8-1-1942

Volume 60, Number 08 (August 1942)

James Francis Cooke

Follow this and additional works at: https://digitalcommons.gardner-webb.edu/etude

Part of the Composition Commons, Music Pedagogy Commons, and the Music Performance Commons

Recommended Citation

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.
LEADING PIANO TEACHERS AGREE . . .

Choosing the Right Method to Suit the Student Is A Vital Factor in Achieving Results!

THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC will hold its next annual assembly in the city of Amsterdam, The Netherlands. They have announced that the assembly will include a number of concerts, lectures, and recitals. The society is devoted to the promotion of new music and is composed of composers, conductors, and musicians from around the world.

PRESSEY'S STUDIO-TESTED PIANO INSTRUCTION MATERIALS cover all needs of all ages. "PRESSEY SERVICE" offers Examination Privileges, Liberal Discounts, and Charge Account Conveniences to any qualified teacher.

MAKE YOUR SELECTION from the successful books here noted . . . let us send your choice for examination with full future privileges.

MUSIC FOR EVERY DAY

THEODORE PRESSER CO.

Everywhere in Music Publications — World's Largest Stock

1715 CHADBURN STREET, PHILADELPHIA, PA.

AUGUST, 1942

ANDOR FÖLDI AND JOSEPH ADZIC will present the entire eighties. Masterful skills and piano style mark a series of concerts in New York City, beginning at Town Hall. This unique performance will mark the first rendition of the complete cycle.

THE METROPOLITAN OPERA ASIA has made a notable revision of the coming season, which starts in three weeks and which will result in the top gross being three dollars instead of seven dollars and fifty cents. This adjustment, according to management, has been made possible by the cooperation of the various organizations concerned. Definite announcements also have been made that the Philadelphia season of the Metropolitan will be performed at the Franklin Institute, starting on November 3rd, and will feature leading artists of the company. The full details may be seen in the Philadelphia Inquirer.
The Right Kind of Relaxation

Round Table Department of The Etude. If you are interested in relaxation you will find in the first volume of William Mason’s “Touch and Tune” a presentation of keyboard relaxation principles so simple and so practical that they seem starting in this day.

The art of acquiring as nearly complete relaxation as possible is both physiological and psychological. Nearly everyone has had the experiences that after long, hard, physical labor the mind may be so alert that it is difficult to go to sleep. Your body is in “dog-tired” but your mind leaps about like a mountain goat in Montana. There may also be pathological conditions affecting the nervous system which prevent a high degree of relaxation. In such a case, you will require the skilled attention of a physician trained in the modern schools of medicine and psychiatry.

The normal physiological and neurological condition in which an artist must find himself in public performance stands half way between utter relaxation, such as that which should precede sleep, and the extreme tension which teachers of piano are frequently obliged to combat. Perhaps your imagination may be assisted in attaining the desired state of relaxed balance by picturing one of the long strings upon a harp. If the strings are not tuned the tension is like that of the violin before the violinist, who, while free from nervous tension, is at the same time mentally and musically alert in every move he makes.

Technical strength is developed largely through alternate tension and relaxation. Technical ability is also quite a different thing. That depends upon constant control of the fingers so precise, so delicate, so unpoised, so responsive that no other calling demands such a high degree of mental and physical concentration.

To most people relaxation is a word associated with experience. Few have the slightest idea of what it means. Some years ago a very understanding trained nurse, Anna Payson Call, wrote a book which she entitled, “Power Through Relaxed Repose.” In a sense it was an inspired book, for the writer was able to work upon the reader’s imagination until a degree of relaxation was actually acquired. We have recommended this book to performers for years and have had many grateful letters of thanks. Relaxation at the keyboard, without the fundamental removal of so much bodily tension as possible, is sure to be a disappointment to the performer. All that Chopin, Liszt, and other virtuosi did on the keyboard was widely proclaimed by America and Mason, from the time of J.J. Schopenhauer to America in 1883, and is today expended monthly by G. Massey in the Teacher’s...
Music and Culture

Climbing to Musical Success
by Blanche Lemmon

When Paul Crane Shure was eight years old, he began to show a strong interest in music. He started his musical education by playing the piano, and at the age of ten, he became seriously interested in the trumpet. He was also interested in the violin, but by the time he reached his twelfth birthday, both his parents decided that he should become seriously involved in the field of music. This was the beginning of a long and successful career in the music industry.

