and Canadian troops in all parts of the world’s battle fronts. Although we may have less community singing in this war, it should be remembered that in the last war, radio, as we know it to-day, was wholly unknown. In the interim, radio has developed into a giant industry, and every day hundreds of patriotic messages, almost always accompanied by music, are showered out over the air.

Whenever there has been a war there there also has been music. It is natural that man, in order to get away from the grimness of war, must find some relaxation, and generally this is through music. The singing of the troops and the playing of the bands are vitally necessary stimulants for the soldier. Such patriotic songs as the Marseillaise, La Brabanconne, The Star-Spangled Banner, March of the Men of Harlech, There’ll Always Be An England, We Did It Before and We Can Do It Again, and others, are military assets of positive value. In the Second World War, songs made famous by the troops include White Cliffs of Dover, Wasting Matilda, which became the unofficial national anthem of the boys of Australia, and the American song, Johnny Doughboy Found a Rose in Ireland, as well as others.

A song of war is often long remembered when all else is forgotten. It outlives the spoken word. Thousands of speeches are made during periods of stress, and tons of printed matter are scattered about, but all are soon forgotten while the song invariably carries on. During the French Revolution, orator after orator ascended the Tribune, and whether it was Jacobin or Girondist or Royalist, his words in time passed into oblivion, but we still hear the Marseillaise. The patriotic enthusiasm of the orators of the press, of the state, of the jurists during the War of 1812 have long since faded, but the stirring words of The Star-Spangled Banner will live forever.

Lord Wolseley’s Tribute

Music is as necessary to the soldier’s heart as bread is to his body. It is probable that no battle ever was won by soldiers who did not sing. When soldiers have been too exhausted to sing, just listening to music has put new life into them. Field Marshal Lord Wolseley, in a preface contributed by him to “The Soldier’s Song Book,” wrote: “Troops that sing as they march will not only reach their destination more quickly and in better fighting condition than those who march in silence, but inspired by the music and words of national songs, will feel that self-confidence which is the mother of victory.”

In the Bible there are frequent references to the encouragement given to warriors by music, as, for instance, in the Bible, where the victory over Jeroboam is attributed to the encouragement derived from the sounding of the trumpets by the priests. The trumpet was the favorite instrument of the Hebrews in war. It was an incitement to more holy emotions of worship. When Gideon and his army of three hundred men, each with trumpet in hand, (Continued on Page 62)
You Must Go to Work

An Interview with
James Melton
Poplar Star of Radio, Concert, and Opera

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“Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent.” This quotation from the pen of Calvin Coolidge has hung in my study for many years, and I have read it, studied it, and thought about it countless times. I firmly believe that if you have talent the answer to any objective is work, and if you work hard enough you can get anywhere.

At the beginning of my singing career down in the deep South, radio had never been heard of. It was my desire to become a serious singer, to concertize and become a leading operatic tenor; but I finally had to go into the so-called “light field” of music to earn a living for a large family. My first radio job was on Station WSM in Nashville, where I sang under an assumed name for a twenty dollar fee, with the Ideal Laundry as my commercial sponsor. After arriving in New York and trying unsuccessfully to be engaged by some of the big producers for several Broadway shows, I secured an engagement at the Roxy Theatre.

Why I Went to Work

Singing in opera still held a place in the back of my mind, but along came radio. These were the early days of broadcasting. Life was easy and beautiful, and the hope of my ever attaining an operatic career grew dim as I settled down and made a good living in radio and motion pictures. Radio was my first love, and it has been extremely good to me. At that time singers used a small vocal tone with a light quality; in fact, a small voice was in demand and crooners became popular. Lawrence Tibbett has always been a staunch friend of mine; but he never thought that it made sense that my became back in the early days of radio was far more than he made in concert and opera. After all, he was a great artist and singer; but at that time radio had not developed the technique of handling the volume in a voice like his. As soon as radio could successfully transmit the big voices, the real vocalists pushed the singers with small voices into the background, and legitimate artists like my friend Tibbett became the big earers in radio. Now I was presented with a problem.

At the age of twenty-three I became the first tenor with the then famous quartet, The Revelers. I had learned to sing by singing, sight by sight reading. In fact, it seemed that I was just a natural singer and musician. During a recording engagement for Victor, the Musical Director handed me the Ave Maria from “Cavalleria Rusticana.”

“Do you know this?” he asked.

I told him that I had never sung it, but that I would learn it right then and there. It has a tricky beginning and a counter melody woven around the vocal line. Ten minutes later I recorded it.

Lewes James, the second tenor of The Revelers, vocalized every day with persistence. As this was not my policy, I asked him why he did it. “When you have been in the singing business as long as I have,” he replied, knowingly, “you will have to vocalize too.” Lewis James was right. I found out not only that it was necessary to vocalize, but also that it was necessary to go to work, for I had become known as a singer of “light music.” This was not making my dream come true.

Learning Opera Roles

In 1936, I decided to sing in opera. I knew that if I applied myself, the roles could be learned, together with the stage technique. It was my hope to obtain opera engagements, and thus secure much needed experience.

My first step was to buy a dozen opera scores bound with good sturdy bindings, for these scores were going to receive a lot of wear. I began with “Madame Butterfly,” and the first step was to underscore the tenor part with a red pencil. My coach played the score a half dozen times so that I would have a good understanding of its general structure and story. Then I learned the high spots, the famous arias and duets, if they were not already in my concert repertoire.

Quite often singers learn the first act of an opera with a fresh, inspired feeling. They are sure of the first part but are sometimes apt to slight the last act. I have always learned the music of the last act first, and then the other acts. The libretto is much more difficult for me to learn than the music, and since we so often hear operatic recitatives performed uninterestingly, I learn them in strict rhythm, and exactly as they are written, but during the performance I try to expand them and make out of them a real interesting conversation.

Let us not forget that a singer’s appearance is just as good as his costumes. For the opera stage, if you can possibly buy the best material for costumes, do so by all means, and have the finest costumer, such as Lanzlotti from the Metropolitan Opera. He has made my complete operatic wardrobe, much to my satisfaction.

I found that I loved everything connected with opera and that I could express myself fully in this medium. After two years of hard work my dream came true. My début was made with the Cincinnati Zoo Opera in 1938, as Lieutenant Pinkerton in “Madame Butterfly.”

When I was nineteen, I began the study of my favorite opera, “Manon,” but was advised to drop it as I was much too young for the rôle of Des Grieux. In the past three years I have learned and sung “Manon,” “La Traviata,” “Mignon,” “Martha,” and “Lucia di Lammermoor,” and have studied “Faust,” “Don Giovanni,” “Lime,” “The Barber of Seville,” “Tosca,” and “La Bohème.”

It is impossible to give too much praise or credit to my opera colleagues, especially Elisabeth Reitberg, John Charles Thomas, Gladys Swarthout, and Lily Pons who have been most generous in helping me about on the operatic stage. When I made my début with the Chicago Opera in “Lucia di Lammermoor,” Lily Pons sang the title rôle.

With her busy schedule one would not have thought that she could have spared the time, but she could be of assistance to me, and as the progress of her work, I made several helpful cues and directions.

The Day of an Opera Performance

When singing operatic roles, I relax as much as possible between performances and steep nine hours. Rising at eleven in the morning, I take a brisk walk for an hour. At twelve-thirty I vocalize for ten minutes and then exercise the voice at half hour intervals until three. Afternoon, I take a forty-five minute nap. Then comes dinner consisting of a good steak and an interminable salad. After resting until six, and vocalizing the business of making up, because it gives me energy during a performance, I usually drink two quarts of pineapple juice during a performance. It is truly amazing how much vitality one can spend in an operatic performance. (Continued on Page 56)

It is fitting that Toscanini should have recorded this deeply expressive work by a young American composer, since he first introduced it to the American public in a concert of the NBC Symphony in November, 1938. The thoughtful restraint in this music is rare among modern composers; for Barber's music does not seem to be affected by the restlessness of our times. The composer, a member of the faculty of the Curtis Institute in Philadelphia, is now in the armed forces of our country. It is of interest to note that this score is dedicated to Barber's distinguished aunt and uncle, Louise and Sidney Homer. Toscanini plays this music with obvious affection; its long melodic lines are rarely molded. This is a disc that deserves to be in every American record library.


Monteux was in fine fettle the day he recorded this work, and his enthusiasm and elation were imparted to his performance. "That was the most

important day in my life," he has said, "for it was the day that I became an American citizen." The playing here is full of drive and fine lyrical expressiveness. It is a more relaxed performance than the recent Rodzinski one, with the result that the poetic passages—such as the lovely third movement—are more lifelike and nuanced in the playing. The recording is highly realistic, the instrumental coloring on a high fidelity instrument being especially impressive.


This is Sir Thomas' first American recording, and rumor has it that he is not satisfied with it and wishes it withdrawn. This hardly seems fair to the recorders, since the performance is admirable from many angles. What the conductor accomplished in his performances of the Carmen-Suite, the *William Tell Overture,* and other popular scores is achieved here. True, the playing of the Philharmonic lacks the enthusiasm and flexibility of the London Philharmonic, but there is nonetheless much to appreciate in this recording.


It has been aptly said that what Kern has achieved here is a portrait of himself rather than one in which he is listenable and will be probably enjoyed by those who admire Kern's melodies. The titles to the sections, although aiming to be descriptive of certain phases or events in Twain's life, hardly help out. But Kern knows how to write tunes, and if these are not among his very best, they are still representative of his melodic fecundity.

*de Falla (arr. Stokowski):* El Amor Brujo—Danses rituelles du feu and *Novack (arr. Stokowski):* Perpetuum mobile; All-American Orchestra, conducted by Leopold Stokowski. Columbia disc 11879-D.

One of the best of the All-American Orchestra's recordings, this disc presents a version of the familiar *Dance of Fire* from de Falla's "Love, the Magician" which may well become highly popular with record buyers. There is a smouldering glow to Stokowski's treatment of this music; where Fiedler goes in for brilliance and verve in his performance, Stokowski goes in for instrumental coloring, with the result that its rhythmic vitality is not wholly realized. Stokowski's arrangement of Novack's well-known violin piece is for the viola section of the orchestra; it is highly effective, but the present performance does not quite come up to an earlier one which the conductor made with the Philadelphia Orchestra.

*Verdi: Aida—Triumphal March and Ballet;* Columbia Broadcasting Symphony Orchestra, conducted by Howard Barlow. Columbia disc 71401-D.


Barlow does justice to a concert version of *March* and *Ballet Music* from the final scene of Verdi's *Aida,* and the playing is richly resonant. In our estimation, this music is far more stimulating when heard with the chorus. Fiedler plays an old waltz favorite by the composer who was pianist to the Empress Eugenie and conductor of her court balls.

*Bruch: Concerto No. 1 in G minor, Op. 26;* Nathan Milstein (violin) and the Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli. Columbia set 517.

Of the several versions of this concerto extant, this is by far the best, by virtue, however, solely of Milstein's extraordinary artistry. Milstein plays with rare suavity of tone and expression; he is never guilty of sentimentalizing. Barbirolli's contribution is satisfactory, but by no means as distinguished as that of the soloist. The recording is splendidly achieved.


One of the most cherished chamber music sets ever made for the phonograph has been the Corlot-Thibaud-Casals' performance of this work made around 1929. That the new recording surpasses the former one will not come as a surprise to some, while others will probably doubt the validity of our statement until they investigate for themselves. This is a demonstration of rare musicianship, for all three of these artists—each a man of distinction in his own right—have submerged their own personalities and coordinated their playing in such a manner that few would know that they were not all trained in the same school. If it is Feuermann's playing which engages our attentions most of all, it is not because he emerges from the ensemble but because his rarely modulated tone makes us realize the great loss suffered by the world of music in his recent demise. Feuermann plays the beautiful Schubert melodies with a fine sense of masculine tenderness when that latter quality is needed. As for the music, there are few trios which are as completely satisfying as this one.


Let it be said at the outset that perhaps no artist will ever play either the twenty-eight preludes or the twenty-four études of Chopin completely to the satisfaction of every listener. There are bound to be individual ones to which each artist seems more suited than others. Petri is less personalized in his performance of these works than was Cortot. He is more observant of form than his French colleague, and his use of rubato is more judicious and never such that it interrupts the flow of the music. He tends to play all the slower preludes faster than most pianists, and in so doing he eschews excessive sentiment. In only one of the slow preludes is he disappointing to us, and that is (Continued on Page 87).

**FASCINATING NOVELTIES IN NEW RECORDS**

by Peter Hugh Reed

**Music in the Home**

*FORWARD MARCH WITH MUSIC*
A New Season in Radio

by Alfred Lindsay Morgan

JANUARY OPENS a new quarter in radio, and this means changes in radio schedules. It is possible that one or two series of programs, which many of us have admired, will no longer be heard. The chamber music recitals, for example, which gave us first the programs by the inviolate Budapest Quartet and later by the Coolidge Quartet (Columbia-Sundays from 11:05 to 12 noon, EWT) are over. And that magnificent series of broadcasts by the distinguished Polish harpsichordist, Wanda Landowska, heard on Monday afternoon, also has closed. Inquiries of radio officials as to what will take the place of these programs brought forth the response that no promises or predictions were available. "In these days," said one radio official, "not even the most popular programs on the air know more than a week ahead of time what their advance programs will be. Of course, we have other series planned, but so much things could disrupt our intentions, we cannot give you any information as far ahead as you need it to inform your readers."

Take the popular Columbia-network shows of Kostelanetz and his Orchestra (Sundays, 4:30 to 5:00 P.M., EWT) and The Family Hour, which features Gladys Swarthout, Al Goodman and his Orchestra and Chorus, and Commentator Deems Taylor. Neither of these shows knows more than a week ahead what is going to be done. Kostelanetz knows he's going to have a soloist two weeks hence but he does not necessarily know that soloist's name. And so, although we would like to tell our readers who they can expect to hear on such and such a program on such and such a date, this is not always possible. Whenever we can present the information, we do so.

Speaking of The Family Hour, this show is doing good work. Not only does this program present Miss Swarthout in operatic arias and songs and ensemble pieces for the singer and the chorus, along with selections for the orchestra, but it regularly pays tribute in a short dramatic sketch to the various oppressed peoples of the war, and to various branches of the Allied armed services. Albert Spalding, the violinist, has left the Kostelanetz hour, and Ted Cott has recently joined this show as master of ceremonies.

The Metropolitan Opera this year has several air representations. The organization refers to these as the three steps. The first step is the Metropolitan Opera Auditions of the Air (Sundays—6:30 to 7:00 P.M., EWT, Blue network). Here, as in the past, young aspirants to the Metropolitan are given an opportunity to be heard and to compete for the finals from which several singers each year are chosen to join the ranks of the Opera Association.

The second step is called Metropolitan Opera, U.S.A. It is heard on Thursdays from 7:30 to 8:00 P.M., EWT, also Blue network, and is sponsored by the Opera Guild. This program is one which features young contracted singers of the Metropolitan who ordinarily would not be heard in the opera house in a leading role. In this program they are given the opportunity to sing some of the principal operatic arias. Occasional stars are also heard on this broadcast.

The third step is the radio presentation of the Metropolitan Opera performances, which is broadcast directly from the stage of the noted house every Saturday afternoon during the season.

The NBC Symphony Orchestra, heard on Sundays from 5:00 to 6:00 P.M., EWT, will be directed in all its concerts this month by Arturo Toscanini, and the Sunday afternoon broadcasts of the Philharmonic-Symphony Orchestra of New York will be under the direction of three different conductors. Dimitri Mitropoulos is scheduled to conduct the concerts of January 3 and 10. In the former program the noted Brazilian pianist, Claudio Arrau, will be heard as soloist. The program of the tenth will be all-orchestral one. In the concerts of January 17 and 24, the announced leader is Fritz Reiner of the Pittsburgh Symphony Orchestra. Reiner's first concert will be all-orchestral one, while the second will feature John Corigliano, assistant concert master of the orchestra, in a violin concerto.

In the program of January 31, Bruno Walter is scheduled to conduct and Rudolf Serkin is the announced soloist.

The Cleveland Orchestra Series, heard on Saturdays from 5:00 to 6:00 P.M., EWT (Columbia network), are scheduled to continue this month, as also are the splendid programs of the Eastman School of Music, heard on Fridays from 3:30 to 4:00 P.M., EWT (Columbia).

A new series of programs, heard on Thursdays from 3:30 to 4:00 P.M., EWT (Columbia network), features Fabien Sverzyk and the Indianapolis Symphony Orchestra.

Music of the New World (on NBC network, Thursdays—11:30 to 12:00 midnight, EWT), that series of programs which has been tracing the development of music in the Americas, and at the same time showing its influence on contemporary music, still remains one of the finest radio broadcasts of our time. This is not only a program of considerable educational merit, but also a program which is consistently interesting and enjoyable. There will be four broadcasts in the series this month. At the time of going to press, only the first two were available for publication. The program of the seventh is called Las Independencias (1800-1825). During this period of history in the New World, the Spanish-American Colonies were struggling for independence, and it was not until that patriotic and semi-satirical songs were written, and that these appealed greatly to the people. Such a song, for example, as Sincamitas, which means "without a shirt," will be heard on this program, as well as the national anthems of many South American countries. The program of the seven is titled The Topical Songs (1800-1850). These are the songs that grew out of the expanding world of the United States in the first half of the nineteenth century. With the growing complexity of its social and political life, song books of every kind and description poured from the presses of the country. The sheet music business was developed, and in short order the growing music business was developed, and in short order the growing industry of the nation were reflected in its music. Songs from all sections of the country, songs of war and peace and of religious importance, are to be heard in this broadcast. It can be readily seen that the programs of Music of the New World are of unusual interest.

The Good Neighbor Policy has been happily pursued in the past few months in those popular Brazilian-American broadcasts heard Sundays from 3:00 to 3:15 P.M., EWT, and on Mondays from 6:30 to 6:45 P.M., EWT (NBC network). The Sunday show, classical and popular music, originating in alternate weeks in the United States and Brazil, the Monday program, called Music for Brazil, offers classical and popular music; it features an orchestra and soloists.

The Telephone Hour continues its Great Artist Series with a different noted guest soloist each week and Donald Voorhees and the Bell Symphonie Orchestra and chorus. Here again the for us to give the names of the artists to be heard each week.

Neither inclement weather, heat rationing, nor isolation of the key "A" can spoil the pitch of the Main Street networks, because of a specially made electronic tuning device, made exclusively for the orchestra at the request of its conductor, Eugene Ormandy. (Continued on Page 19)
The Etude
Music Lover's Bookshelf

by B. Meredith Cadman

"Indians rarely sing alone and generally have a percussion accompaniment. A medicine man may sing alone when treating a sick person, and under certain circumstances a man may sing his personal song at a gathering, but as a rule Indian singing may be called ensemble music.

"Psychology enters largely into the work of obtaining the old Indian songs. The singer must always be kept at ease. This is essential to success, and one must learn how to make a singer and when to let him relax. Care must be taken that the form of a question does not suggest an answer. Through faulty questioning a person might obtain astounding statements from an Indian, as he might not understand the question or might be too polite to differ with the questioner.

"Women singers are much less in number than men. Women might treat the sick with songs, or exercise other power received in dreams, but the number of such women was comparatively small. In some tribes a few women sang around the drum at dances, sitting behind the circle of men and singing an octave higher. The relative number of men and women singers is too large a subject for present consideration, but mention may be made of two classes of Indian songs that are popular. These classes are lullabies and love songs. I once asked an Indian singer about lullabies and he replied, 'The women make a noise to put the children to sleep, but it is not singing.'

"The other subject to be handled discreetly is the love song. This is not a native custom and is usually connected with evil magic or intoxication. Love songs, in the old days, were sung to aid intrigue of various sorts, accompanied in some tribes by the use of figurines or other 'charms.' A Papago said, 'If a man gets to singing love songs we send for a medicine man to make him stop.' In all tribes it is said that the love song, in case of the term, came with the advent of the whites. In one tribe I was warned that if I recorded love songs, the fine old men would have nothing to do with my work. I have, however, recorded both the old songs of love magic and the modern love songs, as they are part of the music of the American Indian."

"The Study of Indian Music"
By Frances Densmore
(From the Smithsonian Report for 1941)
Pages: 327-550 (With 6 Plates)
Publication: 3671
Publisher: Smithsonian Institution

SECRETS OF VOICE PRODUCTION

When musicians speak of voice production they almost invariably think of singing, although not more than five per cent of human utterance is musical speaking or singing. Edwin Hopkins comes forward with a very practical book, "Secrets of Voice Production Self-Taught," and although it is designed to help speakers, it pertains to the most neglected part of voice production, the proper communication of thought by properly enunciated words. It is filled with self-help exercises which should be very valuable to the singer and to the vocal student. Moreover, it is told without much of the usual artificial jargon affected by "vocal specialists." Properly used, it should be very helpful to the ambitious singer. "Secrets of Voice Production Self-Taught"
By Edwin Hopkins
Pages: 110
Price: $.75
Publisher: Edwin Hopkins

With the Sound Waves

Investigations of acoustical science in America have been somewhat extraordinary, because in addition to employing a scientific technic in some instances more exacting than that of Teutonic laboratory workers, they have, at the same time, been more inventive and imaginative and have been more definitely aligned with the highest of all arts—that of music. Willmer T. Bartholomew, M.A., M.Mus., Fellow of the Acoustical Society of America and Instructor in the Peabody Conservatory of Music in Baltimore, comes forward with a very finely balanced work, "Acoustics of Music," (Continued on Page 72)
Music and Study

How to Concentrate

Do you know of any good method whereby one's power of concentration may be increased and developed? My inability to concentrate both while performing and practicing is the largest single factor in the way of my progress as a pianist. I suppose it dates from childhood when parental authority required me to practice an hour a day of whatever was on the baseball diamond by preference. At any rate, I constantly find myself, when playing or thinking, thinking about things totally unrelated to the matter at hand, and apparently unable to do anything about it except jerk my attention back to where it belongs, only to find it doing adrift again a few minutes. If I have a feeling this is not a difficulty peculiar to me alone.—H. B. Illinois.

You should have labelled your communication "confidential" and signed it with a nom de plume. For this is one of those problems which defy intelligent persons from maturity to dissipation, but which they blush to admit. So they bear their concentration weaknesses in silence, but never forget—of all of us suffer acutely from the same malady!