The Philadelphia Orchestra was in Los Angeles and Paul, aged thirteen, decided to audition for a position in the orchestra. Unfortunately, he was not accepted, but the experience was valuable and he returned to Chicago, where he studied at the Shura-Scholarship. He then went on to study at the Curtis Institute of Music, where he received a scholarship and continued his education.

Paul Crane Shure was a musician and composer who played the trumpet and the violin. He was also known for his leadership in the field of music education. He wrote many articles and books on music education and was a frequent speaker at music conferences. His most famous work was the Shura-Scholarship, which is still awarded today to promising young musicians.

Paul Crane Shure was a true musical genius. He was a virtuoso trumpeter and a talented composer. He was also a great educator and a devoted friend to the arts. He will be remembered as one of the greatest musicians of all time.
GARCIA ESTABLISHED himself as a prodigy. After a few performances of what was, in effect, a one-man show that it could no longer offer him, he gave up the concert life to the teaching of singing. His father, a determined man, filled his house with musical instruments and turned the living room into his son's music room. As a singer, Manuel García gained the admiration of the great masters of his art, his instruction was firmly rooted in the principles of pure technique. He was able to give his students a firm foundation on which they could build and develop their own musical gifts. In his teaching, he emphasized the importance of correct breathing, the proper use of the voice, and the development of a clear, pure tone. He was a strict teacher, but his students admired his dedication to the art of singing and his ability to bring out the best in each student.

The Amazing Garcías

Part II

The ultimate problem of the pianist is one of interpretation. The aim of his studio must be to study and become familiar with the pianist's role in the creation of the composition. It is not so simple to achieve, however, to establish a guide to the pianist's role in the interpretation of the composition. The pianist must be able to express himself as well as comprehended by the audience and the means of accomplishing this is the mastery of pure technical problems, which, in themselves, have little relation to music as such. This is where the mastery of technical affairs enters. There is very little value in learning new feats of digital dexterity—but this same digital agility must be present in order to express the masterful thought that lies behind the score, difficult technical passages. Can one compare the pianist's technical equipment with the writer's use of words. When we read the work of some master novelette, we are absorbed by the story, the thought: we do not stop to consider on his correctness of sentence structure, his knowledge of punctuation, his ability to frame paragraphs without errors of grammar! Still, those correctnesses must be present, in order to convey the thought itself. From the writer's point of view, they are a necessity; from the reader's point of view, they may perhaps be taken for granted. True, this is true of pianist's technique. The pianist must command a technique that will enable him to express any and all forms of emotional thought. He must use it for that purpose only—never as an independent end of exhibition. Thus, the first step in approaching technical is to understand it's use.

The practical approach to technical mastery varies with the advancement of the student. The beginner finds that he has his hands full in learning to overcome some problems—he must learn how to hold his hands, how to raise his fingers, how to lower them, how to thrust them into the strings, how to release them, how to engage them to dig at a great music festival in Moscow. Later, at all, she long not only what was announced. Commander

August, 1942

The study of musical technique is one of the most important aspects of pianist's education. It is essential for the pianist to have a solid foundation in technical proficiency, which will enable him to express his musical intentions accurately and effectively. The pianist must be able to control his fingers, hands, and body in order to produce the desired musical effects. To do so, he must have a thorough understanding of the principles of finger mechanics, as well as the ability to apply them to his playing. This can be achieved through a combination of practice and study, as well as consultation with experienced teachers and colleagues. The pianist must also be able to apply his technical knowledge to the interpretation of the music, in order to bring out the full emotional depth and nuance of the composer's intentions. This requires a deep understanding of the music itself, as well as the ability to communicate that understanding to the listener. In short, the pianist must be a musician first and foremost, with a solid technical foundation, in order to express the composer's intentions with fidelity and passion.
A Forgotten Swiss Opera Is Revived
By Dr. Hans Klinger

THE BEGINNING of the year 1831, a fairy opera, "Fortuna," was completed by Franz Schubert, a student of Leopold, a poet. It was reviewed by the current newspapers, which praised its originality and beauty. Schubert was a prodigy, and the opera was his first major work. It is said that Schubert wrote the opera in just a few days, working tirelessly on it day and night. The opera was performed in 1831, and it was a great success, receiving positive reviews from the critics. However, due to various circumstances, the opera was not performed again until 1951, and it has since been revived and performed around the world. The opera is now considered a masterpiece of the Romantic era and is an important work in the history of music.
Why and When Do Teachers Really Fail?  

By Sally Silver

Concert Pianist and Teacher

I F R O M T H E C H A N N E L 5-T T H E A T E R:  

I have been in the music business for many years. One thing that I have never understood is how some people can develop into great musicians while others seem to struggle their whole lives without ever achieving success. There are many possible reasons for this, but one thing is clear: It is not just talent that makes a good musician. Practice, hard work, and dedication are also essential ingredients.

It is only the pupil who has good handwriting who will be able to use this method of study. This is because music is an art that requires practice, patience, and dedication. Without these qualities, it is impossible to develop into a great musician. I have seen many pupils who have had this kind of success, and I have always felt that it is because they have put in the time and effort to develop their skills.

There are some pupils who will never be able to write music themselves. They are either too lazy or too busy to practice. But there are others who are willing to put in the time and effort to develop their skills. These are the ones who will succeed in the long run.

The Rhythm of the Malagana  

By Merle Gardens Morgan

A LITTLE SPANISH MUSIC on a recent program added interest to the concert. In these days, the thought of Spanish music has too little association with activities of South America, and particularly with its picturesque music. While this southern continent has inherited from Europe its classical traditions, the influence of Spanish music has been strong in the Spanish-speaking world. This is particularly the case in Latin America, where Spanish is the official language of many countries. But this influence has also spread to other parts of the world. The Spanish-speaking world has a large and varied population, and its music is rich and diverse.

Blas and other important Spanish composers have contributed to the unique character of Malagan music. This particular dance reveals an interesting blend of European and indigenous influences. The dance has a strong rhythmic quality, with a steady beat and a lively, energetic tempo. The dancers move with great precision and grace, executing complex patterns with ease and agility.

The rhythm of the Malagana is a distinctive feature of this dance. It is Eastern music, with a strong emphasis on percussion and a steady, driving beat. The dancers move with great energy, their movements synchronized with the music.

A man should hear a little music, read a little poetry, and see a little picture every day of his life, in order that worthy thoughts may not escape him, and some of the beautiful which God has implanted in his heart may never perish.
Musical in the Home

Recent Notable Music On Records
by Peter Hugh Reed

The COTTAGEMENT of NEW RECORDINGS
By Peter Hugh Reed

The Columbia House of April was based did not directly affect the output of the Columbia House of May. A new and widespread interest in the form of the month's list is seen in the number of new titles issued. The list is short of its usual new titles, but the few that are included are of interest. The list includes recordings of all periods, from the early 20th century to the present day. The list also includes recordings of all types, from classical music to opera, from jazz to folk music. The list is a good example of the diversity of music available on records today.
Music in the Home

The photograph and the music of the radio network present a picture of millionaires and nouveaux riches, and tomorrow the network will certainly have a similar appeal to a much larger audience. This speed with which yesterday was purely an urban performance, and today was among the most rural districts. This has very rapidly changed, and it is now the plan to show a more musical and less Wesleyan, thirty miles by thirty-six inches, with a canvas painted on the wall or plastered on top of a music cabinet. Some students are arranged in columns with twelve red thumbs placed above each name, spaced in a row, to allow ten pens to be slipped in between them. Places or exercises are pre-rated on their value, usually a pen or a page, but the entire competition must be signed by the pen or the book. It is a successful and impressive piece of work.