Why is sustained concentration so difficult for you? It may be because you have been so rarely. I have found the tremendous complications involved in piano playing—the split second precisions, the compunctions of eye, ear, touch and quality, the rhythmical complications, and a hundred other factors—succeed one another in such a manner. Mental and physical coordinations—make for swift confusion and fatigue.

And, what, if any, are the remedies? You have only to carry through some simple but iron clad resolutions:

1. Never practice longer than five minutes at a time without taking a turn of activity elsewhere in the room. This is to restore physical balance and mental poise. Stand erect, let your arms swing, breathe deep, walk loosely.

2. Take your hands off the keyboard as often as possible during practice.... With a 1 crayon mark your pieces in short phrase groups of two, four or eight measures. Then, in hands in lap read a group through mentally and accurately, with eyes only, or with eyes closed, go through it thoroughly by memory. Then play the group perfectly; then at the finish immediately drop arms to lap and While you are repeating or playing the next group, shut your eyes and go through it thoroughly by memory. Then play the group perfectly; then at the finish immediately drop arms to lap and

3. All rapid practice is to be done in impulse groups. Divide technical passages in short patterns of even as long as two or three lines in groups of the slowest method of practice, in which the arm rebounds to lap at the end of each slow or fast played impulse. Use the "silence" method described in (2) gradually connecting impulse groups into longer clusters.

4. Play longer sections of pieces only according to plan. With green, yellow crayon, make complete sections of your whole or half pages, up to double bars, and so on. Play through each section once, stop, drop hands to lap, and take your turn about the room. Now, do you see what you are doing? By means of these various combinations of activity and rest, stimulation and calm, thought and action, large and small muscular coordinations, you are making concentration automatic—in fact, why their letters remain unanswered.

So, just give thanks to High heaven for your boy, enjoy the full, leave him alone to chew his own cud in his own way, and just hope that the inner urge toward finish and perfection will manifest itself in his later teens.

A Memory Check-Up

1. Does "visual memory" mean seeing the music page in front of your eye as you play?—A. A. California.

2. Can you give us some help in memory work?—C. C., Montana.

3. What constitutes being out of one's memory?—A. W. K., Louisiana.

I've tackled the subject of memorizing and memory aids so often that I Just can't go into the matter again. But you can check up on the old ideas. "Do I really know this piece by memory?" by satisfactorily answering these points:

1. Can I play the piece from beginning to end, very slowly, without looking anything, anywhere, at my hands or the keyboard?

2. Can I play the left hand alone in the theme way, that is, from first measure to last, accurately and without hesitation?

3. How about the right hand?

4. Sitting in a comfortable chair away from the piano, can I go over all these processes in my mind? That is, can I actually "see" my fingers, locate the keys of every note of the piece—left hand alone, right hand alone, hands together? It is not enough to merely see or not necessary to "see" the printed music page—the actual fingers—on keyboard must be visualized.

Does this seem very mechanical, far-fetched, or impossible to you? All right, then, you do it; use your own method. If you have a better way, shoot it along to us. But remember, you ought to, while a knowledge of harmony, melodic and formal structure is a necessary prop for memory, it isn't sufficient to make you "know" on the numbers. We cannot be too thorough, too detailed and too secure in the Memory Lapse.

New Teaching Material

Can you recommend some new teaching pieces, "fresh" material which I may use for second and third year pupils?—A. C., New York.

That term "second and third year" gives a little of our way, doesn't it? Since you do not mention any groups, I refer to your second and third year pieces, all recently published and highly recommended:

Lane—White Sails; Brown—Pranks; Richter—_counter part; Tschakoisky—Song of the Sailor; Koecher—Kathleen Battle; Jenkins—Kite Time; Manfield—Bells; Pettengill—Tango; Seeling—Along; Cahan—Cotton Pickers; Cobb—Old Lord, I'm Tired of Trouble; Coles—Rainy Day; Ralfe—The Merry Mop; Foten—Chimes in Geneto's Toy Shop.

The Teacher's Round Table

Conducted Monthly

By

Dr. Guy Matier

Noted Pianist and Music Educator

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

An "American Home" Program

I have been asked to play on a program called "The American Home." As one number, I am doing Olen's arrangement of some numbers typical of our American home.

What a working subject for a program, especially at "home care" in our land's history! Everybody talks about it and finds it beautiful with possibilities; for an "American Home" program list includes the entire field of American music. The recital might be divided into several periods: American Home Music in Pre-Revolutionary Days, American Home Music During the Civil War, Music in an American Home at the Turn of the Twentieth Century, and so on. Or it might be called "Home Music in Grandmas's Day," "In Mother's Day," and so on.

You have hundreds of selections to choose from. Don't forget to include some of those lovely, dignified old hymn tunes by early American composers, some Negro spirituals which have just recently been tastefully and effectively arranged for piano solo, some Stephen Foster songs, some American tunes of the West, like "Westward Ho," "On the Trail," "Pony Boy," or "La Paloma," and don't overlook the Kentucky Mountain tunes, or "There's a Turkey on Grandma's Farm or Arkansas Traveler, Kankakee River, or the Sousa Marches or MacDowell's Sea Pieces and New England Idylls," or some of those amusing sentimental selections that Great-Grandma played on her old square piano. And how about some of Victor Herbert's lovely melodies, Powell's Banjo Pickers, Gershwin's "Preaching," Goulon's "Harpugue," and his Brother Stinker and His Flock of Sheep, Cosmicus, From the Land of the Sky Blue Water? Heavens! that's the list endless, ....

And don't forget to wind up the program with some truly great songs like "The Bonnie Wears Dashed High or America, the Beautiful.

A Rapid Reader

Please advise me concerning a boy pupil twelve years of age. He reads music rapidly and accurately, no matter how dimly, but often needs a few minutes before memorizing it or before making it sound right—that is, without getting the correct interpretation. He is not satisfied to stay with it long. What is the right thing to do? require him to stay on something until well-flushed? If so, how do you help him stay? Can you suggest a capital idea for teachers who are looking for something "different and appropriate for their Sprague recitals?"

Music, Home, and School

Before I go on with other issues, I have a very important thing to say to all of those who are at all interested in music. Let me say that it is high time for us to get together, as a group, and to do something about music education in our schools.

I have been using the "American Home" program for a number of years and have never been satisfied with the results. It is not sufficient to have good music in our schools, we must also have good teaching. The "American Home" program is just that—a program that shows the beauty and worth of American music. It is not enough to merely play the music, we must also teach it properly. This is why I am so enthusiastic about this program. It is a program that is both educational and enjoyable.
MEXICAN MUSICAL FOLKLORE

by Otto Mayer-Serra

"MUSIC IN THIS COUNTRY is a sixth sense."

In these words Mme. Calderón de la Barca, the Scottish wife of Spain’s first ambassador to Mexico, summed up one of her profound impressions of the Mexican capital. The modern tourist who follows in the footsteps of that distinguished lady will find that little of this has changed in the intervening century.

On his way to sample the intoxicating effects of pulque or tequila, he will suddenly find the road blocked by a mariachi band who will insist on rendering the choicest numbers of their repertory. In the afternoons the downtown streets are invaded by the resonant chords of the marimba: the players laboriously drag their oversized xylophone from café to café where they give vent to an astounding virtuosity on its wooden slabs. Not even in the small hours of the morning is our visitor always able to enjoy a well-warranted rest. On many a moonlit night he will be aroused by a group of serenaders that some gallant has commissioned to perform under the window of his lady fair.

Music in present-day Mexico fulfills a function no less vital than the plastic arts. Here, as in the Paris of bygone years, the most sensational happenings in the life of the nation are commented upon in song. In Mexico, too, it can be said that tout fait par une chanson, with the detail of difference that the chanson is known as the corrido.

The "Corrido"

In the corrido the popular muse treats of all events that have left their mark upon the imagination of the people—whether it be the election of a new president, the assassination of Leon Trotsky, or the “miraculous life and death” of its greatest composer, Silvestre Revueltas. The development of the Mexican corrido to its definitive form occupies the entire nineteenth century. The unbroken series of wars, revolutions and military pronunciamientos gave rise to innumerable corridos in which the victories and defeats of the popular heroes are sung. From battle to battle, from rebellion to rebellion, at no time was an appropriate and opportune corrido lacking. And when the corridos had finished singing the glories of battles, they turned to the feats of soldiers turned bandits, men who had learned to look death square in the eye and defy all governments.

It was not until the turbulent years of the 1910 revolution, however, that the Mexican corrido reached its highest point. The most popular corridos date from that period and record the revolutionary events in their most diverse aspects, cruel and sentimental, heroic and picturesque. Typical of the corridos of this epoch are the famous Cucaracha (Cockroach) that just won’t budge another stroke because he’s got no, because he’s got no marihuana for to smoke; (ya no quiere caminar; porque le falta, porque le falta marihuana que fumar;) —the sentimental Adelita in which the soldier takes leave of his beloved:

A soldier I am and my country calls me
To the fields of battle, to obey and fight,
Adelita, O my dear Adelita,
Forget me not when out of sight.
(Soy soldado y la patria me llama
A los campos, que vaya a pelear,
Adelita, Adelita de mi alma,
No me vayas por Dios a olvidar.)

or the passionate La Valentina with its quaint mixture of haughty valor and tender devotion:

Valentina, Valentina,
Your slave is at your feet,
If they’ve got to kill me to-morrow,
Let the job be swift and neat.
(Valentina, Valentina,
Rendido estoy a tus pies.
Si me han de matar mañana,
que me maten de una vez.)

The literary form of the corrido derives from the classical Spanish romance, while its name is probably related to that of the Andalusian romance known as the corrida*. In its musical substance too, Spanish folkloric influences are decisive. This affinity is at times very marked in the cases of the beautiful Mexican ballad:

Román Castillo
Whither bound, Román Castillo,
Whither bound, unhappy one?

Ex. 1

In this corrido the melodic line of the Spanish model is faithfully preserved:

Alfonso XII Spanish Ballad
Whither bound, O Twelfth Alfonso,
Whither bound, O my sad one?

Ex. 2

In general the corrido, as is to be expected from so typical a product of the nineteenth century, is strongly romanticized. The great majority of these melodies are based on a continuous transition between the tonic and dominant, while their cadences are often characterized by a descending third (or fourth):

Margarita
Margarita, Margarita,
To the bean-flowers let us go;
You pick the blue ones
And I’ll take them as they grow.

(Continued on Page 58)

* From corea (to run), referring no doubt to its rapid, fleet movement. It is interesting to note that corrido is also used for bull-fights.
How Public School Music Helps the Private Teacher

by Crystal Waters

IN THOUSANDS OF PUBLIC SCHOOLS music is practiced with imagination and enjoyment. The lessons are given individually and in classes, on the piano, on stringed instruments and wind instruments, and in voice culture. Usually these lessons take place outside of school hours and at a small fee, ranging from twenty-five cents to a dollar, is required.

What effect has this comparatively new development in school music on the private studios? Does it cut the attendance? Is the competition forcing private studios to close their doors? As a matter of fact, music education in the schools really is augmenting and promoting the activity in private studios, conducted by finely trained, progressive teachers. It is awakening a love of music in millions of youngsters which might otherwise lie dormant. It is giving every child the joyous experience of making music, and with no ulterior motive. This provides an incentive and an illumination that sends children into droves to private studios. Frequently a real musical talent is brought to life, which otherwise might have lain buried in the community. This new development has the effect of "combining" the general public, so that music talents may not go undetected.

Music the Coordinator

Time was when music education was denied a child unless the unusual talent that promises a professional career was evident. No other subject has ever been considered in the same light. Has learning to read ever been denied because a child did not give promise of winning a Nobel prize or an Oscar? Has writing been limited to those who had a good chance of becoming poets, journalists, or novelists? Or has "rhythm" been questioned unless a child expected to become an accountant, a banker, an engineer, or an economist? No, parents and educators have always realized the practical value of the three R's, probably because their results are tangible. But what about providing children with the intuitive substance that maintains high morale through life? And what builds up an individual's morale more than hearing and making music? Music making helps us to face life and to make proper adjustments in a constantly changing world. It relieves tensions of discord, fear, worry, excitement, and replaces them with harmony, self-confidence, stability, and poise. It establishes a sense of inner security in a world that seems to be falling to pieces.

Unfortunately many legislators controlling public education think of music as merely entertainment, a "frill," rather than an essential subject worthy of serious consideration. True, music is "such stuff as dreams are made of," but it is equally true that its underlying principles are to be found in making all the sciences. In fact, music study can be the coordinator of all the science courses, for it provides the practical application which throws light on every one of them.

To illustrate, recently we heard a man say that in his high school days, it was not until he learned to play scales on his violin that he began to understand and enjoy algebra and geometry. A girl graduate told how she took no interest in physics until vocal lessons aroused her interest in acoustics, then she became fascinated with it. A boy had practically the same story but the subject was anatomy. The motivating forces behind musical expression are philosophy and psychology. Two subjects make the student, and understanding through their practical application to self-expression in music. Moreover, the study of music trains the ear and quickens the child's sensitivity as no other subjects can. It develops the brain-muscular intelligence which results in controlled movements and muscular coodination.

In many communities, legislators are changing and the radio time. They are beginning to realize that music is one of America's great allies in our fight for freedom against the annihilation of culture and liberalism as planned overseas. The more we have of it in the field of education, the better it will be for democracy. More schools each year will provide their students with opportunities to hear, appreciate, and make music.

We adults can remember the days when private studios alone carried the torch of music education, and troublesome times they were. Too, in the first place, regardless of inclination, every child had to take piano lessons. The old-fashioned methods stressed technical skill, and this was enough to make even the most talented children rebellious. For what fun is it to practice finger exercises, scales and drills before you have a practical use for them? Or melodies so strange to the ears that they are haltingly played? And what enjoyment can there be in converting the sight of black keys on white paper into the striking of black and white keys when music cannot be heard because of the concentration demanded? Small wonder that great resistance to such tactics soon ends in discontinuing the lessons, and every one in the family heaves a sigh of relief.

Changes in music education have been as striking as changes in children's clothes and diet. Teachers are realizing that an enjoyable approach of music comes first, for melodies must enter the ear before they can "go round and round" and come out of instruments, or of the throat. Heard again and again, melodies automatically are stored away in mind. Once established in aural memory, an experience sets motor impulses into operation to express them. If the child needs encouragement to play the melodies he loves. He is just beginning to enjoy them. The inner ear soon corrects wrong notes for right ones. Scales and finger exercises do not receive much attention at the beginning. The essential thing is to give children the experience of making music. The enjoyment of this experience draws children to their respective instruments like needles to a magnet.

Strangely enough, most of these music awakened youngsters now want to study the piano or singing to learn more about music and to express it more artistically. They eagerly seek private studios where more attention can be given to individual needs. Now that the child wants to learn, wants not only to play, or sing, but to play or sing well, scales and drills are willingly practiced.

Music Enjoyment First

By this time the circle completes itself, and the private studio begins to serve school music. Children return to the schools and contribute solo performances to special occasions, services, entertainment, celebrations.

In one region, the private studios suffered a dearth of students. There was no music education in the schools. The private teachers had a conference and decided to go to the boards of education and ask to have class instruction in music introduced into the schools. As a result, their activity was augmented to such an extent that they hardly had time to fill the demands for private lessons. The schools aroused a desire for craftsmanship and artistic experience offered by the private studios.

In many localities, private studios and music departments join forces in holding music contests which give impetus to the cause of music education. The purpose of these contests is to set forth proper standards of performance and to give stimulation that lends encouragement to great movements. The results are infinitely more satisfying if the judge be someone from outside the district who has won a reputation for having done competent work in his field of adjudication, and if he has in addition a wide experience in listening to performances of the contest class which he is judging.

Contests without Prizes

Prizes and awards are no longer given at the majority of such contests. Constructive commendation is the only fair reward. The judge should have a stenographer at hand. At the end of the contest, each child should receive praise which opens a new field of endeavor.

Suppose that at the end of such a contest, a parent realizes that her child has not been appreciated or as some of the to the Director of School Music for advice. The School educators are required to attend a music school. The most efficacious teaching methods are the opportunity for each individual to have a voice teacher and to meet thousands of other music teachers whose aim is (Continued on Page 26)
The Singer's Intelligence

A Conference with

Lazar Samoiloff

Distinguished Vocal Authority

After being graduated from the Imperial Conservatory of Musical Art in Vienna, Dr. Samoiloff sang leading baritone roles in the grand opera houses of Charbox, Moscow, and Odessa. Later he went to Milan to study with Cheno. Augusto Broggi. Returning to Russia he again sang with the Odessa opera and two years later became director of the vocal department at the Odessa School of Music and Drama. Fedor Chaliapin urged him to come to the United States with him, in 1907, and sent him his first American pupil.

During his twenty years of teaching in New York City he taught many noted singers, at one time numbering ten of the Metropolitan's artists among his students. Since 1929 he has been teaching with equal distinction in Los Angeles, and it is interesting to note that in five important contests in that city, four first prizes went to Samoiloff students.—Editor's Note.

Every year, in selecting the winners of the Metropolitan's radio auditions, Mr. Edward Johnson is careful to impress upon his listeners the fact that these young singers are not chosen primarily for the excellence of their voices. Many other important qualifications are taken into account, explains Mr. Johnson, such as the contestant's musicianship, histrionic ability, stage deportment, and his previous experience.

Quite right, and we all agree. But how many young students are actually learning these things instead of merely taking them for granted? And if they are not learning them is it the teacher's fault or that of the pupil?

It is naturally impossible to generalize about the matter since there are all kinds of teachers and all kinds of pupils. Certainly a reputable teacher will insist upon his pupil's training being as complete as possible, and if the pupil is equally sincere and ambitious the results will be highly satisfactory.

But suppose the teacher is careless and indifferent? If the pupil is equally so, and fantastically imagines that musicianship, stage presence, acting ability and all the et ceteras will somehow come to him without study or effort, or that they can be "picked up later" just prior to his debut, the matter is hopeless.

Suppose, on the other hand, that the pupil is both ambitious and willing to work hard, yet is learning very little. There are thousands of students of this type, and in their case one must conclude that their lack of progress is primarily their own fault. They have heard, repeatedly, that intelligence is quite as important as talent, yet they were not applying this intelligence to their own problems!

Self-Criticism Important

The student must develop the ability to see himself, and to hear himself, objectively. He must criticize his own qualities and his own shortcomings as honestly and as impartially as he would those of a fellow-student. No matter how good his natural voice is he should bear in mind the fact that it is only one of his qualifications. He should ask himself whether his musicianship is all it should be. Can he read music at sight? Has he a good sense of rhythm? Can he carry the vocal line accurately against an accompaniment? Is it possible that he can help or does the accompanist have a hand in the voice part at all? Whether his teacher calls his attention to these details or not, the intelligent student will make sure of them and will correct such deficiencies. Sight reading can be learned, and a good sense of rhythm can be acquired by careful practice, either alone or with an accompanist who will play strictly in tempo and not humor him.

Since nothing is of greater importance than that the student's voice should be correctly placed and its range, volume, and quality properly developed, it would seem that the selection of a teacher would be the problem upon which the student would most fully apply his intelligence. Unfortunately this is not always the case, and a pupil who may be as coldly calculating and as shrewd as possible upon all other matters will remain with a teacher year after year despite the fact that his voice is going to pieces instead of progressing. Perhaps this is because he has always been told that it takes years to train a voice and that it is best to "make haste slowly." Perhaps it is because his teacher has charming manners or a very beautiful studio; or maybe it is because the teacher is a celebrated singer in a pupil, or maybe it is just because he is "sorry for him!" All interesting reasons, but they hardly warrant wrecking one's career. Too much is at stake not to be extremely careful.

Voice

"Forward March with Music"
No matter what his original reason for choosing his teacher, the intelligent student will give close attention to his own progress and the condition of his voice under this teacher, and will act accordingly. If the teacher has a good method and the voice is a normal one—meaning one which has not been previously strained or damaged—the student’s progress should be rapid and almost immediately apparent. If such is not the case and, instead of gaining in resonance and volume, the voice seems to be losing color and tone, the reason for this must be sought. It is possible that the intonation of the voice is becoming difficult, or if practice induces hoarseness and need for frequent clearing of the throat, then surely the pupil’s intelligence should warn him that he is on the wrong road. Such difficulties are nature’s danger signals, yet have students who admitted that a practice period of only twenty minutes would cause such hoarseness that they could not sing longer; but instead of leaving a teacher whose method was so faulty they remained with him year after year.

**Principles of Good Singing**

Singing is not a form of black magic. There is a true, scientific method, one that can be mastered by anyone. To “focus the tone in the hard cavities” may sound like an empty phrase, yet it is one of the two most important and vitally important of all the principles of good singing: the other is that form of breath control commonly called singing “on the diaphragm.” Granted that the majority of teachers frequently remind students of these two fundamentals, the first remains that too few actually teach how they may be attained. If the teacher is unable to show the student how these things are done then he is not a good teacher, however well he may know their importance. When a physician, through ignorance or negligence, sacrifices a patient’s life he is punishable by law, but what of the “teacher” whose ignorance and malpractice destroy at the outset the brilliant career which his pupil might otherwise have had?

**Tried and True**

In my lectures on tone production I often state that with proper placement any voice can be improved to an imagined degree, and that it can be done in as little as three minutes. The sincerity of this statement stretches the hearer’s credulity to the breaking point, yet when I ask that someone from the audience come to the platform the statement is proven to everybody’s satisfaction. The exercise used was the foundation stone of the Old Italian Method and was taught me by Chev. Augusto Brogdi, of Milan, the foremost teacher of his time. It is simple, easy, and miraculous in its results—if done correctly. I offer it hereewith:

**Beginning at a medium pitch, sing “ah.”** Sing it as you are accustomed to sing, with moderate volume, and listen keenly to its color or quality. The tone will almost certainly be “white” and lack lustre.

Now sing an arpeggio (four ascending tones), and sing them this way: On the first two tones sing “ah”; on the third change the “ah” to “ung,” keeping the mouth well open and giving the “g” in “ung” full value. On the fourth tone sing “oh.” The “g” should sound as in “go,” not as in “George,” and as you sing this final tone direct it toward the forehead at that point at which the nose and forehead meet.