The Opera

By William Brooks and Herbert Weinman

Price: $5.75

Publisher forSommer & Reutter

The Operas of Berg

Your reviewer does not attempt to review music as a reviewer. He does not, but the "Sung Opera" selected for the New York Times of August 29, 1898, "The Operas of Berg," by German, in which the music and the language are equally as good as that of any American who has our readers of the New York Times to the enthusiasm of a critic who has been successful in the work. The introduction, "The Songs of Berg," contains a number of beautiful poems, and for those who are interested in the operas of Berg, this book is a valuable addition to their collection. The music is arranged in a very interesting order, and the songs are given in the following groups:

1. Songs in Modern Style
2. Songs in Modern English
3. Songs in Modern Italian
4. Songs in Modern German
5. Songs in Modern French
6. Songs in Modern Russian
7. Songs in Modern Scandinavian
8. Songs in Modern American

The songs are arranged in alphabetical order by composers, and the language is mostly in English, with a few in Italian, French, and German. The music is arranged in the same order, and the songs are given in the same order as the music. The book is a valuable addition to the collection of any lover of music, and is a valuable addition to the collection of any lover of literature.

The work has a popular value for the serious student of music and for the general public.

Music for Defense

By Lula Stot

DEFENSE STAMPS, instead of candy, silver, or movie tickets are the awards for defense students. An American publisher, who is a defense student, is putting the defense students to work on a large scale. He has given them the job of writing a letter that is "music for defense," she declares. She says that the plan is a failure, because the words do not ring true. The machine was thirty inches by thirty-six inches, with a canvas painted on the wall or plastered on top of a music cabinet. Some students are arranged in columns with twelve red thumbs placed above each name, spaced in a row, to allow ten pens to be slipped in between them. Places or exercises are pre-rated on their value, usually a pen or a page, but the entire competition must be signed by the pen or the book. It is a successful and impressive piece of work.

The Maladroit Child

In Music Instruction

Can the Abnormal Child Be Brought Back to Normality Through Music?

by D. Margaret Wolf

Margaret Wolf was born in Vienna in Austrian Austria. She attended the high school in Vienna, Austria, where she studied music and in child psychology. She also studied with Clara Schumann, a pupil of Less- schwanthaler, and with Professor Dr. Alfred Waller at the Vienna University. She subsequently went on to study at the Conservatory of Music in Berlin, where she obtained a B.A. in 1913. She then went to America, where she obtained a B.A. in 1914.

The Maladroit Child

In Music Instruction

Can the Abnormal Child Be Brought Back to Normality Through Music?

by D. Margaret Wolf

Margaret Wolf was born in Vienna in Austrian Austria. She attended the high school in Vienna, Austria, where she studied music and in child psychology. She also studied with Clara Schumann, a pupil of Less- schwanthaler, and with Professor Dr. Alfred Waller at the Vienna University. She subsequently went on to study at the Conservatory of Music in Berlin, where she obtained a B.A. in 1913. She then went to America, where she obtained a B.A. in 1914.

The Maladroit Child

In Music Instruction

Can the Abnormal Child Be Brought Back to Normality Through Music?

by D. Margaret Wolf

Margaret Wolf was born in Vienna in Austrian Austria. She attended the high school in Vienna, Austria, where she studied music and in child psychology. She also studied with Clara Schumann, a pupil of Less- schwanthaler, and with Professor Dr. Alfred Waller at the Vienna University. She subsequently went on to study at the Conservatory of Music in Berlin, where she obtained a B.A. in 1913. She then went to America, where she obtained a B.A. in 1914.

The Maladroit Child

In Music Instruction

Can the Abnormal Child Be Brought Back to Normality Through Music?

by D. Margaret Wolf

Margaret Wolf was born in Vienna in Austrian Austria. She attended the high school in Vienna, Austria, where she studied music and in child psychology. She also studied with Clara Schumann, a pupil of Less- schwanthaler, and with Professor Dr. Alfred Waller at the Vienna University. She subsequently went on to study at the Conservatory of Music in Berlin, where she obtained a B.A. in 1913. She then went to America, where she obtained a B.A. in 1914.

The Maladroit Child

In Music Instruction

Can the Abnormal Child Be Brought Back to Normality Through Music?

by D. Margaret Wolf

Margaret Wolf was born in Vienna in Austrian Austria. She attended the high school in Vienna, Austria, where she studied music and in child psychology. She also studied with Clara Schumann, a pupil of Less- schwanthaler, and with Professor Dr. Alfred Waller at the Vienna University. She subsequently went on to study at the Conservatory of Music in Berlin, where she obtained a B.A. in 1913. She then went to America, where she obtained a B.A. in 1914.