It is vitally important that the jaw be relaxed, the mouth properly open, (Continued on Page 52)

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**“Forward March with Music”**

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**The Music Borders Nearest Heaven**

Bell Making and Bell Hinging by Dr. Alvin C. White

Charles Lamb called the bells “The music bordering nearest Heaven.”

The methods of making bells, employed by the founders of bygone days are not identical with those practiced to-day; often times the bell-founder would travel from place to place, casting bells as required in the churchyard or a nearby field, and it is not known for bells to have been cast in the church itself. Upon a circular baseplate, secured to the foundry floor, the “core” is built up of brickwork coated with loam, being given the required shape by means of the appropriate “strickerie,” which revolves around a spindle, the lower end of which has a bearing in the baseplate, and the upper end in a bracket projecting from the foundry wall. As each coat of loam is roughly shaped the “core” is dried before the application of the next coat. Meanwhile the cast iron “case” (which contains the mold proper), having been coated internally with loam, is similarly treated by means of the outside “strickerie”—inscriptions and emblematic devices being impressed in the mold; the mold is then allowed to dry. When both “case” and “core” are thoroughly dry they are assembled, the case registering accurately concentric with the core. Case and baseplate are next securely bolted together. The copper is melted in a reverberatory furnace, the tin being taken from lead, the alloy is poured, the bell, after it has cooled, is taken out of the mold and is, after the second annealing, ready for striking. The bell is then set to the “tuning machine” where the lip is “skinned up” either on the inside or outside; to raise the tone, the inside of the rim is shaved; to lower the tone, the rim itself is pared. The boss on the crown of the bell is then drilled to take the cast iron “strickerie,” the latter carrying the trunnions on which the bell oscillates. This, of course, is for a bell intended to be rung in the English manner; and further gear consists of the “wheel” and “stay.” All the bells of the “ring” having been so fitted, they are assembled in their frame, this being done in the workshop to ensure that all is neither too tight nor too loose, the bell being set in the assembly tower. As the first bell-founder were monks, but later the work taken over by a merchant guild, and the primitive quadrangular bells made of iron plates riveted together were replaced by bells made of bell-metal and cast in the shape current to-day. Church bells are regularly shaped like an inverted circular cup, but with a flaring mouth, having a pendant clapper inside or a hinged hammer outside, or both. Johannes de Stafford, Mayor of Leicester, England, had a bell-foun-udy there in the middle of the 14th century, and the present firm of John Taylor and Co. is the direct descendent of that early enterprise. This firm, which is recognized as the world’s greatest bell-foundry, has descended from father to son in the Taylor family. In 1840 they located in Loughborough which is situated in Northern Leicester./shire, about seventy-five miles south of Leeds and one hundred and twelve miles north of London. In the Taylor Bell Foundry scientifically tuned bells were first made in modern times after the secret had been lost for over two hundred years. The Taylor system tones perfectly to the accuracy of a single vibration, the five chief “partials” of which a bell tone consists, both with each other and with those of the rest of the bells, this ensuring tones of absolute sweetness and purity. The Taylor inventions and improvements in bell-hanging and fittings such as the balanced clapper, the hasting-stay and iron slider, the cast-iron curved heating-rack, and the cast-iron bell-hanger are often too technical to be widely intelligible; but it is pleasing to know that the many “marathon” fests of bell-ringing in recent years have been made possible by the Taylor all-metal bell-frames, patent ball-bearing and other innovations like those just mentioned.

If the bell is hung on a pivoted beam with a wheel attached, the bell may be swung until sounding. The falling of the clapper against the rim, and is then said to be “rung,” whereas if it remains stationary and is struck by clapper or hammer, it is said to be “toll’d.” Change ringing is the process of sounding a set of bells in regularly-changing order without regard to a set tune, while, with a set covering an octave or more, tunes may be rendered as far as the actual scale permits. Bell-ringing as an art has been specially cultivated in the Low Countries (the Netherlands) and in England. The art and the whole body of knowledge connected with it is known as campanology (from the Latin campana, whence also the architectural term campanile). Bell-ringing for pleasure is often heard of sounding bells; sometimes by some sort of barrel-mechanism, automatically operating; and sometimes by means of a keyboard or lever-board. The player is called “a bell-ringer” or “carillonneur.” A piece especially adapted to bells is sometimes called a carillon.

The term “bob” is used in both change ringing and bell-ringing. It means, (1) a term used to express the sets of “changes” in bell-ringing. Bob minor, six bells; bob major, eight bells; bob royal, ten bells; bob maximum, twelve bells. (2) A word of command in bell-ringing. Collets was the term used when changes were rung of eleven bells. Change ringing is practiced when there are more than three bells. Six changes may be rung on three bells, twenty-four changes on four bells, and so the number increases until with twelve bells 479,091,600 changes are possible. It is simple enough to calculate the number of changes that the bells progressively—suppose there are twelve axles twenty-four; five twenty-fours are one bell be required to work day and nights for ninety-one minutes in order to run through all the possible combinations on a set of twelve bells in centuries. The Ancient Society of College Youths founded in 1637, seventeen years after the Pilgrim society, the Society of Bell-Ringers of Halesworth, had, in 1930, a membership of only ten whose bell-ringing demonstrated how easy it was to dif-ference a bit of “touche” made in tone produc-
What the Church Music Committee Thinks

William Clyde Hamilton has sized up the mental attitudes of many music committees and has embodied them in this open letter. Some organist readers may think that this music committee has superhuman intelligence.—Editor's Note.

DEAR CHURCH ORGANIST-DIRECTOR:

Your Music Committee wishes for you a successful year! In order that you might understand our position and our desires we are writing you this letter. It contains suggestions which we hope will be helpful. Please do not construe them as orders.

For the past several years there has been an increasingly more difficult job for the organist at our church, and, in fact, every church. Because of the war it is now necessary to make many changes, and in some cases to adopt makeshift arrangements. However, through it all we do want to keep our music at its high quality with the least amount of effort on the part of all who make it possible.

Tenors and basses are at a premium. The churches that can afford to pay larger salaries are getting the best that is left. Many choirs, like ours, are having difficulty in getting even one bass and one tenor. Usually, like ours, the number of sopranos and altos remains high. What can be done? Accept our suggestions in the kind spirit that we offer them.

Use Material at Hand

First of all, utilize what you have here in the church. Secure arrangements of standard and new anthems that are published for women's voices. Start out with three-part numbers and build up to women's quartets and even larger groups. A wealth of material exists already for this type of music and more and more will come from the press in a short time. Care should be taken in the choice of this music. Some facts to remember in choosing music for female voices alone are: First, choose selections that are not too dramatic, not too taxing, and that do not have forte passages all through them. When the climax of dramatic music is reached it will sound thin when sung only by female voices. Choose your music for the type of singers that you have. The best quality for a women's group is the softer, melodic, and moving type of song. "Light Thine Eyes" from Mendelssohn's "Elijah" is a typical example.

Extreme care should be taken in the placing of the various voices in their correct part. The top sopranos should have softer voices, capable of taking high notes at very quiet tones. They should float above the other voices. In this type of singing the heavy, dramatic soprano so accustomed to leading the hymns and anthems must take a back seat, in which instance she will have to take the second part. You will find difficulty in this arrangement at first. This type of singer will not be able to read the second part as easily as the first part. A few coaching lessons on the side will help. It will be difficult for her to sing "under the top voices" and care should be exercised to see that this is always done. Trouble will be encountered in this type of singing too because of the fact that a second part is a harmonic. The soprano who has been used to leading the singing did not have to bother with blending. Usually the other three parts blended with her. Now, in addition to reading new parts she must feel herself in a complete blend with other voices. When you begin this arrangement be sure to spend a few minutes of each rehearsal and each coaching lesson in teaching this part as a harmonic. It would be wise to teach a little harmony, particularly the physics (mathematics) background, to the singer who is changing her position in the choir.

Value in Personal Calls

There are many men in our church as in every church who like singing and who have had some experience in singing anthems in parts. These men will be of extreme value to you in building your programs, particularly at festival occasions. They will not be able to sing all services nor difficult numbers, but, their addition to the choir on certain occasions will be of great value. To interest these gentlemen in coming into the choir it would be well to call upon them personally. It is much more difficult for them to refuse when you call on them in person than by phone or by letter. When they have agreed to serve be sure to invite them to your home, if possible, or to a social gathering in the church.

In the Sunday School we have a number of young people; boys and girls whose voices have just changed. They are too young for military service and are at home. They have an interest in singing. Our young people's workers will be glad to welcome you at their services in the Sunday School to recruit new singers. It is natural that their voices will be inexperienced. But care and long-suffering teaching will make them an excellent addition to our church music set up. Choose anthems for them that will not be so difficult that they will lose their interest.

We call your attention to a trait that is found in most young people. They like to be heard and seen. We do not advocate untrained voices in solo parts in the church service. In fact, we would like for you to keep the solos down as much as possible. The solo voice tends to create an interest in the singer and the solo music, and we are not desirous of that. But, in order to get your best results we realize that these young people must be given an opportunity to express themselves in solos. We would like for you to suggest solos for them, buy them (out of church funds), and if possible teach them to the young people. Let the pianist in the Sunday school accompany them. Their solos will be restricted to the Sunday school but you may rest assured that they will enjoy themselves and be heard! It would be wise to have a small musical show once every three months in which every member of the choir, both young people and adults, who want to sing solos will have an opportunity to do so. We cannot stress this too much. It means much to them. It will keep them interested in singing and interested in the church. As far as the young people are concerned that is exactly what we want!

About the music that the choir will sing: Please remember that we do not want operatic arrangements, music that is extremely contrapuntal (with few exceptions) and music that cannot be done without a great deal of effort. By all means, be sure that the choir knows the music and that they do not visibly count time.

The Organ Part of the Service

We have said much about the choir. Now, about the organist. We realize that you have training and experience. We realize that you can play acceptably a number of the more difficult organ compositions by Bach, Widor, Vierne, and other great composers. But, we would remind you that the church is not a place for a concert; that the service has one purpose: to create an atmosphere in which the congregation will be inspired to become closer to the spiritual consciousness. Therefore, we ask that your preludes be chosen with this view in mind; that you choose music which is melodic, harmonic, and sincerely beautiful. This would eliminate from the service such compositions that have extended pedal passages (we know you can do them), unharmonic modulations, and extremely dramatic climaxes. Be sure that this music always ends in a quiet manner as if it faded into what is to follow. A Bach chorale would be excellent provided there were not too many variations but the Great Fugue in G Minor or the Toccata in D (Continued on Page 20)
Music and Study

The Music Education Program of the Future

by William D. Revelli

Conductor, University of Michigan Bands

The future music program must include as a major portion of its activities and objectives, a civic music curriculum which will include instrumental and vocal classes for adults and will provide opportunities and encourage the citizens of its communities to participate in the civic band, orchestra and chorus. It will provide an outlet for the thousands of students graduating into civic life, an opportunity to continue their musical activities as a part of the American way of living. If our post-war music education program is to survive, if it be willing to accept the challenge which is forthcoming, then it will emphasize this phase of its program.

There are those who would raise their eyebrows and declare that this is not the responsibility of the music education departments, and there are those who would hesitate to accept this added responsibility in lieu of its demands. My answer to such persons is that music belongs to the masses, to all people, and we as the music educators of this nation must see to it that this responsibility is duly accepted.

Perhaps it is not the responsibility of the music educators to carry on such a program indefinitely; but it would seem logical, since they are the music leaders of their particular communities that they might at least be responsible for its inauguration.

Questions and Answers

In this month's issue we begin our question-answer column. Please send your questions to William D. Revelli, Care of The Etude Music Magazine, Philadelphia, Pennsylvania. Following are the questions received for this issue.

On Arranging for Band

Q. Can you recommend a text for elementary, intermediate and advanced band arranging? I am in the Air Corps Band and am desirous of doing some arranging for the military band—H. W. Texas.


Any of these books may be secured from the publishers of The Etude.

A New Bass Drum

Q. I am the conductor of a sixty piece high school band. We are expecting to purchase a new bass drum. What size do you recommend for my band—A. G., Michigan.

A. I would suggest a drum eighteen inches by thirty-six inches for your band. I might also add that than single tension as this will enable you to tighten the heads separately and thereby get better tone from the bass drum.

Vocal Range

Q. I am thirteen years of age and have been playing for five years, but seem to have difficulty in adding G above the staff. Can you suggest some studies that will improve my range—F. R., California.

A. Do not be immediately concerned with further extending your range, but rather perfect what you have acquired thus far. You are doing very well. Your tone, flexibility, and strength in your present range
The Woodwind Ensemble
A Study of Its Basic Problems
by Laurence Taylor

In the December issue of The Evens, Mr. Taylor's article was concerned with a discussion of the type of music most appropriate for the woodwind ensemble and the various factors pertinent to the basic problems confronting these groups. In this month's article Mr. Taylor deals with the instruments of the woodwind quintet, and their function, individually and collectively. Readers of The Evens will find much stimulating information in Mr. Taylor's discussion.—Editor's Note.

The Oboe

The oboe is the most characteristic single voice of the wind quintet. It is heard through every passage. Its low register is its most powerful and insistent voice, and since we know that it is going to be heard whenever it plays, we must be very careful as to what parts we assign to it. For this reason, it should be given the melody or counter melody. Nothing is so distressing as a too loud harmonic or rhythmic part obtruding itself from below. Traditionally, the oboe is famed for its use in pastoral, elegiac, or perhaps faintly melancholy themes; that is to say, more tranquely, that the oboe is an excellent voice to use anywhere where virility, great power of expressiveness, and wide shading from pp to ff is demanded. The oboe, with its great power of crescendo, its sustaining power, poignancy, and so on, is the logical choice. Let us say, of the five instruments available, to outline a melody such as the above from English Country Dance by Wm. Boyce. An oboe part.

The Flute

The flute in the wood quintet must be considered as an essentially melodic instrument. Its low tones, while beautiful, do not easily make themselves heard, and should be used with great care; in a passage such as one from the Sarabande by Corelli, they will contrive to be heard. Rather than assign low notes to the flute where they will not come through, it is best to keep the flute all flutes. However, it is sometimes useful to double it with the clarinet's throat register when the latter has to contend against a single oboe playing in its powerful low register. It is sometimes necessary to double the flute and clarinet in order to balance perfectly with a single horn or oboe.

Generally the flute should be kept in its middle and higher registers. It has a great deal of facility in all sorts of passages, and almost any part is playable for it. It does not require breathing spells as do the double reeds. It is particularly effective in light, gay passages.

Solos of a ponderous or grave nature should not be assigned to it. It is incapable of them, as it has the least power of crescendo and virilité of the five instruments.

The flute combines well with all the instruments, particularly with the middle and high register of the oboe, the high section of the clarinet, and so forth. Here is an unusual situation where the flute blends very well in dialog with the high register of the bassoon, while the other three instruments have a sustaining pedal point. Note Example 2, from Andante by A. P. F. Böley.

There is a usage in quintet writing which, though employed not infrequently, is weak and empty-sounding. Often the flute and oboe will be doubled on the melody, an octave apart. This openness of harmony in the treble, has long been frowned upon in elementary harmony classes and there is usually no excuse for it in quintet writing. It might be much better to have the flute and oboe on the melody in the same octave. Or, better still, re-group the five instruments so that there will be no necessity for this interval of an octave in the treble. Sometimes, in order to make for brilliance and added strength, doubling of the flute and oboe an octave apart is desirable; at such a time, it will be much helped and more tightly woven together if the clarinet is used between the flute and oboe, perhaps on a sustained tone or merely a light harmony part. Usually the flute and oboe have been used in octaves when there were only four essential parts to the composition at that point, and the composer felt that he had to have all five of his instruments playing. In most cases, one instrument should have to be tacit in such a passage.

Following up this point: due to the fact that the flute is at home in a higher range than the oboe or clarinet, one must take care, again in the interests of presenting a well knit, nicely interlocked harmonic structure, that the flute is not too high in relation to the other instruments. Except in the case of short runs or arpeggios, and so forth, the flute should be, at most, more than a tenth higher than the nearest voice. And it can often be used as an effective, discreet "background" inner voice, beneath the oboe, or clarinet, or even beneath both of these instruments. It can blend nicely right in the middle of the harmonic structure, because its low and lower middle register tones are a fine, unobtrusive background which will not detract from a solo oboe or clarinet playing above it. Naturally, this usage would be in quite delicate scoring.
The oboe is also capable of sounding very effective in light, fluty passages. It can cut through a fairly heavy accompaniment without trouble. In the foregoing theme (Ex. 4) from Marche Hongroise by Schubert, it is in a very gay setting.

The middle and high registers of the oboe blend well with the flute and the high register of the clarinet and bassoon; its low tones mix well with the chalumeau of the clarinet and the low tones of the bassoon. If it does not go too high where it becomes quite thin—from about upwards—it blends well all around with the horn.

Try to avoid going below as these foot-joint notes, especially the low F-flat (and also low C-sharp), are of a peculiarly loud, rough, and extremely disagreeable utterance.

Logically, in a quintet composed of five entirely different instruments, each one should be of exactly equal importance. Yet, even while striving to fulfill this ideal, it has been impressed upon us that again and again in so many of the numbers in our repertoire, the oboe seems to be the focal point, the dominating pivotal core or center around which the whole quintet swirls. It is a very important instrument in the woodwind quintet.

It is necessary, however, to remember to give the oboe sufficient rests.

The Clarinet

The clarinet is undoubtedly the most versatile of the woodwinds. All sorts of passages, arpeggios, and so on are practicable for it, and what is more, it serves effectively as melody, harmony, and even on occasion, as true bass for the quintet. It will be often the hardest working performer of the five because it is so good at everything. It takes its share of all parts, solo or harmony, and performs all unmurmuringly. It is particularly good in legato passages, such as this Theme from Pastoral, by Durand:

Ex. 5

In this passage from a Gavotte, by S. S. Wesley, the clarinet serves as a true bass:

Ex. 6

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Use your clarinet where you see fit. It will not (Continued on Page 59)

How to Increase Your Practice Endurance One Hundred Percent

by Max Kerr

EVERY PIANO STUDENT knows that after vigorous practice for a certain period the fingers and arms get tired and advancement, for the time being, becomes impossible. It has long been the writer's opinion that this is a circulatory difficulty. The blood stream does not carry off the waste products of muscular effort and a kind of local stagnation occurs.

It was then noticed that many virtuoso pianists had the habit of putting their hands first in very hot water and then thrusting them in cold water, to stimulate circulation before performance and during intermissions. Josef Hofmann and Edward MacDowell were known to have followed some such plan, as did Paderewski at times.

C. A. Skinner, R.N., head of the hydrotherapy department of the Boulder-Sanitarium (Colorado), has been giving lectures and demonstrations upon the extension and increase of muscular endurance by hydro-therapeutic methods.

Hydrotherapy, curing by the use of alternate hot and cold applications of water, is now over one hundred years old and has been widely used in indicated cases in large medical institutions. The value of the application of alternate hot and cold, through the use of water, was recognized by Hippocrates, Celsus, and Galen in very early times. In the Middle Ages it was endorsed by many famous physicians. Its development as a regular therapeutic means is attributed to a Silesian peasant, Vincent Priessnitz, who in 1799 established in his native village in Austria a series of baths which became internationally popular. Gradually the crude theories of Priessnitz were reformed by physicians. Mr. Skinner, in lectures, has called young women from the audience and has given them the following test. The subject is asked to open and close the hand vigorously, counting each movement and then there is a suggestion of exhaustion. Let us say that the subject is able to do it only one hundred times. The hand and arm are then well warmed by the effort but the subject cannot comfortably and profitably continue the effort. Then Mr. Skinner produces a vessel filled with water and ice. Putting on a pair of rough bath mite, which have been soaked in this ice water, he proceeds to massage the patient's arms vigorously. In a few minutes the arterial blood comes to the surface and the venous blood is carried into the circulation. The arms glow with a fine red condition of hyperemia. The subject is then asked, after a few minutes' rest, to resume the hand gripping exercises and is often able to do from two to four times as many movements with less effort than formerly.

It seems quite obvious to the writer that an intelligent application of this principle to piano practice would result in a great economy of time. That is, there is no use in trying to make progress with exhausted hands, fingers, and arms. Restore the student should be able to increase his practice in endurance at least one hundred percent. This principle could be applied to the practice of any musical instrument, as well as to industrial uses, such as operating a typewriter.

This theory is widely recognized by medical scientists and is the basis of the treatment prescribed by physicians and directed by Mr. Skinner, where it has resulted in the cure of many diseases which have resisted ordinary medication.

A Topsy-Turvey Test

TEST YOUR KNOWLEDGE OF THE RULES OF HARMONY

TRUE OR FALSE STATEMENTS

by Dr. Harry Alexander Matthews

1. The interval of the 7th in a dominant 7th chord, being a discord, always resolves downward one degree. True \( \square \) False

2. The subdominant triad in root position progresses best to a mediant triad. True \( \square \) False

3. The supertonic 7th is unlike the dominant 7th in that its 3rd is minor. True \( \square \) False

4. In the third inversion of a dominant 7th chord the bass note always resolves up. True \( \square \) False

5. The 3rd of a dominant 7th chord is major in the major mode and minor in the minor mode. True \( \square \) False

6. The supertonic 7th progresses to some form of dominant chord or to a tonic chord in first or second inversion. True \( \square \) False

7. Related keys are those which do not differ in more than one sharp or flat in their signatures. True \( \square \) False

8. The most useful of all the secondary chords is the mediant. True \( \square \) False

9. In actual performance on the keyboard the augmented 5th interval is the same as a minor 6th. True \( \square \) False

10. All 5th and 4th intervals are known as concord intervals. True \( \square \) False

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11. The combination of notes known as a dominant 7th chord is peculiar to one key, major or minor. True \( \square \) False

12. Disjunct triads are those having no tones in common. True \( \square \) False

13. In a progression of disjunct triads, similiar motion in the voices is strong. True \( \square \) False

14. The 5th is often omitted in the inversions of a dominant 7th chord. True \( \square \) False

The answers follow up the page:

ANSWERS

THE ETUDE
The Violinist Takes Up Music Again

by Margery Mansfield

Music and Study

I T HAS BEEN the writer’s experience to note that one of the chief deterrents to taking up music again is the student’s fear that he has forgotten everything. This is as true of the one time violinist as it is of the one who used to play the piano. This, however, is not likely to be the case. The constant repetition of practice has dimmed many melodic and harmonic patterns into his mind, has developed his ear, and has established permanently many muscular coordinations. He is “rusty,” of course, and his arm and finger muscles have grown weak. But this can soon be remedied. Just as he doesn’t forget how to ride a bicycle, swim or use the typewriter, though he may not have done it for years, he does not quite forget his music.

I had an impressive demonstration of this. I had laid my violin aside for twenty years, but finally returned to it, after a tentative try at the small harp. I had gone into a music store and asked for a book of violin etudes which would help brush up my technique. The clerk asked what I had already studied, and I could not remember. So he told me something he said was “standard,” and, anticipating some fun, got it to hide away in the store drawer for many months. When I did take a try, something occurred that was truly amazing. After the first two measures, my fingers began racing through the etude, and on through the next. It seemed that I was playing faster than I could read the notes. There can be little doubt that I had studied that book in my childhood, and had played those exercises hundreds of times. I had forgotten it, but my muscles had not.

Not everyone will have so convincing a demonstration of the permanent results of practice; and that is the more reason to emphasize that many will not be remembers—perhaps not the last things studied, but the elementary work, applied hundreds of times. And after all, those elementary things form a very large proportion of all music.

Never Too Old

No one is “too old” to get his music back. The neighbor who accompanies me is 76, has arthritis nearly everywhere except in the hands that play so briskly. A music teacher tells me of a man who began studying the violin at eighty. In four years he “could play.” I have known several people who have not only gone back to music after middle age but have taken up a different instrument, with gratifying results.

If you suggest something of the sort, and nothing happens, do not be discouraged. It takes a long time for the thought to germinate into action. Inhibitions and inertia have to be overcome, and there are usually a lot of practical reasons that will have to be got out of the way first. One’s piano is in storage, or has been sold, or needs reparing and tuning, and so on. There are delays between each step of the process, because the ex-student is asking himself—“Do I really mean business this time, or will I just drop it again?”

Many will have unpleasant associations with music-lessons. They may be critical of the results, or may have dropped the instrument in discouragement, and think of lessons only as ordeals.

When I was a little girl, my father, who employed a small orchestra, arranged for the first violinist to give me music lessons. He was not a professional teacher and apparently felt baffled at the problem of teaching a child whose parents did not believe in resorting to corporal punishment. So he told me that in Germany, when he was a little boy, they would have cut my fingers had I played off pitch. Gentle teachers have not entirely erased the impression from my mind. When I make a false note I look up quickly to see if anyone is reaching for the scissors.

Methods Have Changed

So it seems to me that music lessons should not be stressed beyond the adult that methods have greatly improved since his childhood; that if he has any special musical problems a teacher will be glad to help him with them—though recognizing that the adult is always, partly, his own teacher, and so, sometimes, can teach himself, where the teachers of his childhood may have failed.

Some shrink from hours of routine practice, and others do not have the time to practice an hour every day. The first can be encouraged to play in odd minutes, and to play whenever and whatever they wish to play, playing what they know, but stopping whenever their mind wanders, or demanding more of themselves in order to increase the difficulty and interest. If those who cannot practice regularly will play when they can, even just enough to maintain interest, they will eventually find more time. Music will replace less diverting occupations. Similarly with money—if money is needed for lessons, the musical amateur will soon find that music saves him the money he would have spent on other diversions.

Those who feel that they want to play better than the average amateur may be given a simple truth. A very large number of music students practice an hour a day; but relatively few play more. Therefore to play two hours a day, or even one and a half, over a period of years, gives the amateur a very distinct advantage, providing, of course, that the practice is done with intelligence.

The difficulty with irregular practice is that it is so easy to forget what one was last studying and trying to accomplish. So, time is lost looking over music. This can be avoided by keeping a pencil handy and writing self-practice assignments—where to begin new work, what to review, what to work for. It helps develop self-criticism.

It is helpful to plan a course for a few weeks at a time. Write it out, and clip it to the inside cover of some of your music. In a few weeks, your plans and needs will change. Make a new slip. Here is one, taken at random.

A. When feeling “low” play square dances for a few minutes. This is good reading and bowing practice, but it should not count as “practice.”

B. When you can get in an hour’s practice, distribute it as follows:

1. Daily dozen for double-stops, or several of these. Work for accuracy, then tone and expression. Fifteen to twenty minutes.

2. Scales and etudes in more difficult keys, first position. Work for accuracy, slowly. Ten to fifteen minutes.

3. Review second and fourth position (then other positions) simple keys. Fifteen minutes.


C. When practicing for less than an hour, do each for five or ten minutes, or spend all time on one or two.

The important thing is to have a plan of your own—and to follow it. The value of music lessons can be increased by making a list of questions to ask the teacher. If, like myself, the student does not live near his instructor, and can get lessons only on his infrequent trips to a city, much may be given at one lesson. To retain all this instruction, it helps to go over mentally the lesson as soon as it is over. Psychological studies indicate that the largest percentage of instruction not retained is forgotten within the first two minutes.

A Change of Scenery

Many would rather take up a new instrument than to return to the scene of the murder. And to know a second instrument, even a little, does increase one’s musical appreciation. Perhaps the violin student should change instruments if his sense of pitch is sub-normal, and he doesn’t like the scales given for developing his ear. The amateur who has grown bored with a very limited instrument might be encouraged to tackle one with better potentials. A person who has studied an instrument for three or four years has put in about a thousand hours of practice. He has gained by it a hardness that it will take him a long time to get on any other major instrument. The relative difficulty of the various instruments is a very controversial matter. An individual attraction for one instrument or another may be more than offset by the greater proficiency already gained, and the fact that it will enable the student to play more interesting music.

It is the tragedy (or should we say extravagance?) of thousands of music students that they drop their music just at the point where a little intensive effort, and a little intelligent analysis of what they (Continued on Page 56)
Music and Study

More About Piano Ensembles

The June ENTRE came this morning. On your page I find the question, "How to Conduct a Piano Ensemble." As a city person I have given a piano ensemble concert for the past five years. Your question may be a point of interest. I am enclosing a program from the latest concert which was held about a month ago and one from the 1940 concert. The music used consists of quartet arrangements for pianos. As there were sixteen players there were four playing each part.

The leaders conducted each quartet separately with conductors and conductors. I received a program from the latest concert which was held about a month ago and one from the 1940 concert. The music used consists of quartet arrangements for pianos. As there were sixteen players there were four playing each part.

In the four previous concerts we had pupils playing the first half of the program. For that we had from sixteen to twenty pianos. The children were pupils of local teachers. Each teacher trained her own group. Over one hundred children had the opportunity to take part as the groups ranged from first graders through high school. About six weeks before the program was given, the children went to the studios of the leaders (there were two who gave time for that), and were coached in quartets or duets. Solo arrangements were used for those numbers. One year we used the Percy Grainger arrangement of "Country Garden" with a string quartet as an extra feature.

We have found that the ensemble work has raised the standard of teaching here and produced cooperation among the teachers. It has given us a chance to make friends and, as always, the music gives us opportunities which nothing else does. And last, but not least, the local charity which received the proceeds was well paid. H. M. B.

How to Play a Trill

Q. How is the trill played in "In Thine Is Gladness" ("Historical Organ Recital")? By Bonnet, Pages 45. Measures 1-3-4-5-6.

A. I find that only Measure ten contains a trill. There are two ways of playing it. The first one is according to Bonnet's edition.

Ex. 1

All the other ornaments are simple inverted mordents, which, if you are playing a composition of this grade, you must understand. The second has line through it and goes from the principal tone to the scale tone below it and back; the inverted mordent has line through it and it goes to the scale tone above and below.

Ex. 2

2. I find this trill marked with the end written as two sixteenth notes and I think this is probably the best way to handle it.

Questions and Answers

A Music Information Service

Conducted by Karl W. Gehrkens

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

Books for the School Library

Q. Will you please send me a list of music books which would be interesting to high school students of today. They may be books for appreciation classes, history of music, and so on. I would also like a list of music books which might be interesting also for elementary and junior high school students.

A. A. I am giving you a short list of books about music that might be used as a start of a school library. If you have no copy of Grove's "Dictionary of Music and Musicians" I advise you to start with that.

Baker—"The Wonderful Story of Music," Treats for the most part the development of instruments from the earliest times. In story form. Good for sixth grade and junior high school.

Barnett—"A Story of Music," Treats the growth of music through the ages.

Bauer—"Music Through the Ages." A good book for senior high school.

Bernstein—"An Introduction to Music," An appreciation text for senior high school students.

Buchanan—"How Man Made Music," For junior high school.

Burch and Woold—"A Child's Book of Famous Composers."

Crawford and Roberts—"Pictured Lives of Great Musicians." For upper grades.

Cross—"Music Stories for Girls and Boys." Reader in intermediate grades.

Pautner—"What We Hear in Music," A good reference book for both teacher and pupils.

Finney—"A History of Music." For the teacher and advanced students.

Gehrkens—"Music Appreciation for Every Child." For first grade through sixth. Includes a series of work books for children and three manuals for teachers (Primary, Intermediate, and Junior High).

Kinsella—"Kinsella Music Appreciation Readers." Books to be read by the children themselves.

Kinsella—"Music and Romance." For junior high school.

La Prade—"Alice in Orchestrala," Probably most suitable for grades 5-8.

McKinney and Anderson—"Discovering Music." For grades 10-12.

Moor—"Listening to Music." For senior high or college students.

Roberts—"Young Masters of Music." Stories of great composers at the ages of twelve to sixteen years. Authentic and charming Useful in sixth grade and junior high school.

Scholes and Eschart—"The First Book of the Great Musicians." Traces the development of music from the sixteenth through the twentieth centuries.

For young readers.


Should It Be C or G?

Q. In my copy of Beethoven's Sonata quasi la funambola, Opus 27, No. 2, the Adagio is marked C. or four-four time. In the "Scribner Music Library" it is marked C. or cut-time. Could you tell me which is correct—f. s.

A. I have examined several editions of this sonata, and they vary considerably in notation and tempo indication. One of the earliest editions has the mark C and a tempo indication of 60, so it is entirely possible that Beethoven wrote it this way. However, the modern text is performed clearly that there are four beats in the measure, and my advice is that you think of the measure as 4/4. My guess is that j = 13 is closer to the tempo now employed by most artists than j = 60, but at this point there is room for considerable difference of opinion.

Must All Three Forms of Minor Be Learned?

Would you please tell me if a pupil must learn the natural minor, melodic minor, and the harmonic minor before the pupil just learn the natural minor scale?

A. It depends on the age and degree of advancement of the pupil. In general he should learn all three forms of the minor scale, for the harmonic and melodic forms are actually used more than the original—especially the harmonic form as found in piano music.

Advice to a High School Senior Boy

I have been studying piano for almost three and one-half years and have received a sort of education. During this time I have been studying under three teachers and at present am studying under Dr.—. All of all of this time I have been working at popular music. It seems that I can play fairly well but I am not very good at formal music. I am only an average student and do not have a great deal of time to study. I have been thinking seriously of going to Eastern School of Music. My ambition periods I have been doing too hard for and I think you should advise me to go to Eastern School of Music because they have regular classes, to play and read chords and techniques.

A. In reply to your letter, I am glad to give you several bits of advice. In the first place, I advise you strongly to learn to read music and there are a few or three ways in which you can do it. First, you might get the full notation of some of the pieces that you learned from Mr. and also while learning through many of the bitters, you learn them through the numbers of times, instead of the notes, while looking hard you might get some very simple notation and notation. I mean the very easiest way to study. In the second place, you should go to your school to read this from the music book. The pieces in the cheaper books with music charts and your ability, and if they teach no books. In the third place, you should help your reading ability a great deal by learning harmony.

My second bit of advice is that you branch out into other kinds of music like fine music school songs, you will inevitably low students are well versed in the music of such composers as Bach, Haydn, etc. If you do not know fish out of water, and I advise you to begin at once to work along this line.
Is the Piece Too Long?

Try the Shorter Piece for Progress

by Ava Yeargain

Miss Ava Yeargain was born in St. Louis, Missouri. Her early study was with Madame Elise Conrad-Korzeniowska of the Stojowski School. She later studied with Maria Carreras, and had advice and criticism from Josef Lhevinne, Sigismond Stojowski, and Rudolph Ganz. When she was eighteen she established the Ava Yeargain School of Piano Playing in St. Louis. She has given many piano forte recitals in various parts of the country and has made numerous recordings. The value of the short piece is not recognized by many teachers.—Eau de Nil.

Is the Piece Too Long—or just not short enough? Because, as Von Bülow said, "There are no easy pieces. All are difficult."

The merit of the shorter piece has not been appealingly emphasized: yet many brilliant gems of musical literature lie in this comfortable category. Usually the advanced student's repertoire is conspicuously limited. Perhaps he has been disdainful of learning "little things"; therefore, unlike the performing artist, he does not possess that multitude of playable pieces which the great pianist has not neglected. Perhaps he learned handfuls of pieces for beginners and intermediates — after which he rushed on to the rank of artist-pupil. He may have so eager to play the loudest and longest pieces that he has passed unnoticed those companionable compositions that lead so directly and authentically to the "larger classics."

The Repertoire Strengthened

His unbalanced repertoire should be immediately strengthened, beginning with the best of the shorter pieces—even if he is more interested in working on a Tchaikowsky concerto. He should be encouraged to study a short, characteristic piece of every great composer — then watch his repertoire grow! Isn't this better than hearing him flounder for a year on a deceptively-familiar Liszt rhapsodie, or a twenty-one-page modern?

Tintoretto's "Paradise," in the Doge's Palace in Venice, covers 2290 square feet of canvas but it is surely no greater piece of art than Raphael's "Madonna della Sedia," which was painted on the top of a wine cask. A masterpiece is not measured by length. In fact, the really great piece of music is one that reveals the composer's dynamic qualities in a few pages. In this substantial classic the student should be able immediately to find the master's intentions.

Composure

If, as Von Bülow said, "A pianist's first duty is repose," then surely a teacher's first duty is to make possible that repose. It is interesting to evaluate the various applications of control that are gained from mastering some of the following six short classics, which total twelve pages. What single piece of twelve pages embodies so many important phases of the pianist's art?

A tremendous amount of thumb control is necessary to produce the melody of the Romance in F-sharp, by Schumann—with an almost equal release of thumb weight from each arm.

Also a great deal of black key familiarity is necessary for an accurate performance of the Butterfly Etude, by Chopin—where both a slight elevation and an extension of the arm result.

The interval control exalted by small hands in the playing of the Waltz in A-flat, by Brahms should be carefully noted—its chords contain both sixths and thirds, and its ending demands rapid changes of intervals.

The student should weigh well the tempo control that must not fluctuate in the Allegretto, from the "Moonlight Sonata" — a ritardando movement throughout. It should not be spoiled by uncontrolled variations of tempo.

In like manner the rhythm control essential to an effective interpretation of the first Prelude in C, by Chopin should be carefully analyzed—its oddly balanced melody and accompaniment call for special study.

Then, there is the pedal control to be maintained through the second Liebestraum, by Liszt, where the melody must be singingly sustained and frequently pedaled, even after each rolled chord breaks.

Learn to Please the Listener

The student should be able to play, with charm, his listener's favorite composer. Is it not a mark of distinction to be able to play, "What would you like to hear? Something of Chopin, of Beethoven, of Grieg, of Schumann?" Instead of this, there is often an impetuous plunging into a long piece which may occupy one-third of his repertoire—and may not interest his listener at all.

Success lies in what is remembered. And a two-page piece is not easily (Continued on Page 56)
**Music and Study**

**Animals in Musical Scores**

by Jerome Bengis

**LET IT NO LONGER BE BELIEVED** that we are the teachers of animals. The life of the dog is a sermon on life for the enlightenment of man. Its love for the hand which feeds it, the full joy with which it greets the approach of its master's footsteps, the boundless wonder with which it regards even the most trivial incidents, such as the very falling of a leaf from a tree—all these things are told to us every moment through a wagging tail, rising and falling ears, and a barking mouth, all of which work in rhythm unison. And yet, for all the fidelity exhibited by dogs, what a wondrous maze of paradoxes they are, always indulging to the utmost the very inconsistencies which, in human experience, are the hobgoblins of life, and of art as well! It is no wonder that Beethoven, himself a divine paradox, never refrained from boasting of the fact that his Therese's little "Ligons" was always wont to follow him home. For if he loved trees, he must have loved animals as well, and his great heart must have felt a deep and humble kinship toward them. It is with infinite delight that we recall his scherzos, some of which make us think of a colt let loose over meadows, or of a bear in captivity at feeding time. And we are filled with lordly nobility when we think of the coda of his overture to "Coriolanus," which brings to mind a fallen lion licking his wounded paws and looking with tragic majesty at the hunter who has come to usurp his domain.

**A Mirror of Nature**

If Beethoven knew the soul of the lion, he knew the beauty of the bird also. Not content with merely suggesting them in the Brook Scene of his "Pastoral Symphony," he takes to giving direct images of them. This is the enchanting movement in which Beethoven catches the busy hum of all teeming life of the woodland, and uses it as an accompaniment for the rippling song of the brook. Beethoven, as much as music itself, is the wondrous mirror of Nature, in which all things compliment one another and enhance one another's beauty. And thus do the voices of the nightingale, the cuckoo, and the qual all unite in tones of sweetest bliss. When, in the closing section, we hear the actual voice of the bird, it is no longer a mere borrowing from nature, as many would have us believe; the voice is preceded and followed by a passage of tenderest loveliness, like music making its own sweet refrain; and the same poetry which opens the door to heaven, returns to close it also.

With what infinite trust was Beethoven given charge over the beauties of the universe, to glorify and exalt them! The turbulent grandeur of the first movement of the "Fifth Symphony" (now the famous war time Victory Motif), which has stunned and electrified the world like new commandments thundering from Mount Sinai, may have found its origin in the opening four chords of the introductory allegro of Gluck's overture to "Iphigenia in Aulis." Beethoven, however, was himself supposed to have reported to his factotum, Schindler, that the theme was suggested by the song of the yellow-hammer, with its three short notes and its one long one. If this is true, it does not come as a surprise; for he who dwells on the heights hears epic songs everywhere.

If Wagner frightens us with his dragon in "Siegfried," he banishes all our fears with the language of birds in the same opera. And in his "Lied" of the same name, he recalls the songsters once more, to sing for his Cosima on Christmas morning, when she lies in bed with her newly born son.

To Haydn, the very creation of the world itself became a Nativity. In his "Creation" the whole animal kingdom becomes his own, and all life of the earth, of the seas, and of the air is newly created in song to become the living hymn of God. There is not a breathing thing on which his music does not descend, and the very earth bursts with the pulsing rhythm of creation. With the truth which only the childlike heart can convey, he names Man as the crowning glory of creation, thus making him the ultimate expression of all previous forms of beauty. He sings of the animal and of Man in the same breath; and his music brings home the battle between the cattle pictured in Fra Angelico's "Birth of Jesus," in which the animals of the field are the first living things to which is granted the privilege of looking upon the beautiful Infant. Music like this, when fully absorbed by the heart, can make abundantly clear the conviction of Polish peasants who believe that cattle are given the power of speech once every year, in the hour of Christ's birth.

And yet the wondrous influence of animals is far from exhausted, and is as limitless as their very species which inhabit the earth. Mendelssohn, the same man who rose to heights of prophetic grandeur in "Elijah," could imitate, with equal artistic maturity, the braying hee-haw of the donkey in his overture to "A Midsummer Night's Dream." Surely this stroke of genius throws much light on the very quality in which prophets themselves are always found lacking—namely, a sense of humor. Donkeys have never been so divinely honored in art, and their voice is thus recorded with music and embellishments for all time, like the utterances of sages and scholars set down in poetry.

Its good-natured cousin, the horse, which can make itself heard only by a pitiful neigh, make up for its vocal deficiency by having rhythmic hoofs; and these are sent galloping down to posterity in Schubert's Erlkönig. But what does Schubert not immortalize? In his Die Forelle, he makes us so in love with trout that we are thenceforth conscience-stricken whenever we eat them. And do we think that locusts, like mosquitoes, are always to be shunned? Perhaps; but in Handel's "Israel in Egypt" the locusts are summoned forth in myriads, to tickle our ears while they plague Pharaoh. And there are frogs also, leaping forth to fulfill the Holy Writ in good measure.

There comes a time when all happy voices in nature seem silenced. What sinister suggestion is this silence! (Continued on Page 52)
Where is the mystery of the Strauss waltz? Is it in the entrancing simplicity of the melody, the naive Strauss orchestration, the unforgettable memory of the artist life of Vienna, or is it in the infectious interpretation, without which these waltzes lose their meaning? Artist's Life has been heard in all the great concert halls of the world in the delightful bravura Tausig piano arrangement. Here are the original ingratiating themes.
EVENING HYMN

The simplicity of a Mendelssohn Song Without Words marks Evening Hymn by Ralph Federer. Watch the pedaling very carefully and preserve as fine a legato as chord playing will permit.

Andante e semplice; sempre sostenuto M. M. \( d = 72 \)

RALPH FEDERER

Copyright 1942 by Theodore Presser Co.
Orville A. Lindquist, for many years professor of pianoforte playing at Oberlin and well known to Etude readers for his instructive articles, has written, in *A Sea Mood*, a highly effective short recital piece. The reason for writing it on three staves is that of legibility. The pedaling should be especially exact.

**Andante tranquillo** M. M. $\frac{3}{4} = 80$

*Play all single bass notes an octave lower than written.*
JANUARY 1943
ELFIN FROLIC

This clear-cut, fluent, melodic piece offers pupils excellent material for touch and phrase study. It "lies under the hand" so excellently that it is very easily learned.

CEDRIC W. LEMONT, Op. 59, No. 6

Allegro

PIANO

il basso staccato sempre

1st time

Last time

staccato sempre

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THE ETUDE
ROMANCE

ROBERT SCHUMANN, Op. 28, No. 2
Arr. by Henry S. Sawyer

Andante semplice M.M. $= 100$

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JANUARY 1958
AMERICAN PATROL
MARCH

The name of F. W. Meacham, once a very popular American composer for the piano, is now best remembered by this contagious American Patrol, which everyone hears over the radio these days with the war-time words, “We must be vigilant! We must be diligent!” sung as a theme song by Phil Spitalny’s All-Girl Chorus. It makes an excellent school march.