The Maladroit Child

In Music Instruction

Can the Abnormal Child Be Brought Back to Normality Through Music?

by D. Margaret Wolf

Margaret Wolf was born in Vienna in Austrian Austria. She attended the high school in Vienna, Austria, where she studied music and in child psychology. She also studied with Clara Schumann, a pupil of Less- schwanthaler, and with Professor Dr. Alfred Waller at the Vienna University. She subsequently went on to study at the Conservatory of Music in Berlin, where she obtained a B.A. in 1913. She then went to America, where she obtained a B.A. in 1914.
THE STRAUSS WALTZES GIVE A BALL FOR THE INSTRUMENTS OF THE ORCHESTRA

After a particularly hard evening, the notes that make up the Strauss waltzes said to the instruments themselves, "We are tired of making music for human beings to dance by. Let's take a rest!"

"Oh, but we can't," answered the violins, horns, wood wipps, and the rest. "We've been a ball, and we're too good-looking to do that for free!"

As it was planned and was a big success, as you can see by these pictures. The notes danced with the instruments danced with the notes. There were no wall-flowers to feel sorry for and everybody was happy.

By HARVEY PEAKE

THE SCIENTIFIC PREPARATORY CLASS SECTION FIVE OF SAN FRANCISCO, CALIFORNIA

Music and Study

Yes, Singing Lessons for the Masses

by Zeta V. Wood

Our experiences during the three years prior to 1941 in Panama City, Republic of Panama, were such that we seem to be in a situation somewhat similar to one who has been invested with a new religious belief, the first reaction of which is that he wants to tell others about the new experience, that they too may enjoy the benefits of the newly found solution to the problems and the limitations of the old ones.

Before going to South America it was realized that somehow we would have to be discovered and put into practice in regard to the business end of our work as a singing teacher, if we hoped to continue to be a full living, and we began to think on "mass production"—more students at less money per lesson.

It seemed, so now, that it was a mistake to be so determined to withstand the lean years of the depression and to try to stage a "come back" in the same location. A new location means a new start; putting failures behind and looking forward to new friends and new students, not always select a new environment.

We left the United States, and set sail for South America. Yes, this took courage and conviction, and it was indeed an adventure, but at least it would be different from trying to attempt a "comeback" in New York. The experience that I had made good in New York was most encouraging, and I hoped to benefit by my experience there.

New Paths to Conquer

On July 28, 1941, we arrived at the Isthmus, peering through the wonderful Panama Canal and spent the next ten days exploring the world known as the Panama Canal. After making rather hurried inspection tours, we decided to continue on to Panama City, just across the line from the Canal Zone.

The National University in the Republic of Panama, to which we were invited, has a very nice and interested audience for my ideas. The result was that in October the Students of Panama City was opened in the University of Panama. When it was announced in the Spanish and English sections of the city papers that a North American singing teacher was opening free classes at the University there was such a rush for enrollment and so many telephone calls at the office of the president of the University that a notice had to be published the next day that voice production. It has been my experience that many would-be students of music are so retarded in their development that they do not even consider complete time fitness to be any barrier to music education. So, if you ask students of doing so deficient in bodily growth and development that they could not seriously think of making music, I hasten to add that you are quite right. For the mass of people who are capable of learning to sing, but are not physically and physiologically deficient, it is a different matter. It is the extremely gifted who fail to do anything else worth while in education, it will not be difficult to sing.

No chances, therefore, were taken with those sixty people; I told them that I would take them into a preparatory class and teach them something of the rudiments of notation and rhythm; how to read the printed page of music; how to relax the mind and the body so that they could concentrate on the instrument and how to breathe.

Also I would explain the principles of voice production such as resonance, proper breath control, and so on; and then teach them some songs in the group, from the same songs, then two, three, and four part songs, applying all these principles of voice production. This was a very purposeful thing to do. It was to include phrasing, diction, enunciation of words and consonants, overall continuity of tone, and general expression.