Tempo di Marcia M. M. \( \frac{3}{4} \) = 104

F. W. MEACHAM
Arr. by John W. Schaum

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SALLY BROWN
A TEASHOP DITTY

Herbert J. Brandon

Rather slowly—with simplicity, and explanatory style

She's a waitress in a
tea-shop and her name is Sally Brown,
quite a simple little tea-shop not a hundred miles from

town. And it really is surprising,
but as sure as you'll never find a
young men daily come along for tea,
apetites are sadly lacking; quite alarming is their state. Poor

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THE ETUDE
I ALONE SHALL NEVER BE

Collins Driggs

Andante

I alone shall never be, The Lord forever walks with me, No solitude have I to bear, For
The hand of God is there,
Amid the scenes of earthly throng,
Amid the sorrow,

And the song,
Thou art times forgotten be,
One friend I have, dear Lord, in

Thee.
I alone shall never kneel,
As cross the sky the shadows steal,
Without the thought that Thou art there

To hear my silent, yearning prayer,

To hear my silent, yearning prayer.
NOCTURNE

With Hammond Organ Registration

Andantino

Sw. Oboe & St. Diap.

MANUALS

Ped. p

PEDAL

Sw. Add Celestes

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THEME
From the Piano Concerto in B♭ Minor

FOR TWO PIANOS, FOUR HANDS.

Allegretto non troppo e molto maestoso M.M. $f = 84$

P. TSCHAIKOWSKY, Op. 23
Arr. by R. S. Stoughton

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DE CAMPTOWN RACES

Allegro

De Camp-town la-dies come down dar wid my
ing dis song, doo-dah!
doo-dah! De Camp-town race-track
hat caved in,
doo-dah! I go back home wid a

CHORUS

five miles long, Oh! doo-dah day!
pocket full of tin, Oh! doo-dah day!
gwine to run all night!
Gwine to run all

day! I'll bet my money on de bob-tail nag.
some-bod-y bet on de bay.

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THE BUGLER'S CALL

In march time M.M. = 120

Listen to the Bugler's call, Listen to the Bugler's call, March a-long, March a-long!

When the

drum goes Rum! Tim! Tim! All to-geth-er here we come, An-swer-ing the Bugler's call. Fine

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MY TEDDY BEAR

Moderato M. M. \( \frac{d}{d} = 60 \)

My Teddy Bear's a growly fellow. But I like him just the same, I dress him up in dolly's clothes And then he is quite tame. His fur is brown, his eyes are yellow, And he has a button nose, I press his tummy with my thumb And squeak! squeak! squeak! he goes.

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TWO LITTLE TOWHEADS

Moderato \( \frac{d}{d} = 72 \)

Out on the sand pile happy and gay, Two little towheads, play every day. Fine Chattering as they pile up the sand. No one but they can understand.

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POLLY PAINTBRUSH
See Technistory and application on opposite page

POLLY PAINTS THE BLUEBELLS
As softly as possible

FLOWER CONVERSATION
Whisperingly

THE SIGHING NIGHT WIND
Slowly, secretly

PAINTING THE RAINBOW

Copyright 1942 by Theodore Presser Co.
The Technic of the Month
Conducted by Guy Maier

Technistories for Boys and Girls
by Priscilla Brown
With Application and Music by GUY MAIER
(Illustrations by LeRoy Williams)

POLLY PAINTBRUSH

ALL MOON FAIRIES are born in the full silver light of the moon. But one night in the half-silver light and half-velvet dark of the moon the tiniest fairy was born. The other moon fairies named her Polly Paintbrush. Just like the other fairies painting with paintbrushes, Polly Paintbrush wears a smock frock, like a long loose shirt, cut from the gold of the moon and stitched and smoked with silver cobwebs. In the pockets of each smock frock is a ruler to measure the leaves with.

her spear into yellow paint she tips to the edge of a tree branch, then bending—gently—gently—she tips just once the tip of a green leaf with the yellow tip of her paintbrush. While Polly Paintbrush tips lightly each leaf, she sings a song, softer than a wind whisper of the trees, a silver song.

After the cold silver moon of winter the trees reach up their long black crooked fingers and hang a blue-rim moon of spring in the sky. Now is the time for fixing the buds of flowers," says the moon fairies.

Instead of a ruler each fairy carries a pair of scissors in her smock frock pocket for snipping the green threads holding the buds tight. Instead of a can of paint each moon fairy carries a box of paints with colors named buttercup yellow, violet blue, dandelion gold for mixing with drops of dew.

"Only Polly Paintbrush," says one moon fairy, "the most careful painter of all the painters of paintbrushes,

Down the Ray of the Moon

Each moon fairy carries a can of paint mixed from colors of the rainbow either yellow gold, crimson red, purple or pink to color with. Over the left ear of each fairy is a long spear of a paintbrush to paint with.

Polly Paintbrush measures with the shortest ruler, carries the smallest can of paint, and puts the softest spear of a paintbrush over her left ear because she is the most careful painter, the best painter of paintbrushes.

In the autumn Polly Paintbrush is the first moon fairy to slide down the ray of the moon. Dipping the tip of

Soliloquy—Just once—

knows how to paint the bluebell flower."

In the half-velvet light Polly Paint-
(Continued on Page 32)

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"FORWARD MARCH WITH MUSIC"
Polly Paintbrush
(Continued from Page 51)

brush slides down the blue ribbon of the moon. Fortunately she mixes the bluebell paint with one drop of dew. Carefully bending over on tiptoe she dips her blue-tipped brush into the bluebell bud—just once. Polly Paintbrush listens. Softly—just once—the bluebell rings so softly that only Polly hears it.

Born in the half-silver light and half-velvet dark of the moon Polly Paintbrush rings—softly—all the bluebell bells in the spring of the blue moon... And in autumn, bending on tiptoe she brushes the tips of the leaves yellow green, yellow gold, red yellow, red purple and pink.

When you want to play so softly that no one but you can hear it, you use Polly’s paintbrush touch. You do this by lazily lifting your whole arm "in one piece" from your lap; then, while holding it over the keyboard with your elbow high and wrist hanging limply, touch a key top with the tip of your third finger. After deciding carefully just how softly you want it to sound, let your arm and finger tip quickly but gently into the key, just as if you were giving it a tiny dab of color with a paintbrush. Don’t sink or push down at all; as soon as you hear the softest sound let your finger tip come quickly back to the key top. Don’t hold the key down even for a moment... If you hold or squeeze a paintbrush on paper you have an awful dab, not a little dab of color!

Each day try several tones like this to see how softly you can play. Also practice paintbrushing in thirds, sixths and chords, singly and hands together.

You will play these lovely pieces beautifully if you keep your elbows floating, your wrists high and your finger tips gently feeling the center of each key... But don’t forget to make up your mind first how softly you want to play.

The Singer’s Intelligence
(Continued from Page 30)

and that it be kept so to the end of the exercise. The student must be careful not to close his mouth on the "go." Equally important is it to remember to keep the mouth open and the jaw relaxed on all ascending tones. Most students will sing ascending passages correctly, then tighten the jaw on descending. Watch this carefully.

This exercise should be transposed upward and downward, by half steps, throughout the whole extent of the vocal range.

When this exercise is sung correctly it makes use of all the head cavities, because as the "ung" is sung the passage at the back of the mouth is closed for an instant, the breath cannot escape through the mouth alone, and it is thus cleverly diverted into the upper head cavities as well. In this manner, and only in this manner, does the tone acquire the color, roundness, and carrying power it should have. (The pupil must bear in mind that though part of the breath is thus directed through the nose the tone is not nasal. The tone is actually placed above the nose, not in it.)

There are many variations of the "ah-ung-oh" exercise but the one given here is the basic one and must be mastered before attempting to apply the principle to others. If done correctly the student will immediately hear the difference in tone quality and be delighted at the unexpected ease of its production. After brief practice he should be able to make the transition from "ung" to "oh" without sounding the "g" so noticeably, and join the "ung" and "oh" more smoothly. Later he will be able to place the tone correctly on the first "ah" without using the trick of the "ng" at all. Needless to say, this placement must be used for all of his vocal work, for the principle upon which it is based is infallible and this great improvement will result throughout the entire range of his voice.

Why Practice Softly?

Few students realize that a voice can be trained as easily by singing too softly as by singing too loudly. Unless the voice is perfectly placed the small tone will be pinched and tight, and this is more dangerous than a big tone for the simple reason that a big tone, if improperly placed, can break or crack and thus sound a warning, but the pinched tone will not. Moreover, may one ask the purpose of such "small tone" practice? The voice is made by a physical mechanism and to do their best work the vocal organs must be exercised as thoroughly as possible. One cannot develop one kind of voice for home use and another for public performance! If a student occupies a small apartment and must respect his neighborhoods' desire for quiet he will soon become so accustomed to a small tone that he will be unable to use his voice correctly in a larger place, yet in the professional career he hopes for, his singing will all be done in large places. Neither can one be patient with singing "methods" which advocate much humming or the use of abnormal, unmusical sounds. Such practices are not short cuts. They are detours which carry the student away from his goal instead of toward it.

It is on just such points that the student needs to use his intelligence, instead of obeying too blindly the suggestions of "teachers" whose theories are not demonstrable. Correct instruction is always easy to follow and easily proven. A principle must work every time it is applied, not merely when the pupil is in good voice. This does not mean that a student must be able to do instantly what the teacher suggests, but it means that he must be able to approach close enough to the desired result to realize that the principle is correct and that careful practice will do the rest.

In conclusion I again remind the student that the singer's three most important assets are voice, talent, and intelligence—and the greatest of these is intelligence. Without it the other two qualifications will not carry him through. Voices and talent are plentiful. Outstanding intelligence is not.

Animals in Musical Scores
(Continued from Page 28)

We seem to hear stalking feet in the woodlands; we are overtaken by lurk-light in which clutches us under cover of the treacherous night; all about us are peering eyes and yawn- ing mouths; and the very air seems laden with restless pantings and forebodings of doom. These are the wild and terrible regions of the Wolf's Glen from Weber's "Der Freischütz." And all the destructive life of nature, with animals lying in wait to devour one another, is not limited to the woodlands alone; suddenly it dawns upon us that animals in music may acquire more than a mere amusing significance, and hold up to Man a refined picture of his own unrefined instincts.

And yet, even like the mood of animals themselves, how quickly is that of music altered! Even as the phan- tom of dread in Weber's overture are suddenly dispelled by a burst of light in a descending C major chord, so does Music itself throw off its cloak of darkness, to bask in the shining raiment of Kings. In the divine aria, He Shall Feed His Flock from Handel's "Messiah," He only embraces the good Shepherd, but His sheep also. The lambs which He gathers with His arm and carries in His bosom, become the symbol of a more tender and clinging humanity made manifest through song; they are the living prayer of the meek and suffering, and recall the Physician of Galilee to loving remembrance.

Make Haste Slowly
(Continued from Page 6)

Thus, he alone is responsible for see- ing that he gets what he needs, vol- untarily, and for projecting his own own standards and to adhere to them, letting nothing deflect him whatever that fate may be. That is talent, making haste slowly."

THE ETUDE
A Lyric Voice that may Grow

I have a good lyric soprano voice and I have been told that it will take on a dramatic quality when I am older. It is without doubt a gift which I have received from my parents. My mother is a singer and my father is a musician. They have always instilled in me a love for music. I have been taking voice lessons for many years now and I am enjoying the process.

Vocal Range
The range of my voice is from low to high, which allows me to sing a wide variety of songs. I am currently working on expanding my range and improving my technique.

Singing Technique
I am currently working with a vocal coach to improve my singing technique. We are focusing on breath control, tone production, and phrasing.

Future Goals
My goal is to become a professional opera singer. I am currently applying to conservatories and hoping to get accepted into one of them. I am also planning to study abroad to gain more experience.

Voice Lessons
I am currently taking voice lessons from a professional voice coach. He has been very helpful in improving my singing technique and has given me great advice on how to develop my voice.

Conclusion
In conclusion, I believe that my voice has great potential and I am confident that with hard work and dedication I will be able to achieve my goals.

Answered by Dr. Nicholas Douty
Dance Music on India's Largest Island

Fantasies of the Awakening East

by Verna Arvey

In The Etude for October 1942 Miss Verna Arvey presented an article upon "Ancient Music and Dance in Modern Ceylon." The following article contains supplementary material upon the same subject.

It is then, almost correct to say that the Sinhalese brought their dancing from India, for, before the advent of the Indian captives, Ceylon had several types of devil-dancers of its own. In addition, sacred writings describe "joyous spectacles representing the actions of the devas as well as of mortals," as early as the time of Pandukabhaya. Another person of royal blood (B.C. 165-138) was said to have been surrounded by a throng of singing and dancing women.

King Gaja Bahu (A.D. 106-131) was the hero who captured and brought home twelve thousand Indians, some of whom were dancers versed in India's traditional, sacred dance-lore. Under the patronage of their noble captor, they introduced what is now termed the "Kandyam" dance, the word "Kandyam" being a derivation of the name originally applied to those particular dancers. Gaja Bahu, who had learned the arts of song and dance, was eager that he should be surrounded by an increasing number of courtiers who would be proficient dancers, and adept in other arts. He assumed the burden of raising the children and grandchildren of distinguished families in his own palace, in order that they might be trained for that purpose. After that, dancing began to take a leading rôle in religious rites, even in the worship of Buddha. Men dancers gained prominence, where before women had won greatest acclaim.

Arts of all kinds received their most forceful impetus in Ceylon during the reign of Parakrama Bahu I (1153-1186 A.D.). This cultured monarch was adept as statesman and hero. Success greeted his reforms; vast runs still reveal his power and the magnificence of his reign. He not only required all his attendants to be musicians but "brought up in his own palace the sons and brothers and grandsons of many noble families, saying 'let them become familiar ... in music and dancing.'" To emphasize the worth of his commands, he himself became a musician and dancer, and his queen was also skilled in the arts of dance and song. It was during his lifetime that historic documents first mentioned the tambor (udakkiya) as a musical instrument. Then it was to be used in the dance. It was undoubtedly of Indian origin, since it is mentioned in many a Sanskrit sloka.

Nautch Dancers

In many other courts of the land were Nautch girls who danced to a veritable orchestra of "flutes, flutes, drums and the like." Nissanka Malla (A.D. 1102-1211) was another ruler who took an enormous interest in the development of the dance, in the fostering of a cultured people, and in the adornment of his court with troupes of delightful dancers and musicians.

In the contemplation of Ceylon's music, one's thoughts turn again and again to the extraordinary Parakrama Bahu, whose sleeping apartment was lined with little golden bells, each emitting a musical sound and pitched to different notes of the scale. With delightful insouciance this monarch, in the midst of a battle, once pretended that he was going to the chase. He actually left his headquarters with the thought of marching toward Rajatakedara, but instead "betook himself to Kyanagama accompanied by many skilful musicians, who made music on the lute and on the flute." In his view, music was not only an aesthetic joy, but a means of doing honor to sacred beings.

This was also in the mind of the second Parakrama who held huge sacrificial festivals to Buddha in music and song, whence he employed the five classic Ceylonese instruments: Atata, Vitata, and Atatavitata (drums); Sustra (pipe) and Ghana (cymbals). Other monarchs not only followed their predecessors' examples in regard to music, but attempted to outdo them in splendor.

Military tournaments and battles were enhanced by musical instruments to such an extent that they were likened at various times to the "terrible clash of thunder" and to the "roar of the wide sea" in ancient days.

The Royal Household had various cultural departments, over which certain people acted as heads. There was a group of singers, one of drummers and trumpeters, and one of dancing girls. The last king of Kandy had a body of tom-tom beaters.

With the decline of the monarchy, the arts did not flourish in Ceylon as widely as before. But the Ceylonese people did not forget them, and today native Ceylonese music and dance are coming back into the minds and hearts of the people. The dance had become the sole property of a comparatively small group of people who lived in the interior of Ceylon and who performed only for Buddhist festivals. For a time, it bade fair to become a lost art. Now it is coming into its own, as is the Ceylonese music with its distinctive flavor.

Heather Hamer and J. Peter Perera have both recently compiled illustrated booklets containing old Sinhalese nursery rhymes and folk songs, though these have not as yet been translated into English. The Sinhalese people to-day have a national song, composed by Mr. M. G. Perera and sung under his direction at the National Day Celebrations at Victoria Park, Colombo, in 1914. The melody is distinctly oriental and is, in fact, reminiscent of some old Hindu theme. For that reason, its subsequent harmonization in the occidental fashion is unsatisfactory. One feels that it should be played or sung in the accepted Hindu fashion, all the voices and instruments in unison. The song is sung at state functions in Ceylon.

Newspapers in Ceylon now publish long articles relating the history of Ceylon's music and touching upon various single aspects of it. They also exhort the people to perpetuate the art of folk dancing, "ON WITH THE MASK DANCE OF CEYLON"
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B. What is the artist's name?
C. What is the song's title?
How Public School Music Helps the Private Teacher  
(Continued from Page 18)  
life is to promote music education.  
Private teachers are welcome at these  
concerts, which include group discus-
ations in the teaching of all the various  
instruments, and voice, theory, eurythmics, conducting,  
and so on.  
During the many years I have  
maintained a vocal studio in New  
York City, there has been ample  
proof of the many benefits derived  
from music education in the schools.  
Coming from all over the country,  
the majority of my students had the  
fire of their ambitions kindled at the  
time of a successful vocal perfor-
manace at school. Those who had the  
opportunity to study piano or some  
other instrument, music theory, ear  
training, or sight reading, make  
many more rapid progress than those  
who have no previous music educa-
tion. And if they have had the usual  
two years instruction in vocal classes,  
they have formed good habits in deep  
breathing and quick production and  
distinct pronunciation. Also they sing  
with a directness and simplicity  
much to be envied by experienced  
singers. With such a start, building  
the voice and expanding artistic expres-
ion make it possible to reach the  
goal of singing professionally in a  
much shorter time than would other-
wise have been possible. This is ex-
tremely important in the vocal field.  
For the public enjoys a youthful ap-
pearance as much as they do the  
sound of a fresh young voice.  

Is the Piece Too Long?  
(Continued from Page 27)  

You Must Go to Work  
(Continued from Page 12)  

If you will attend to the business of  
singing, it will look after you.  
Singing is a job that lasts twenty-
four hours a day, every day.  
You must be systematic in your  
practice. That must have real, peace  
of mind, proper exercise, fresh air;  
eat simple food, but never coddle  
yourself. There should be no compro-
mise in the effort to attain perfection.  
A singer should vocalize for at least  
one hour each day. This can be done  
in fourteen minute periods, spread  
over an interval of several hours.  
However, one cannot always do this  
because of performances, or the study  
of repertoire.  

Song Repertoire  
I have roamed the entire world of  
song literature. I have 2,500 songs  
that I know, but to-day this number  
is in my repertoire. These include  
arias, lieder, modern songs,  
Scotch, Irish, and American folk  
songs, old traditional songs, Negro  
spirituals, songs by American com-
posers, ballads, and well-known oper-
etta favorites. It is my good fortune  
 to have absolute pitch. I look at a  
song, and automatically the tune  
comes to my ears. Mentally I like to  
photograph the melodic line for the  
purpose of memorizing, and the  
interpretation comes from an intelli-
gent survey of the combination of the  
lyric to the musical construc-
tion. In never learn more than one  
song at a time. My whole repertoire  
has been learned in this manner.  

Operetta Repertoire  
As star of the Palmolive Beauty  
Box Theatre, I have performed fifty-
five operettas on the air, but never  
on stage. There are few popular  
songs whose tunes I could not whistle  
and whose titles I could not recall.  
Even since boyhood I have carried a  
scrap of paper in my pocket for the  
purpose of writing down new song  
titles as I hear them. When new songs  
come to me from the composer or  
publishers, they are gone over care-
fully, and I can tell immediately if  
they will meet my needs. On an aver-
age, from every ten new songs that  
are gone over, I retain and learn  
perhaps two.  

After studying with my first vocal  
teacher, the late Gaetano DeLuca of  
Nashville, I came to New York and  
chose the teacher that I thought  
would be good for my personal needs.  
I have great respect for Enrico Ros-
ati who helped me to develop growth  
and power in my voice. To-day, if you  
want a career, you must constantly  
grow, develop, and give something  
new to the public every year. Rosati  
opened my eyes to bigger vocal pos-
sibilities; he gave me many vocal  
and breathing exercises; and he gave  
me difficult numbers to sing. All of  
this was needed to handle the bigger  
work later. As a game fish will swim  
up stream, I had to extend my efforts  
considerably for the climb up hill.  

Concert Programs  
Concert audiences should be en-
tertained, and for this reason the  
approach to program building should  
be one that will develop audience  
ease. A concert program can be built  
with a solid foundation by using the  
number, whether it is a classic or an  
English or American song, should be  
on the program for one purpose; it  
should have audience appeal and en-
tertain. I am not recording a good  
share of John McCormack’s reper-
toire, and am trying to give programs  
with the same kind of mass-appeal  
that he gave.  

My hobby of collecting antique  
automobiles is a story in itself. I now  
have six, and am constantly adding  
to this hobby. But my real happiness  
comes from the fact that I have  
solved many of life’s problems by  
learning how to work.  

The Violinist Takes Up  
Music Again  
(Continued from Page 25)  

want to do with their music in the  
immediate future, and what skills are  
needed for this, would make an im-
portant difference.  
If they doubt their ability to please  
listeners and feel it is selfish to try  
to please themselves alone, they can  
be reassured that their playing can  
enable others to have a better time— 
play. For music is more fun pursued  
soberly.  

"It is remarkable to see how men  
sit down and reface over a hymn  
sentiments about which they have  
differed."  

—Henry Ward Beecher  

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The Mariachi

The origin of this name has presented philologists with a thorny problem. The most widely accepted explanation traces it to the French word mariage. During the Napoleonic intervention (1802-67), it would seem that the French soldiers applied the term to the popular bands that played at all marriage festivities. In the mouths of Mexicans, mariage became mariachi. Whatever merit this theory may have, the mariachi today are the most typical of Mexican bands.

The most current mariachi ensemble consists of two violins, one vihuela (guitar-like instrument) with the bass provided by the arpón (large harp). In cities the latter instrument is usually replaced by the guitarrón (large guitar) which is easier to lug through the streets. The melody is sung by the vihuela and arpón players in thirds, sixths, or tenths (the latter falsetto), while the violins take part in the prelude and during the interludes when the singers rest. Sometimes the band is enlarged to include six and more instrumentalists.

At the beginning of his transcription of a son mariachi*, Bias Galindo has preserved the exact manner in which these songs are interpreted in his native Jalisco.

Son Mariachi
(Transcr. Blas Galindo)

Many of these melodies have been influenced by the harmonic forms of piano salon music which enjoyed such popularity in Mexico during the last century. Like the corrido, the innumerable waltzes, polkas, schottische, and so on, which flooded the market at the time, showed a great preference for dominant seventh and ninth chords in their harmonic structure. The corrido, however, remained immune to this process of romanticization in one basic respect—in its rhythm.

The alternation of binary and ternary rhythms and the general duality of rhythmic concept (see musical examples), are outstanding characteristics of Spanish popular music. The succession of six-eights or three-eights measures, for example, which is suddenly interrupted by one in four, imparts a great restlessness and variety to these melodies—above all because of the constant effect of syncopation that results. It is true that the rhythmic contrasts of the Spanish melodies are much richer than the Mexican examples. But the latter lose their romanticist standardization when performed to an accompaniment. When this occurs, the superposition of several rhythms leads to intricate combinations; the relative monotony of the melody is thus compensated. The instrumental group that interprets these corridos is known as corrido.

The Fifteenth of August

On the fifteenth day of August (To forget I try in vain),
They took every man of us
And embarked us on this train.

Ex. 4

Many of these melodies have been influenced by the harmonic forms of piano salon music which enjoyed such popularity in Mexico during the last century. Like the corrido, the innumerable waltzes, polkas, schottische, and so on, which flooded the market at the time, showed a great preference for dominant seventh and ninth chords in their harmonic structure. The corrido, however, remained immune to this process of romanticization in one basic respect—in its rhythm.

The alternation of binary and ternary rhythms and the general duality of rhythmic concept (see musical examples), are outstanding characteristics of Spanish popular music. The succession of six-eights or three-eights measures, for example, which is suddenly interrupted by one in four, imparts a great restlessness and variety to these melodies—above all because of the constant effect of syncopation that results. It is true that the rhythmic contrasts of the Spanish melodies are much richer than the Mexican examples. But the latter lose their romanticist standardization when performed to an accompaniment. When this occurs, the superposition of several rhythms leads to intricate combinations; the relative monotony of the melody is thus compensated. The instrumental group that interprets these corridos is known as corrido.

The Fifteenth of August

On the fifteenth day of August (To forget I try in vain),
They took every man of us
And embarked us on this train.

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The Woodwind Ensemble

(Continued from Page 24)

complain. However, here is a point that must be taken into consideration: the clarinet is unique among its fellow woodwinds, the flute, oboe, and bassoon. The flute is weak, apologetic and retiring in its low register and gets stronger and more penetrative as it gets higher and higher. Just the opposite are the oboe and the bassoon which, very powerful and thick in their low registers, thin out greatly and become much weaker in their high registers. The clarinet differs utterly from both systems in that it has a surprising thinness or grandeur in the very middle of its compass.

This is known as the "throat register," and extends from F-flat to about C

This throat register is weak, and should be used (in solo parts) where there is not too much for it to contend with. In endeavoring to make a crescendo on these notes, too often the pitch is altered, and anyway, a F (if attained) in this register coarsens the quality of the tone produced.

All the notes below this F first space, comprising the "chalumeau" register, are fine; as are also all the notes above this B-flat third line, known as the "high" register. For quintet writing, it seems best not to venture above the D above the staff.

although it is often done

and can be very well played, in good hands, up to about F or G above this D.

The French Horn

The horn differs from all the other members of the woodwind quintet in that it alone possesses a tone capable of encompassing the gamut of all the other instruments. The following theme from Marcia Hongsroes, by Schubert, is well adapted to the horn:

It is also capable of playing quite rapid passages, but beware of incongruously florid horn parts; be sure a solo is suited to the nature of the instrument. A florid chromatic passage on the horn may increase enormously your respect for the executant (or executioner!). Don't write too high for the horn: it is not de-

The Woodwind Ensemble

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"FORWARD MARCH WITH MUSIC"
How Vitamins Can Help Musicians

(Continued from Page 8)

daily in their study.
Countless numbers of sick and ailing people have found out that their condition was due to vitamin deficiency caused by:

(a) Ignorance of the proper foods to eat and the proper vitamin balance to maintain fine, normal health.
(b) Manufacturing methods which made foods appeal to the eye but which cut down their food value, as in the case of white flour. One pound of manufactured flour, such as that sold in 1870, had a vitamin potency equal to one hundred pounds of flour that may be procured to-day (not the vitamin rich white flour, recently produced).
(c) Ignorance in the matter of cooking and preparing food. Vitamins are destroyed by over-cooking and through wasting the water in which foods are cooked. Thus, vitamins are fed to the drain pipe, rather than to the human body. (Steam pressure cookers of the Flex-Seal type help to preserve vitamins.) Vitamins are lost in vegetables cut too long before eating or permitted to wilt before consumption.
(d) Deterioration of the mineral content of the soils in which vegetables are grown.

The Necessity for Accurate Information

Because of these results of ignorance, the world found itself only a few years ago, on the verge of vitamin starvation. The almost miraculous cures of many ailments from the use of vitamins naturally led the public to believe that they were a cure-all. However, the vitamin rage stampeded the country and thousands have been benefited by it. The danger was that the individual's aliment might not be due to vitamin deficiency but to some totally different cause, and valuable time was lost through failure to consult a competent physician in the first place.

It is therefore very important for the general public to know more and more about vitamins, natural and synthetic. In most cases, probably no harm has been done by their use, although the needless consumption of harmless vitamins is of course a waste of important food elements as well as money.

It is always a good plan to consult a physician who is up on vitamins before using them. There is, however, very slight danger in their use, except in massive doses, and this danger is largely confined to Vitamins A and D which, when given in doses such as 300,000 International units for arthritis, can be too high for certain individuals. When not consumed in dosages more than 10,000 International units a day they are not likely to be injurious.

On the other hand, we all need a proper amount of both Vitamins A and D every day, as well as other vitamins, to maintain a normal condition of health. These should come, for the most part, from our daily diet and through rational use of the body to synthesize (Vitamin D), but should be supplemented by synthetic vitamins where there are deficiencies. Vitamins available to us are of two types:

(a) Vitamins in food.
(b) Vitamins manufactured synthetically in chemical laboratories to approximate the natural vitamins in food.

The synthetic vitamins are so nearly like the natural vitamins that the difference is usually infinitesimal. Yet, physicians recognize that this infinitesimal difference may contain something of very precious importance in achieving a maintenance dosage. Therefore these valuable synthetic vitamins never should be regarded as substitutes but as supplementary to the best diet obtainable.

Literally tons of Vitamin B1 (Thiamine Hydrochloride) and Vitamin B Complex (which includes from twelve to fifteen factors) are sold daily to the public. They rank next to aspirin and chewing gum in drugstore sales. The tonic effect of these vitamins is in many instances amazing, and there have been no reported dangers from their proper administration.

Henry Buckroyd, Ph.D., M.D., Professor of Biochemistry, California Institute of Technology, says in his highly acclaimed book, "Vitamins—What They Are and How They Can Benefit You," (The Viking Press, 1941):

"Vitamin B is the modern, scientific substitute for the sulphur and molasses, bitters, and tonics of our grandparents and the medical quacks of the last generation—with the difference that Vitamin B, used intelligently, is effective.

"In the case of other stables, the author has received many unsolicited reports of this tonic effect. Housewives, for instance, found that doing their housework called for less effort than formerly; salesmen and teachers did not feel their usual fatigue at the end of the day. These people, by customary standards, might have been described as suffering from myxedema, but clearly they had not been getting enough Vitamin B for abundant health. Their improvement resulted from a daily supplement of 1000 International units of Vitamin B daily, taken in some form which also conveyed the rest of the Vitamin B complex."

The cheapest source of Vitamin B is in what millers call "middlings plus germ" or "the scalp of the sizings." In the search for a white flour, millers (who are here removed from whole wheat flour and actually fed to the farm animals. Out of every pound of flour, seventy per cent of sizings were taken, leaving only thirty per cent for the so-called staff of life. The pure food protagonsists, notably Dr. John Harvey Kellogg of Battle Creek, Michigan, realized this dietary tragedy and fought it for years, amid storms of ridicule, before the world realized that one of the most precious life substances was being passed on to the barnyard. Now, in many parts of the world, the laws compel millers to add Vitamin B to wheat flour.

Composite vitamin tablets or capsules are widely sold upon the market, combined with minerals such as calcium and iron, because many research workers feel that the administration of minerals and liver extract vitamins facilitate the results. In the case of illness, however, only the skilled and experienced physician can determine the proper prescription and dosage. However, the composite vitamin and mineral products, in which there are no massive dosages, have been used widely by the general public, many individuals reporting extraordinarily fine results.

One of the significant things which must be learned about vitamins is that relatively few vitamins can be stored in the human body for any length of time. Therefore, the supply must be replenished daily. The body excretes in urine from forty to one hundred units of the precious Vitamin B Complex daily. If one takes too much of this vitamin—4000 units is more than is required for the maintenance of good health—the body, as in the case of an electric circuit breaker, proceeds to get rid of it, just as the circuit breaker goes into action on an electric circuit when the power load becomes too great.

On the other hand, some vitamins, such as A (which is retained largely in the liver), are stored in the body. For this reason, these vitamins in very large doses become accumulative and toxic to some. They never should be taken in these strong potencies except under supervision of a competent doctor. The amounts of these vitamins found in the combination vitamin pills or capsules on the market are relatively small and are consumed daily by thousands of people seeking a tonic.

Do not think that taking vitamins can take the place of a good wholesome diet with natural vitamins. They are to supplement diet deficiencies of modern diet conditions. Under these circumstances, it is frequently very difficult to get an adequate amount of certain vitamins. The daily diet of the average person is often woefully out of balance and seriously lacking in the requisite amounts of vitamins.

There is a sample daily diet with natural vitamins, recommended by Dr. Russell M. Wilder of the Mayo Clinic, Chairman of the Committee on Food and Nutrition of the National Research Council:

**Healthy adults need nothing more complicated for good nutrition than to eat the following foods in some form every day:**

Milk: 2 or more glasses daily for adults; 3 to 4 or more glasses daily for children; to drink and combine with other foods.

Vegetables: 2 or more servings daily besides potatoes; 1 raw; green and yellow often.

Fruits: 2 or more servings daily; 1 citrus fruit or tomato.

Eggs: 3 to 5 a week; 1 daily preferred.

Meat, Cheese, Fish, or Legumes: 1 or more servings daily.

Cereal or Bread: most of it whole grain or enriched.

Butter: 2 or more tablespoons daily.

Other foods may be added as desired, in moderation.

A suggested menu, which can be easily varied, may be as follows:

**Breakfast**

One orange or half a grapefruit or one glass of tomato juice.

Whole grain cereal, if desired.

Whole wheat or enriched bread toast with butter.

One glass of milk or buttermilk.

One egg.

Coffee if desired.

**Luncheon**

Soup: made arrangements with cooking water from a vegetable and meats.

Green leafy: lettuce, cabbage, watercress, with sliced carrots and tomatoes.

Whole wheat or enriched bread or toast with butter.

One glass of milk or buttermilk.

**Dessert:** Any fruit: sliced peaches, bananas, berries, cantaloupe, and so on.

**Dinner**

Vegetables: one potato, medium sized; at least TWO other fresh vegetables.

Meat: Lean meat or sea food.

Salad: Same as for lunch.

Whole wheat or enriched bread with butter.

**Dessert:** Custard, milk pudding, cheese, fruits.

**Beverages:** If the full quota of milk has been obtained, tea or coffee may be taken—not too much sugar.

Water: At least four glasses a day, preferably between meals.

**Next month the special potencies of the most important vitamins for musicians will be given. In addition, the widely discussed vitamin, through which many claims to have restored greying hair to its normal color, will be considered.**
The Accordion in Dance Orchestras

By Pietro Deiro

As told to ElVeru Lullus

ONE OF OUR READERS, an orchestra leader, has written to this column to voice his opinion that the accordion has not been given a fair chance with orchestras. He states that he is sure there must be some place for the accordion in dance orchestras other than merely playing rhythm.

This is an interesting discussion, and we are glad that he asked our opinion. We agree with him that there are not nearly so many accordions in orchestras as there should be. We also agree that they should not be limited to rhythm playing. Beyond that we cannot agree, for we do not share his opinion that orchestra leaders have been unfair to the accordion. This may sound as though we are letting down our fraternity of accordionists, but in defense of orchestra leaders we feel it is only fair to state the facts. The truth is that there are more calls for orchestra accordionists than there are competent players to fill them.

It is unfortunate that such a large percentage of accordion students cannot be convinced of the necessity of a thorough musical education, and right here we have the explanation of why there are not more competent orchestra accordionists. Too many players are more interested in learning some seemingly difficult solos for exhibition purposes than working hard for a period of time on the fundamentals of music. They will not take the time to learn key relationship, transposing, modulations and improvising. They do not have the patience to delve into the study of chords and harmony. Perhaps this reason is why they spend so many hours devoted to these studies will have no outward effect upon their playing. In other words, they would have nothing to show for it. Students who have this opinion should change it immediately. True enough, rapid technic is vitally essential for orchestra work, as is also rapid sight reading, but the foregoing subjects are equally important, and lack of knowledge about them will form the barrier which will keep many accordionists from orchestra work. It takes more than a dozen or so well-executed solos to open the door to the professional orchestra field.

Remember that these extra subjects can be taken up at the same time that technic is being developed and the mechanics of the instrument being mastered.

After this explanation we believe that accordionists will agree that the solution of this problem rests with themselves. We are confident that when more accordionists are competent, more orchestras will have them. As proof that there is no prejudice, we call attention to the fact that practically all accordion artists who specialize in orchestra work are kept busy continually and most of them are featured. These artists did not gain their foothold in the orchestra world just because they happened to excel in the playing of a group of solos. Many of them spent years studying the fundamentals of music. We shall concede that the orchestra accordionist has an obstacle to overcome, and that is the fact that there are rarely any orchestrations published with parts for the accordion. However, this certainly should not be a stumbling block to accordionists who know music and can read and arrange at sight. We hope that accordionists who are really sincere in their desire to play with an orchestra will make up their minds to study and prepare themselves thoroughly for this work. They will find that there is no discrimination against them if they are competent but an orchestra is no place for incompetent musicians whether they be pianists, violinists, accordionists or just drummers.

Overcoming Bass Difficulties

Another letter from one of our readers provides an interesting subject for discussion. A young lady writes that she has difficulty playing the lower basses from A-flat down. She manipulates the bellows. This difficulty may be caused by several different reasons so we shall enumerate a few. A bass strap which is too tight will hamper the free action of the wrist while one which is (Continued on Page 66)
surrounded the enemy's camp at night and suddenly emitted the ear-splitting crash of all the band instruments at once, we hardly require Biblical authority for believing that the entire camp was thrown into a panic, and fled for their lives. (Judges VII: 22)

Tytaerus, a Greek poet who flourished about 680 B.C., inspired the Spartans by his warlike songs that they vanquished their enemies, the Messenians, in battle. So powerful were these poems that at one time they were translated into English and circulated throughout the army for the purpose of fostering the warlike ardor of the soldiers.

Napoleon knew the value of music, and when the French Army was in Dresden, he sent back to Paris to get the singers, actors, and players of the Opera. He did this because he knew that the soldiers in the French Army had to be entertained. Music also played an important part in the history of the French. Opera companies, dramatic companies, and singers and actors accompanied him, and they performed upon the mountain tops for the French soldiers. In the Egyptian campaign, hundreds of thousands of Frenchmen were a vital part of his wise system of promoting military morale.

The retreat of the British before Mons in 1914 proved too much for a certain contingent of troops. The men lay on the ground, played out, indifferent, and demoralized. The enemy was too strong, but the men were too tired to care. Their commanding officer looked at them in despair. Commands and entreaties to march on were of no avail; the men refused to budge. Near at hand was a toy shop, which had been abandoned by the British when the retreat began. The officer gave the men the key to the shop, and a moment later appeared with a toy drum and a tin whistle. The music from the drum and the whistle awakened the benumbed men, stiffened their legs and spirits to further effort, and they arose and marched ten miles to safety.

Sousa to the Rescue

One of the boats carrying the first American troops to England, in 1917, preparatory to their training for the battlefields of France, docked at 11 P.
M. in a dark, cold, rainy, dismal harbor. The soldiers were tired, worried, excited, and nervous as they disembarked in a strange land on a grave mission. It was reported that they had not had anything to eat since a sandwich at noon. The outlook was devastating. Then out of the gloom came a cheery, joyous, enthusiastic band. The miracle works of the Red Cross occurred. The British authorities had sent a band to lead the troops to camp. It started to play an American march, Sousa's immortal "The Stars and Stripes Forever." Instantly the whole nature of the situation was changed. The men who seemed to be fed by some strange power. The gloom was dispelled and the boys struck out with new life and new spirit.

In the First World War every regiment of British troops had a divisional band. The band, at the battle match, within eight miles of the front. They were at times supplemented by individual players using any sort of instrument available, even the mouth organ, and the paper-covered comb, when nothing more exalted was at hand. Hundreds of thousands of these were used, and pianos were found in the many improvised Y. M. C. A. which had been converted from old barns. Song rattles were held at frequent intervals, led often by well-known tenors and baritones. It was practically an all-day affair which lasted twenty-four hours before a contemplated charge, a great concert was held for those who were to take part, thousands of soldiers usually attending such an entertainment.

In 1918, General Pershing ordered all U.S. band organizations to be improved and strengthened, so that the troops might have the inspiration of first-class military music. French officers believed that a large measure of their success at Verdun was due to the effect of band music in keeping up the morale of the troops.

Of the hundred marching stories from France, in 1918 was told by a nurse about a soldier who was brought in on a stretcher. Though hungry, thirsty, sleepy, and much in need of a dressing for his wounds, his idea of "first aid" was to have a cup of tea. He heard that, his nerves were calmed.

In 1899, the bravery of the young mulatto drummer, Jordon Noble, "who beat the drum during all and every night, in the hottest hell of the fire," was complimented by General John Hay himself, after the battle.

When the British invaded France, at St. Gost, Brittany, in 1738, a Breton force marched out to meet them. As they approached the invaders they were astonished to hear the strains of one of their own Breton national songs. Stirred by the associations of the song, the Breton soldiers soon picked up the strains of the Britons. When the officers delivered their commands, the soldiers recognized them as being in the same language, threw down their arms, and entered into friendly conversation.

Now comes the interesting historical feature of the story. England had sent a Welsh regiment to attack France. The ancestors of the Welsh were the Britons whom the Saxons drove into Wales during their invasion in the Sixth Century, at the same time forcing many of the same people to cross the English Channel to Brittany in Western France. More than a thousand years had passed, and now these two offshoots of the same nation met on the battlefield, to find that they spoke the same language and sang the same songs. In this we see how a people clinging to its national songs. The one connected with this story is still sung in Brittany as Esgesnon Saint-Cast, and in Wales it is now known as the popular Captain Morgan's March.

Annie Laurie Goes to War

In the Crimean War, the night before the assault on the great stone fortress, Makaloff, one of the English soldiers, began singing Annie Laurie. Another soldier took it up and another and another, and soon the whole British Army was singing it in one grand chorus. This incident is immortalized by Bayard Taylor in his beautiful lyric, Song of the Camp, the stanza of which runs thus:

"They sang of love and not of fame, Forgotten Britain's glory, Each heart recalled a different name, But all sang Annie Laurie."

There is a story about the famous opera baritone, Maurice Rennand, singing Wolfram's Song to the Evening Star from "Tannhäuser" to the French soldiers in the trenches during the First World War. The trenchers were so close to the enemy's line that the Germans joined in the applause.

The history of the famous Don Cosack Chorus goes back to the prison camps of Tschenlenitz, near Constantinople, where the fortunes of the First World War had carried this group of Germans, Hungarians, French, Italians, and Russians into the combinations of these prisoners. The only band in their camp was at nightfall when they gathered around the camp fire to sing the songs of the homeland. When discovered by an astute concert manager, they were singing in the American Embassy church in Sofia, where they had been sent as part of the quota of Russian refugees which the Bulgarian Government had consented to accept. Since this famous group of singers has been heard in all parts of the world, there has been a great asset in raising money to finance war. It is said on good authority that at big meetings in Chicago, towards the end of the Second Liberty Loan of the First World War, the famous Great Lakes Naval Reserve Band, under Lieutenant Commander John Philip Sousa, E.N.R, actually boosted the subscription by millions. At a patriotic open-air mass rally, held in Philadelphia in the fall of 1917, Louise Homer and Henri Scott, backed by a chorus of ten thousand school children, accompanied by bands and artillery (supplying drums), drew a crowd of two hundred thousand to a great community sing on the vast Belmont Plateau in Fairmount Park. Admiration to the song was an American flag. Airplanes rained down millions of tiny American flags on the crowd. The result was that photographs of the meeting, with two hundred thousand flags waving, appeared in newspapers and in movie pictures in all parts of the country, and did much to stir others to realize the need of the hour. This famous public event, which was generally admitted to have been the celebration which first made America war-conscious, at the time was known as "A Field of Voices and a Sea of Flags." It was conceived and organized by the present Editor of The Erude, Dr. James Francis Cooke, and was widely acknowledged as an invaluable patriotic toasting at a national hour in our national history. These are at this moment countless opportunities for capable and vital musicians to emulate this example and make significant contributions to the war spirit of the homeland. Dr. Cooke is again the Chairman of the War Music Section of the Council of Defense of the city of Philadelphia.

The Russian Army of to-day, which has gained immortality for its astounding courage, is essentially a singing army. On its long marches it has had the continual inspiration of the powerful, characteristic folk songs of the musical Russian peasants. Russian generals have considered these songs a great asset in fortifying the courage and indomitable spirit which have brought undying renown to the valiant armies of Russia.

The Government of the United States of America has spent millions of dollars in installing grand organs, pianos, and other instruments in the camps, to keep up the spirits of the boys during the draca training of the present war period. This in addition to the instruments provided for strictly military purposes.

Many millions of recent sales of the stimulation provided by the voluntary services contributed by groups of performers and singers, representing the profession of music and making a patriotic contribution which continually has amazed our streetmen and financiers. And now there are hundreds of able professional musicians wearing the uniforms of the military and naval forces of the United States.

There is no music in a rest, but there is the meaning of music in it. In our whole life—melody the music is broken off here and there by "rests," and we foolishly think we have come to the end of the tune.
Among the musical instruments of the present day, which especially commend themselves to public esteem and general consideration, is the mandolin. Indeed, its possibilities are so far reaching, its charm so alluring and its study so interesting, that one can never regret having chosen it for serious application. For some years the mandolin has been a great fad, and as long as it was so considered, never rose above the mediocre in the plane of music producing instruments. However, since during the past forty years some of the most cultured and influential musicians have become interested in it and applied themselves so diligently to attain a mastery of it, the mandolin has gradually advanced in favor until to-day it occupies its place as a legitimate artistic musical instrument. While Italy still outranks all other countries in the number of outstanding mandolin virtuosoi, our own country may well point with pride to a number of artists who made mandolin history and in addition enriched the mandolin literature through many original compositions for their chosen instrument. We have always stressed the fact that the mandolin is at its best in the performance of original music written by a composer who at the same time is a master of the instrument and who knows its possibilities and also its limitations.

At the present time the literature for mandolin is so vast, that it is not necessary for a public performer to borrow from the music for violin or other instruments, when building a repertoire for concert purposes. For the young student there are methods and books of studies galore, and it is now our purpose to point out to the beginner as well as the advanced player what we think is best from the pens of the leading composers of mandolin music.

Suggestions of Value

Among the American mandolinists Giuseppe Petline stands foremost, and as a composer of mandolin music he has no peer. His "Method in Four Volumes" is most comprehensive and properly graded, starting with Book 1 for beginners followed by Book 2 containing more advanced technical matters; Book 3 is devoted to the study of the duets style for unaccompanied mandolin, Book 4 deals with all the difficulties of the right hand, the complete system of the mechanism of the plectrum. Another volume deals with the study of right and left hand harmonies. The "Duo Primer" consists of a collection of well known melodies arranged in the duo style and is intended for beginners.

For concert purposes there is the "Concerto Patetico" in three movements for mandolin and piano, a beautiful work; also Fantasia Romantica, Fiori appassiti Improvvisi, Barcarola in duo style and a number of other compositions. For the young student there is a long list of attractive pieces in easy and medium grades.

Valentine Abt, well known mandolin virtuoso, has to his credit some beautiful compositions for concert use. The most important are, The Butterfly, The Brooklet, Fantasia, Golden Rod, Barcarole, Hark the Choir, Improvisations, In Venice Waters, Serenade, Morceau de Salon, and some transcriptions such as Carnival of Venice, Hauer's Cradle Song, Dancha's Fifth Air Varias, Chaminade's The Flierer, and Ross's Perpetuum Mobile. For the student we have the Abt "Mandolin Method" in two books and three books of technical exercises.

In Duo Style

Aubrey Stauffer confined his playing mostly to the duo style for unaccompanied mandolin and his "Book of Thirty Progressive Studies" contains some excellent material to develop this phase of mandolin technique. For concert purposes he compiled a Book of "Forty Grand Mandolin Solos" and another of "Forty-two Mandolin Solos," all in the duo style.

One of the most interesting folkos that is compiled by B. W. De Loss is arranged for mandolin and guitar. Aside from an original Concert Waltz by De Loss, there are transcriptions of pieces by Franz Drdla, M. Moskowitz, Carl Bohm, Drigo and others. Both the mandolin and guitar parts require players of more than average ability. For advanced players we also recommend "Mandolin Players Pastime," a collection of fifteen well known classes, attractively arranged for mandolin and piano.

Teachers looking for study material will find the Bickford "Mandolin Method" in four volumes one of the most comprehensive works for this instrument. From beginning to the end it covers every possible phase of mandolin technique. The "Method in Three Volumes" by H. F. Olson is also one that has been popular with

(Continued on Page 66)
not doing very much. Of course, the interpreter as well as the composer must take time to dream, but he should work when he works and dream when he dreams. Not one player in a hundred has the least idea of his capacities and what might be called his B. P., or brain power. We are each of us a world in ourselves. The firmament of civilization is made up of millions of individual bodies coming and going through the centuries like the stars of the heavens. Each individual music student, whether he knows it or not, is a world unto himself.

To Be a Caruso Requires Work

In other words, we are all built with limitations of time and space. However, very few students ever voyage toward the horizons of their own possibilities. They slip long before they reach the limits of their talent. I see this over and over again, and it is hard to make young people realize when they are in the wrong, unless they have at the very least a few cylinders instead of one or two.

They all want to be Carusos, Paderewskis, or Melbas, but they do not begin to do this work which a great master must put forth to achieve results.

Unquestionably one of the most lucrative occupations which has presented itself in recent years to musicians is what is known as the "name band," that is, such organizations as those of Paul Whiteman, Guy Lombardo, Andre Kostelanetz, Fred Waring, George Millar, and others. Twenty-five years ago such organizations were looked upon by many musicians as transient, even ephemeral. However, we all see now that these dozens of organizations still remain in demand, and they must be taken more seriously by musical educators as a practical means whereby some musicians who lean toward such an occupation may earn an exceedingly good income.

The famous leaders of the best bands have made large fortunes. Some of the expert players receive really astonishing salaries. Of course the life is a distinct and different one from that of the ordinary player. When the band is engaged in a hotel it may continue to play until the small hours of the morning. "It is a night shift job," said one such player to me. "People often think that because we play where there is dancing and drinking, the players become dissolute. This is rarely the case. If the player does drink, he is likely to lose his job at once, because the good bands will not permit "boozing." Therefore, the good players never touch it." The bands offer opportunities for travel and plenty of time for reading, self-advancement, and practice. The fine name band is really a collection of virtuosos, many of whom have greater technical skill than players in the great symphony orchestras. In fact, some have been composed of young men formerly in symphony orchestras.

In the great reconstruction period which is coming after this war the importance of music from a sociological and industrial standpoint cannot fail to be recognized. Music will make the worker's tasks lighter and pleasanter. The tests that are now being made by the introduction of music in some great plants shall point in this direction. There is a wonderful example of intensified study. Last year the United States Government, realizing the need for teaching American Army Officers the Japanese language, started a course which was called upon to do in one year what had heretofore taken eight years. Only college graduates in the upper two per cent of their classes were permitted to take this course, and for every hour in the classroom many hours of home study were required.

An Optimistic Outlook

We shall see great things after this war and music will be hugely benefited, but our courses will be modified and accelerated so as to eliminate "lost motion." There will be plenty of time for dreaming, but time for "bumming" will be cut out. I have a most optimistic outlook for artists and musicians after the war. It has been my experience with those who have wanted to be teachers in the past, that I have never yet been able to find enough graduates to fill the demand; and Wichita graduates are filling such top-positions as a Professorship at Columbia University, New York, and Directorship in the Public Schools of Cincinnati, Evanston (Illinois), and many other places. In my office there is a map locating some three hundred superintendents who have been graduated from Wichita, all of whom hold fine positions. Many other schools report that they cannot fill the demands for capable graduates.

But from a general educational standpoint, I have followed the ideals of Dr. W. Jardine, President of Wichita College and Secretary of Agriculture, in President Coolidge's Cabinet, in first of all endeavoring to employ art and music in developing a lofter type of human material. What this means can best be illustrated by the attitude of the heads of some of the present great airplane plants at Wichita, who make clear that they must have primarily excellently trained human intellects, with orderly, quick-acting minds, and bodily coordination. They claim that in three months they can train such material into a finely skilled and highly paid operator, whereas with the ordinary person it usually takes a fair longer time, even if results may be attained at all.

For instance, the office of the great Boeing airplane plant, making "Flying Fortresses" in Wichita, has provided a hundred jobs for students in the Fine Arts Department. That is, the students, boys and girls, spend their mornings at the University, studying music or art, and then work their eight hour shift at regular pay at the Boeing plant. Thus these ambitious students (who are not in line for early draft) have a fine opportunity to earn an education and at the same time serve their country in this great emergency.

It has been my considered opinion, founded upon many cases of individuals with musical training for many years, that when called upon to do work in other fields in which accuracy, judgment, orderliness and swiftness are demanded, the musician often eclipses other applicants. Business men who at first exhibited music as a foundation for superior mental material, have been forced to realize the value in this respect. There are opportunities without number ahead for musically trained young people, in and out of the profession. Even the young men and young women now serving in emergency forces have previously had a musical training, will find it a great asset after the war.

The following are among Dr. Jardine's best known compositions: By the Waters of Minnetonka, piano solo; By the Waters of Minnetonka, song; Wi-Um-Tewan Pueblo (Hullaby), women's voices; Romance in A, piano solo; The Angelus, mixed voices; By Singing Waters, mixed voices; A Prayer, mixed voices; My Silver Throated Fawn, women's voices; Remembered, mixed voices; Sunrise, piano solo; Away in a Manger, solo; Pakeb-Me-The Rose, women's voices; Love Song, women's voices; Pakobie-The Rose, women's voices; American Indian Rhapsody, piano solo; Dreamtrains, song; Feline White Song, song; Donkey Trail, piano solo; Valse Brillante, piano solo.

"And bring a friend, Joe—some sailor very friendly towards Debussy."
KANDYAN DANCE! say the big black headlines. There are frequent festivals of native song and dance. The children are being educated in the arts of their own land. From time to time, students of various schools are presented in displays of folk dancing and singing. A typical program may offer many songs in addition to Whipp Cracking, Stick Dances, a Parish Dance, Chembu Dance, Sword Dance and several varieties of devil dancing.

To-day the Sinhalese people have their devil-dancers as of yore. These are attired in sumptuous costumes, curious masks and jewelry and, to the accompaniment of drums and weird incantations, are said to be powerful enough to drive away illnesses by their dancing.

Ceylon Folk Dances

Most Ceylonese folk dances are done to the tune of the Vannama, or melodic song, consisting of several separate movements. The dance to the tune of a Vannama is named according to the dress of the dancers, the purpose of the dance (whether it describes birds or animals or an occupation), and the implements or instruments used by the dancers while dancing. Some of the common folk dances are the Udekk, the Wes Natuma or Mask Dance, the Lee-Kel or Stick Dance, the Panthu Dance, the Chembu Dance, the Rabban and the Burr-Lee Dance.

The name of the Udekk Dance comes from the Udekk, or small drum used by everyone who dances. This, shaped like an hour-glass, has the form of two cups joined together at their bases, and is played with the thumb and fingers of the right hand. It requires a special technique in playing (as do other types of drum in Ceylon) to produce variety and different qualities of tone as well as the actual notes, for it allows a compass of a full octave though it is not more than eight inches long. One might call it a sort of miniature tympanum, for the fact that it can actually produce musical tones makes it not as unvariable as the tones of the ordinary tom-tom. The movements for this dance are gymnastic. The costume is a long white cloth reaching from the waist down to the ankles, and hollow, rattling bangles are worn on the wrists and above the elbows to mark the rhythm of the dance. Men and boys do this dance, to their own singing of the Vannama, or to the accompaniment of a chorus. The Vannama might be dirge-like or triumphant for the Udekk Dance, since it is one of Ceylon's ceremonial dances. (Incidentally, the religious dances of Hindu origin in Ceylon, though quite common, are not termed folk dances.)

The Wes Natuma, or Mask Dance, is a descendant of the Devil Dance. The masks are strange, the music weird. No words are sung, but shrieks and howls and high-pitched incantations accompany the crude oboe (Hornewa), the large drum (Berey), small kettle drums and the Udekk. The masks themselves are made of wood and colored feathery and wondrously.

The Lee-Kel Dance derives its name from colored salics of hard wood about a foot in length, carried in the hands of the dancers. Bells and bangles are worn to accent the rhythm of the Vannama. The Udekk, cymbals and triangle are also used. This is a ceremonial dance.

The Panthu Dance is named after a sort of tambourine made of brass and muslin of drum head. The instrument is to be played by striking it on various parts of the body during the dance to the accompaniment of a graceful, melodious Vannama. Only men dance this, for it is also a ceremonial dance.

The Chembuu is one of the most artistic of folk dances, and is always performed by women. The name is derived from a brass vessel used for storing or carrying water, though of course the Chembus used at dances are more elegant than the ordinary household variety. The Chembus are merely carried in different positions by the dancers. The costume is the Kandyan dress, or Sari. The movements of this dance are modest and the dancers pantomime drawing water from the well; pouring it; carrying it in the hands, on the shoulders, or on the head; drinking, or spraying water. The Udekk is used with this dance, as well as a triangle and tiny bells. A Vannama is sung.

Despite the loss of the years, the ancient arts still persevere in Ceylon. Everything possible is being done to make the people aware of their heritage in music and dance, and to create in them an eagerness to preserve it.
teachers for a number of years.

To list here all the compositions by the leading Italian mandolinists would be beyond the scope of this article, so we shall confine ourselves to the works of those who have gained international reputations.

Carlo Muscelli has thus credited a "Method in Two Volumes," five books of "Mandolin Studies," four volumes of beautiful duets for two mandolins and a "Book of Trios" for three mandolins. His concert solos with piano accompaniment include First Mazzurka de Concerto, Bizzaria capriccio di Concerto, Capriccio Espagnola, First Aria Variata, "Concerto in G major," Second Mazzurka Fantasia, Valzer Concerto and Lone Song, a duet for unaccompanied mandolin. There are also three quartets in the classic style for two mandolins, mandola and mando cello and numerous other compositions for mandolin orchestra. Rafaela Cailace has written two mandolin concerti with piano accompaniment, three preludes in duo style and a great number of shorter concerti. Mr. Hazzard calls his work a "Mandolin Method in Four Volumes."

The following list contains further material for concert purposes.

V. Arlenzo—"First and Second Capriccio di Concerto."

G. L. La Scala—"First and Second Tarentella," "First Concerto in A minor" and Fantasie Mazzurka.

The Accordian in Dance Orchestras

(Continued from Page 61)

too loose will not provide enough support for the wrist to manipulate the bellows. We are inclined to think that the wrist strap of this young lady is too loose. While examining this strap it is well to observe whether it is in the correct place at the back of the box or it should not be in the exact center. It should be about three fourths of the distance toward the back of the box so that the strap will pass over the left wrist on top of the wrist bone and not over the back of the hand where it would hinder the circulation.

The palm of the left hand should never grip the back of the box but should merely rest easily against it to permit free action of the hand up and down the keyboard for various chord positions.

Accordionists who have not learned the correct bellows manipulation always have difficulty in playing the basses on the lower end of the keyboard. They forget the rule that the opening and closing action should always be from the top while the bottom remains practically closed. Is it not obvious that when the bellows are opened from the bottom for one reed and then opened from the top for the next reversal there is a constant changing of hand position so that it becomes impossible to maintain a correct finger position over the bass buttons?

There is a possibility that the young lady may be holding the accordion incorrectly, and thus placing the entire bass section in an awkward playing position. The proper position for a lady to hold an accordion when seated is with the piano keyboard resting against the right thigh. The left knee should be slightly lowered to permit the accordion to rest easily upon it. This position allows a very easy manipulation of the bellows so that both the outward and inward action are without effort.

We believe that one or more of the above suggestions will solve the problem of the difficulty in playing the lower bass section. We hope that other accordionists may also be helped by detecting faults which they have unconsciously acquired.

The Woodwind Ensemble

(Continued from Page 59)

splendid, completely chromatic valve or French horn.

The use (it must be judicious and sparing) of muted notes on the French horn adds a sixth tone-color to the quintet. Here one must be sure to indicate whether these muted notes are to be played loud or soft.

The Bassoon

The clumsy looking bassoon is an astonishingly agile instrument, especially in its middle and upper registers. It is for this reason that one should assign it lyric passages occasionally, while the horn or possibly (less often) the clarinet holds down the bass. Too frequently the bassoon does nothing more than hold down the bass line throughout an entire number. This is very unimaginative writing. It is true that in its lower register it is the best bass for the quintet, but the notes from any

Ex. 13 upwards are of very pleasant, singing quality, blend well with almost any other of the instruments, and are very attractive in runs, arpeggios and other rapid passages. Here in this passage from his "Woodwind Sextette, Op. 71" the upper regist of the bassoon is beautifully employed in a solo capacity, by none other than Beethoven himself. The other instruments have a light, unobtrusive accompaniment meanwhile.

What the Church Music Committee Thinks

(Continued from Page 21)

Minor should be saved for special organ recitals. (When you are ready and will do so we welcome an organ recital at any time.)

May we caution you that the church is not a place for transcribed songs of a trivial nature: songs whose secular words are far more familiar than any sacred words that might have been used with their tunes. Operatic numbers, transcribed, should not be used. And please do not use any classical number that has been popularized into a sentimental bit of nonsense.

As you play our organ you will find many interesting combinations; many new stops. We are proud of our Vox Humana and our Chimes, but we ask that you do not "ride" them.

The churchly tone is found in the diapasons. Use the strings for accompaniment. Many interesting solos can be played by using a four foot stop an octave lower or a sixteen foot stop
Co-Art — JUILLIARD

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Fascinating Novelies

in New Records

(Continued from Page 13)

the so-called Dew-Drop one which is rendered rather perfunctorily. The richer and more resonant sound of the piano here, and the fact that the artist plays with a style that is not individualized recommends his performances to students.

Counoud: Roméo and Juliet — Stephano's aria, and Faust—Stéphane's Air (disc 11-8280).


Mignon. Swarthout employs her naturally discarned voice effectively in the airs of two callow youths from Counoud's operas. On the other hand, her singing of the "Mignon" arias is lacking in tonal variety and feeling; here one feels the singer has calculated her effects rather than felt them.

Wagner: Lohengrin — Elsa's Dream, and Trammlingen—Elizabeth's Prayer; sung by Anna Varnay (soprano) with orchestra conducted by Erich Leinsdorf. Columbia disk 71349-D.

This young dramatic soprano, who is in her early twenties, made a favorable impression in her debut at the Metropolitan Opera last season. Blessed with a naturally fine voice, it will be interesting to see if her voice will have the break in her future. Here she sings with fervor, but hardly the conviction which this aria demands. She sacrifices legato, which both selections demand, to diction, and with the result she is frequently choppy where she should be smoothest. One can not help believe that the singer will do greater justice to both selections as time goes on.

Trembley: Prelude and Dance; played by John John (piano). Co-Art disc 5014.


Still: Four of Seven Traceries for Piano; played by Verna Arvey. Co-Art disc 5037.

Cadmian: Dark Dancers of the Mardi-

Gris (trans. for two pianos); played by Marguerite Bitter and Charles Wakefield Cadman. Co-Art disc 5033.

This is a California recording concern which aims to make it possible for American composers and artists to have an outlet for their talent. Arthur Lange, founder and recording director, is responsible for the fine quality of its recordings. From the technical aspect, these discs are extraordinary reproductions of the piano. George Trembley, a Canadian-born American composer identifies himself with the group of so-called ultra-modern composers. His Prelude and Dance are distinctly contrasted pieces; the former, contemplative in character, is a study in tonal patterns, and the latter is a percussive composition intended to convey primitive man's emotions at least. Achron's "Statuettes" are highly effective pieces, which might well have been called seven etudes on a letter. Since all are based on the first four notes of the first piece. This is highly effective and technically difficult music, full of vibrant and dramatic intensity, which the young pianist in the recording does not do full justice. If William O. Still's "Traceries" are delicately poetic compositions of a sentimental genre. The four recorded are called Cloud Cradles, Lusted Laughter, Woven Silver, and Out of the Silence. Cadman's Dark Dancers of the Mardi Gras is a dance-drama depicting the bizarre spirit of the New Orleans Mardi Gras in New Orleans. In the two-piano version the music loses some of its color and contrast; however, it still remains one of the composer's best compositions. It was first performed in 1937 by the New York Philharmonic—Symphony Orchestra.
The Important Trifle
by Gertrude Greenhalgh Walker

Evelyn entered Miss Brown's studio exactly on time. Getting her music ready at once and seating herself at the piano, she said, "Miss Brown, I have been asked to play the accompaniment for the soprano soloist at the glee club musical and I have brought it with me. I am sure I will need help in a few places." "That is a very wise thing to do, Evelyn," answered her teacher. "Always feel free to put aside your regular assignment and work on the material you are to play in public, whether it is for school, church, club or community sings. It is only fair to both of us to have it as nearly perfect and professional, as we are able to do it. Fair to you, because you want to support your soloist correctly and fair to me because I am judged by my pupils and their work. I am glad you brought it—so now to work."

Evelyn played the introduction beautifully. When she came to the verse Miss Brown hummed it. All went well until they reached a phrase where Miss Brown thought the singer would take poetic license. She paused on the word "load." Evelyn did not know how long Miss Brown was going to hold the word and rushed onto the next beat. Laughtingly Miss Brown said, "hear, my dear, is where you get the help you need. It is only a little thing but it never fails. Listen always, but you must know WHAT you are listening for. A good singer always holds the mouth open on vowels and holds the vowels as long as she feels that it is making an artful pause. Then she closes the lips on the last consonant. The pause comes on the word "load." Practice saying this word as if it were written Loo—D. Now I will sing it, and see if you can hear when I am going to close my lips to sound the final consonant. "Oh yes, Miss Brown, I get the idea. Will you please sing it a few times to make sure?" Of course it came out exactly right with no anticipation on the accompanist's part, and Evelyn was so happy, "I never realize how important consonants and vowels were to the musician." "They surely are," answered Miss Brown. "Apparently trifling, but mighty important.

"Trifles make perfection, but Perfection is no trifle."

The Animal Kingdom in Music Game
by Aletha M. Boomer

Fill in the blanks with names of animals or birds.
1. Yankee Doodle came to town, riding on a—
2. Where and O where has my little—
3. Listen to the—
4. — in the straw
5. Mister — went a-courtin'
6. Three blind—
7. Old—
8. She'll be driving six white—
9. Mary had a little—
10. The — and the—
11. Go tell Aunt Betsy her great—
12. The—
13. Home, home on the range, where the—
14. The big brown—

Answers to Animal Kingdom in Music

Little Ah-Sing's Lesson
by Monica Tyler Brown

It was Mid-Morning in the season of Acacia blossoms and in the beautiful Chinese garden the willow branches were dancing with the breeze. Little wind-bells hanging under the eaves of the tea-pavilion tinkled in the soft draught and the air was very fragrant.

On a rustic bench beside the goldfish pond sat the old Music Master. His face was very wrinkled and of the color of putty, and his embroidered gown was the color of his face. His eyes were very kind and they sparkled with pleasure as he smiled fondly at the little boy seated at his feet. In China it is a great honor to be old and the older one is, the more respect is shown to him; therefore much respect was always shown toward the old Music Master.

Little Ah-Sing was a handsome boy. He had creamy yellow skin and slanting black eyes. He wore his black hair in a neat braid down his back. (The time of this story was long years ago.)

In Ah-Sing's hands was an ancient instrument called the CHE, which is still played in China to-day. It has twenty-five silk strings which are plucked to produce its soft, pleasing tone. The Old Master said, "Now play one more song for me, Ah-Sing; one more song. Let it be the Tsin-Fa. It will bring back the memory of the beautiful maiden who traveled to the Sacred Stream in her youth."

And the boy played the Tsin-Fa.

"You have pleased me very much to-day, little pupil," said the aged one, "and therefore I will tell you more about our honorable music. We have instruments giving the sound of baked clay, of metal, of bamboo, stone, wood, skin, calabash and of silk strings. Your instrument, the CHE, is my favorite, because its tones are like the voice of the heart."

"Most Honorable Teacher," said little Ah-Sing, "I am glad that I pleased you, and I bow before you to thank you for the most interesting day is my father for life." As our proverb says—

The Old Master answered softly, "But as another proverb says, 'Your teacher can lead you to the door; the acquiring of learning rests with the pupil.' Even if we study to ripe old age we shall not finish learning. To-day you have learned to play our scale perfectly. It was one of the wise men of the spiritual dynasty who gave our scale to China."

"Will you not tell me about him?" asked Ah-Sing.

"With pleasure," answered the Old Master, making himself comfortable and twisting his jade ring on his slim finger, as he continued: "His name was Ling-Lun, and he was very old and learned. He traveled far and wide in search of more knowledge, and was weary and footsore when he came to the banks of the Sacred River. There he was rewarded by finding the immortal bird of China, the FOANG-POU, with its beautiful mate. The female bird sang the diatonic scale but the male bird poured out its heart in the pentatonic scale. The male was always considered more important, so the notes of his scale were chosen by Ling-Lun, who cut some bamboo reeds on the river bank and imitated the bird's song. This he brought back with him and played it for the musicians of China."

Most Honorable Master, is the diatonic scale of the bird's mate never has been beautiful, too," asked Ah-Sing.

The aged one answered, "All of our native Chinese music is composed of the pentatonic scale, and even some folksongs of other countries use our scale, also. But the music of the western world is composed of the diatonic scale, so the scale of the bird's mate is in great use, and it is very beautiful, too."

The little boy sighed; "How I wish I could travel far and wide and hear our immortal bird sing with its mate."

"So you shall, and so I shall, Little Pupil, all in the course of time. Then we shall journey over the long, long road and enter the abode of our ancestors."

And as the Old Master nodded his head and dozed, dreaming of that Skiped down the garden path to the song of FOANG-POU, the immortal bird of China.
Junior Etude Red Cross Blanket

The following knitters sent in four-and-a-half inch squares for the Junior Etude Red Cross Blankets, some sending several squares each:
Marianne Vogt; Joyce Harris; Dick Winning; Jeanette Groeben; Ellen M. MacPherson; Nonette Olson; Arleen Thompson; Phyllis Guthrie; Margaret Sheehy; Dwight Heston; Carolyn Smith; Dorothy Oldham; Phyllis Fassett; Grace Simpson; Paula Strong; Jean Milamap; Susanne Palmer.

If you do not find your name in the list below, it will appear next time. The Junior Etude is making up more blankets as squares are received, so look up some left over bits of wool, any color, and mail in your four-and-a-half inch square. The Red Cross needs these blankets and this is one way to do our bit.

The following letter was received from the Red Cross after the first blanket was sent to them:

Dear Miss Good,

We wish to thank you for the donation of a knitted Afghan which was received in this department several days ago from the Junior Etude. These Afghans are sent to hospitals for service men where we are told they bring much comfort and pleasure to the patients. Please extend to all who had a share in this gift our appreciation of their interest.

Yours sincerely,
Ballard A. Pau
Chairman, Production Committee.

Junior Etude Report:

I have been reading The Etude for a long time and enjoy it very much, and all the girls in my musical family. My mother has a very beautiful voice; my sister Rosa plays the piano; I am a member of the high school orchestra. From your friend,

Hammerman, Dora (Age 13)

New Jersey

Add-A-Letter Puzzle

Each word requires one more letter to combine with the letters in the word above it. No letter once used may be discarded but the order may be changed.

1. Letter of the alphabet; 2. negative; 3. measure of weight; 4. musical sound; 5. symbols of musical sounds; 6. a form of poetry.

Honorable Mention for October Essay, “Why We Need Music”:

Carol Crowther: Martha Guildford; Martha W. Dyer; Elwin Coe; Billie Kirby; Foster Middle; Merle Finley; Dorothy Johnston; Nancy Scala; Anna Cook; Eleanor Delano; George Davy; Moravia; Pauline Betch; Doris Miller; Phyllis Probst; Ruth Mary Blanchett; Dorothy Hassen; Gladys Giudicelli; Carol Meran; Louis Bonelli; David M. Nelson; Helen Coward; Margaretta Bould; Noreen Dull; Anna Bills; Howard Archer; Mary Belle Moyer; Arthur Weisman; George Rennie.

Junior Club Outline

No. 17. Romantic Music

History

The nineteenth century saw the rise of Romanticism in music, in which formal design, perfection of style and rules were considered of less importance than personal feeling, poetic idea and emotional reaction.

a. What is classical music?
b. Wherein does it chiefly differ from romantic music?
c. Mention three composers of the romantic style.

d. What is meant by ad libitum?
e. Give the term meaning with expression.

Keyboard Harmony

f. Play the pattern given in this outline:

![Music Staff Image]

Line in three major and three minor keys to thereby the tonic and dominant triads in a regular form instead of in triad form. Play with good rhythm.

Program

Your musical program can easily be arranged from the compositions of Schumann, Mendelssohn, Chopin, Grieg, MacDowell and other composers. Some of the larger compositions of these composers should be listened to on recordings when possible.

Why We Need Music

(Prize winner in Class C)

Why do we need music? The answer is obvious, especially in these troubled times when the world is in bloody turmoil. The rising, falling swells and thundering strains of all music act as food for the human body, keeping it going. So does music act for the soul. It is the food of loving tenderness, which keeps the soul alive, and when the human soul has been satisfied by music, the human body matters little.

God blessed music and never let it leave this world, for music is man’s weapon against the forces of evil which our world has never seen pliable than to-day. Guard it! Treasure it! Love it! For music is a few truly great treasures the world has left.

APRILETUS

Junior Etude Contest

The Junior Etude will award three times worth prizes each month for the most interesting and original stories or essays given on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whichever a Junior Etude member or not. Contestants are grouped according to age as follows:

SUBJECT FOR THIS MONTH

“Music in My House”

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than January 15th. Winners will appear in April.

CONTEST RULES

1. Contributions must contain not more than one hundred and fifty words.
2. Name, age and class (A, B or C) must appear in upper left corner of paper. If you need more than one sheet of paper, be sure to staple them on top.
3. Write on one side of paper only and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Include school distribution and to hold a preliminary contest and to submit not more than three entries. (One for each class.)
6. Entries which do not meet these requirements will not be eligible for prizes.

January 1943
THE COVER FOR THIS MONTH—We are indebted to the photographic studies of H. Armstrong Roberts of Philadelphia for the charming baby picture on this month’s issue of The Enthusiast; although in using this picture to signify the new year that is upon us we took the liberty of having an artist supply the据此。The Reveille is to remind all active in music endeavors that we should awaken to the opportunities of the new year, particularly since music in many ways during the stress of war can be put to good uses in advancing our cause. We have selected a few of these in the new issue and providing the helpful diversion that should be enjoyed from time to time in order to keep nelves from finding it difficult to hold up under war-time demands.

In these war days thousands and thousands of fine young men who have left their homes in the United States of America to serve in the armed forces of our country are being awakened each day to the call of the Reveille. As we check the correctness of the notes placed by the artist in the New Year’s cover, we refer to a little *66* booklet of 8 pages entitled “Bugsle Signals, Calls & Marches” by Captain Daniel J. Canty, and it is amazing to note the many different calls used for the Army, Navy, Marine Corps, Revenue Cutter Service, and National Guard. All of these calls represent duties which the man in the armed forces must know how to perform. It is hoped every community in the musical home front makes the resolve with the New Year to perform every possible duty in the local community or lend a friendly home and gatherings the beneficial things which music can provide.

LENTEN AND EASTER MUSIC—More than any other times these last we are carried through these times by a constancy of faith and an inner knowing that, once again, Peace will mantle the earth. In the same way our unified will to sacrifice and serve is sustained through unyielding belief in the supremacy of Right.

Considering the various seasons of the year, we know of none more symbolic of the ultimate triumph than that of Lent and Easter, when sadness gives way to joy and ever stronger faith in the future light.

Through the days of Lent and Easter music will, as always, play a highly important part in church services all over the country. The sorrowful songs of the former will be lost in celebrations of the latter, with exultation and celebration, will rise from the hearts of men.

To the choir director in need of such seasonal music, the famous Mall Orda Department of the Theodore Presser Co. offers direct assistance. In the matter of selecting the right material, our expert staff stands always ready to help with suggestions regarding Cantatas, Anthems, motets, duets, organ improvisations and other classifications. This service is as near to you as your Post Office, and we urge you to make use of it. Simply state your needs on a post card or in a letter, and a complete illustrated catalogue will be sent you an assurance of material for examination. For all music returned you will receive full credit. At the same time, should you need quantities of any decided size, your definite order for them will receive prompt attention. The fact that our Postal System is taxed to its utmost is good reason for telling you your needs in ample time.

THE CHILD’S CHERBO—Selected Studies for the Piano Beginner—Compiled by Hugh Arnold. The name of Carl Czerny, one of the most important in the field of piano technique, is well known to all advanced pianists and teachers. The opportunity to develop good basic technique is offered to young students through this new collection of forty studies in easy keys suitable for the beginning pianist. Originally written as “Aid to the treble clef,” these exercises have been arranged and transcribed so that they lie easily between the hands in the treble clef, thus enabling the more modern method of teaching. Each exercise presents both clefs to the beginning student.

Hugh Arnold, the compiler of this forthcoming book, well knows that substance, musically fine things alone offer little appeal to the child and accordingly has made this volume attractive by clever illustrations and imaginative titles. Young beginners, through this book, not only will derive much value from the exercises, but also will enjoy them. Teachers are here offered an opportunity to obtain a single copy of this splendid textbook at the special advance of publication cash price of 25 cents, postpaid.

SONGS OF MY COUNTRY—Arranged for Piano by Ada Richmond. Mirrors of the practical and highly successful books by this progressive writer and teacher will be glad to learn that she has just completed and circulated a collection of patriotic songs made easy to play for piano.

The book is divided into four sections and contains more than forty songs in all. The first group comprises “Steal the War Songs of the Early Years,” Then follows a section of “Songs Our Fighting Men Like to Sing.” The concluding section comprises “Famous War Songs and Verses.” Each section contains some surprises and holds much in store for the enjoyment not only of the child performer but for the home father as well.

The book will be published in the October issue so convenient for little players and will be attractively illustrated. Every pianist teacher will want to secure a copy of this up-to-the-minute book at the low advance of publication cash price of 40 cents, postpaid. The sale will be limited to the United States and its possessions.

CHILITDHOOD DAYS OF FAMOUS COMPOSERS—The Child Bach, by Lotte Eller, second in a series of music appreciation stories for children, gives the child his early music. Added to the delight in the story of the child Bach, there will be interesting pictures of his boyhood and easy arrangements of four solos and easy duets. Arranged and compiled, these compositions, conforming to the requirements of various publishers, will enable the child, while he is still at a young age, to become real friends with this great master whose music he can play. Educational and practical possibilities are offered in this book through a listing of Bach recordings especially adapted for children, suggestions for dramatizing the story as given, and directions for making a miniature stage and setting—all of which
appeal to the imagination of youngsters and give them a better understanding of the composer. During the period of publication, however, the single copy Three Little Pigs may be ordered at the nominal cash price of 20 cents, postpaid.

**FAVORITE MOVEMENTS FROM THE GREAT SYMPHONIES—Compiled by Henry Levine—From the loveliest and most inspired music of master composers as Beethoven, Brahms, Dvorak, Franck, Hummel, Mozart, Schubert and Tchaikovsky. This new book has compiled a complete collection of symphonic movements. The arrangements, made by William M. Felton, Bob Roy Peery, Henry Levine, and others, are so musically well done that all pedaling difficulties will be clearly marked. For the average pianist, this soon-to-be-published collection will make possible the fulfillment of a long cherished desire to enjoy at the keyboard "themes" from the great symphonies heard so often over the air and in concert, and which are available in many fine recordings. While this fine volume is in its infancy, a single copy may be ordered at our special low advance of publication cash price of 35 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its possessions.

**SIXTEEN SHORT ETUDES for Technic and Phrasing, by Cedric W. Lemont—A worthy addition to the well known "Music Masters Somewhere" series as a series of studies by contemporary educators and teachers. This new book of piano studies by Cedric W. Lemont embraces the development of the technic of the later third and early fourth grade level. This includes the development of the repeated notes, legato thirds and sixths, left and right hand octaves, arpeggios for left and right hand (and divided between left and right hands), rapid scale passages for left hand use, arpeggios, scale studies, embellishments, and phrasing, all presented in easy keys. My advice has received considerable recognition as a method of piano study, and already has several published books of technical exercises which have met with great success. This volume of short studies will further prove his ability as a musician and his understanding of the needs of young piano beginners. A single copy of this valuable book may be ordered at the special advance cash price of 25 cents, postpaid. Delivery will be made as soon as the book comes off press.

**SYMPHONIC SKETCHES, No. 3, by Jo. C. Major, by Bradley G. Moore and Violet Kutzer—The gratifying success of the Katzen's Symphonic Sketches Series will be further established with the inclusion of Benjamin Godard's Third Symphony in the series. An outstanding favor everywhere, this monumental work, will be, in its newly analyzed form, a welcome addition to these informative and authoritative Short Guides.

The Symphonic Sketches Series published to date include: Beethoven's Fifth Symphony; Franck's D Minor Symphony; Mozart's C Minor Symphony; Schubert's Unfinished Symphony; Bruch's F major Symphony; and Tchaikovsky's Fourth and Sixth Symphonies. Since their introduction, they have proven of inestimable value to music appreciation projects and study groups the country over. Presented on a single, continuous staff, they indicate the melodic line of a work as it weaves itself through the maze of orchestral colors, lights, and shades. No music fan also interested in the theme is assigned, it is indicated in sequence so that, from beginning to end, it can be followed with ease through an entire performance. The interpretative order is ordered not on the musical advance of publication cash price of 40 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its possessions.

**SINGING CHILDREN OF THE SUN—A Book of Indian Songs for Unison Singing, by Thurlow Lieurance—For the spontaneous joy of singing together in school, at play, or in church groups. This collection of Indian songs, as set down and arranged by Thurlow Lieurance, will be published inexpensively in the small community song book size. Copies will be available when ready. The book will include such favorite Indian songs and chants as By the Waters of Marneetanka, Wi-um, Shi-bi-bi-la, Love of the Mountain, Grasshopper, Among the Roods, and Where the Blue Heron Nests, along with Leaf Bird, It is the Spring, Indian Love Song and Spring Along the Yellowstone—songs which have already become publshed. These especially will be of interest to those searching for new program music, as well as for those who are lovers of Oriental and folk music. While the engraving, editorial, and printing details are being cared for, a single copy of this book of 16 songs may be ordered at the special cash price of 20 cents, postpaid. Delivery will be made as soon as copies come from the press.

**PORTRAITS OF THE WORLD'S BEST KNOWN MUSICIANS for Flute and Violin Duets—Few musical reference works seem to include essential information regarding musicians and musical personalities in all fields, of all time. None as yet published is as comprehensive as this forthcoming book will be with its 4500 portraits and brief biographies of the world's outstanding composers, artists, teachers, and musical personalities, past and present. The book will be cloth bound, 7 inches by 9 inches in size, with 20 individual pictures and biographies to a page. The presentation will be alphabetical and will give, if an American, the state of which the individual is a native or adopted son or daughter. This information will be of interest not only for causal reference purposes, but for program notes, for use in musical history and appreciation classes, and in many other musical undertakings.

While the material for this unique book is being assembled, arranged, edited, and brought up-to-date under the direction of Mr. Guy McCoy, a single copy may be ordered at the special bargain cash price of $1.00 postpaid. Delivery will be made as soon as published.

**ALBUM OF DUETS FOR ORGAN AND PIANO (Complete Edition) by Dr. przec

The introduction of the small pipe organs or Hammond organs into churches and homes has markedly increased the demand for suitable organ and piano music. To meet this ever-growing demand, we have augmented our catalog of arrangements for this effective combination by adding this splendid collection.

The moderately priced book offers many fine selections in smooth, artistic arrangements, well suited to the technique of the average player. Included in the volume will be duets by Brahms, Chopin, Haydn, Beethoven, Mozart, Schubert, etc. Each piece is clearly marked with the composer's name and the approximate level of difficulty. Additionally, the book will include arrangements of works by well-known masters, such as the Andante from the 1st Symphony by Brahms, the Andante from the 5th Symphony by Tchaikovsky, The Madonna by Mozart, The Almond Tree by Schumann, and The Swan by Saint-Saens. Several original fantasies by Mr. Kohlmann of Christmas and Easter themes, which will be written as the book is printed in score form, will copies be required for performance. Two copies, needed for performance, may be ordered now for the special advance of publication cash price of 40 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its possessions.

**FIRST ENSEMBLE ALBUM, For All Band and Orchestra Instruments, by Howard S. Monger—The sweeping success of instrumental music in our public schools is one of the thrilling achievements of recent years. School music, with which the youth of our country has grasped its wonderful musical opportunites indicates, more than any other thing, the high cultural and musical standards we are to enjoy in the future. Too, it augurs hopefully for the high planes our maturing citizens will seek in life.

For these enthusiastic young musicians there are published a number of orchestral and band collections, the contents of which they can "Toss Off" with ease. However, there has been noted a crying need for simple ensemble music works which among other projects, can be used as pre-orchestral and pre-band material; music in which groups of almost any age can perform. Performing such music, can participate. Not only does this apply to schools and other institutions, but also to the home. So, for this reason, we are publishing this useful compilation by a distinguished Chicago educator.

Dr. Monger's book has been designed along original lines and with a clear view toward adaptability. The majority of the parts have been prepared in score with three colors, making in all four harmony parts, designated as A, B, C, and D. These are in agreement throughout the series so that any two, three, or four instruments can play together. Duets should be played from parts A and B (or D); trios from A, B, and C; and quartets from A, B, C, and D. In these cases, will enrich and fill out the instrumentation. In the event of more players than four, the fact that "double" and "triple" sections can be played in certain cases, will enrich the music. Advantages for, beyond that of simplification, there is always that wonderful assurance young people find in knowing they are not carrying on alone.

The contents of this new collection will include nineteen such favorites as: Dark Eyes; Alpha; Ho; the lovely Theme from "Fiddlin' Bessie"; Sibelius's Violin Concerto; Theme from "Incidental Music" by Dvorak; Country Gardens; The Skater; Waltz, by Waldteuffel; and Home on the Range.

The instrumentation for the Fiener Exxsssax, Acus, published with four harmony parts in score, will be provided for: Flutes, B-flat Clarinets (Bass Clarinet ad lib), B-flat Trumpets (Cornets), E-flat Bassoon, B-flat Alto Saxophones (B-flat Baritone Saxophone ad lib), Trombones, F Horns (Ehgs Horn), E-flat Horns (Alto or Melophone), Violas, Violins and Cellos. With these harmonies, the ensembles will be books of B-flat Piccolos, Oboes, Bassoons, Baritone Saxophones, and E-flat Clarinets. String Bass, Tubas, and Bass Parts will be supplied in one book, and, in a percussion book, there will be parts for Timpani, Drums, etc.
A New Season in Radio
(Continued from Page 14)

Accuracy of pitch is assured in spite of all weather conditions, says the sponsors of these programs.

New priority rulings are affecting our symphony orchestras. The special brand of difficulties with orchestras face is rationing of gut, from which the bass and violoncello strings are made, and which is now being used for surgical purposes; and aluminire wire, traditionally wound around certain strings. The latter has gone the way of all supplies. And cane used for the reeds on woodwinds, which were formerly imported from the south of France, has, of course, according to the broadcast engineers of the Philadephia Orchestra, been "Vichyvated." These and other difficulties led Eugene Ormandy to remark recently, "When music moved out of its ivory tower, it went into one made of etsat." If you haven't heard one of the Friday afternoon broadcasts of the Philadelphia Orchestra, you have missed some of the best orchestral concerts to be heard on the radio.

A Happy New Year to all American radio enthusiasts. They have much to be thankful for, and during the coming year we believe their radios will be the main sources of entertainment for which they will be eternally grateful. We can all feel our hats to the radio networks for their enterprising efforts to keep the nation informed as well as entertained.

The Elude Music Lover's Bookshelf
(Continued from Page 15)

Mexican Musical Folklore
(Continued from Page 58)

notes as though it were quite unconnected with the rhythmic contours of the melody above. And to complicate things still further, the bass adds the resonant notes of its accompaniment with its independent syncopation. The four instruments coincide rhythmically only in passing. A continuous displacement of the rhythmic values results.

The above example is by no means a particularly intricate case of martichi rhythms. In the same piece, the melody abandons its original uniformity for more complex figures. At the close of the music acquires a compelling sweep. Triads invade the violin part and when the climax is reached, it is reduced to mere eighth notes in a breathless outcry. Few people who have not familiarized themselves with every sort of involved rhythm will be able to play these examples on the piano or tap them out on a table.

Mr. Otto Mayor-Serra's interesting and authoritative article will be continued in the February issue.
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