The Experiment Begins

Written down here is the plan for an eight-month preparatory course of instruction, however, the group was divided into two sections and asked to report to class twice a week. We were off to a flying start. There was no guarantee that many of them in six months but they were assured that they would learn something of the rudiments of music and what means to study singing. In six months they would discover what "it was all about," and be able to make an intelligent decision as to the advisability of undertaking serious study. In this way they would get enough understanding of the fundamentals of music to be quite ready for an intensive course.
The Church Pianist and Her Problems
by Charlotte Neal

The Church pianist is expected to be a musician, yet is seldom trained as a musician. She is expected to be a leader, yet she is usually the last on the program. She is expected to be a player, yet she is never expected to develop a personal style of her own. The pianist is expected to be resourceful, yet her resources are often ignored. She is expected to play with feeling, yet she is rarely provided with the opportunity to express her emotions. She is expected to be unselfish, yet she is often asked to give her time and energy freely. She is expected to be adaptable, yet she is rarely given the chance to develop her own style. She is expected to be reliable, yet she is often let down by her own church.

The Church pianist is a member of a unique and often misunderstood profession. She is expected to perform a variety of tasks, yet she is rarely given the time or resources to develop her own skills. She is expected to be an extension of the church, yet she is often overlooked as a separate entity. She is expected to be a servant, yet she is rarely given the opportunity to serve in a meaningful way.

But despite these challenges, the Church pianist is a vital part of the church community. She brings her musical gifts to the church, she shares her love of music with others, and she helps to create a sense of unity and community.

In the end, the Church pianist is a person who is expected to perform a variety of tasks, yet she is rarely given the opportunity to develop her own skills. She is expected to be a servant, yet she is rarely given the opportunity to serve in a meaningful way. But despite these challenges, the Church pianist is a vital part of the church community. She brings her musical gifts to the church, she shares her love of music with others, and she helps to create a sense of unity and community.
music and sound

Practicing Wrong Notes
by Robert Music Thornton

Rightfully in the course of a concert where the organist plays em-
debut, great care is taken to return to him a

What kind of music should be played?

BY DR. EDWIND GOLDSMID

In the last issue of The Strive, we presented by

We cannot hope to take notes—no

Now, what should the band play—once it

What Band Music Should Be

BY DR. EDWIN GOLDSMID

Band and Orchestra

Eubie, William—The "pops" of the 1920s—A

Eubie, William—The "pops" of the 1920s—A

Eubie, William—The "pops" of the 1920s—A
Enlisting Music for Men in Service

How Musicians May Help in Bringing Music to the Camps

by Mary Jarman Nelson

WHAT ROLE IS MUSIC playing in the lives of our men in war? Is it a luxury or a necessity? Why? What kind of music do the soldiers like best? What can I do, as a musician, to contribute to the happiness and morale of our men in camp?

These are questions being asked by civilian musicologists everywhere, and especially by those in the Office of the Army in music and military music. Of course, a number of officers in our national repertoire—Tunney, Trump, Trump, The Boys Are Marching. The battle figure of The Roaring '20s and the National Anthem.

As far as music is concerned, what makes this war different from the others? The answer: the overwhelming use of radio.

From remote airfields, the soldier has made music his own. In the great cantinas of the camps, the roisterous volumes of his songs, many new, many old, are being sung. To-day our men do not march into battle to the strains of the bouzouki. They raise in “peep” of truck convoys. That is not a war without music, but music in all its forms served to support a host.

The bars, the room, the drum of noise everywhere went to support another kind of competition.
The great hours around the camp-fire, with men singing or fiddling and jaws open, were gone over. Camp-fire would make target for a soldier.

Radio the Reason

Undoubtedly, the power of action of our war-time music is very great. The American soldier is very much the maker of his own mood. The music he listens to and the music he plays are what form the war-time soldier for his own purposes. He has learned to know music.

The tunefulness of this music has fascinated the nation.

Some men are newspaper men in the art of music. Some are musicians specialists. They are all war-time music-makers. They have mastered the music for their soldiers, and they are making music for the American people.

Music and Study

Enlisting Music for Men in Service

The Original American Folk Music

by Henry Morton McGohan

THERE ARE TWO DISTINCT TYPES of mountain music, one called the “mountain singer,” the other the “mountain dancer.” The former is quite similar to that produced by a band of Spanish Basque.”

The style of playing is original, to say the least, and worthy of investigation by musicians for peremptory purposes; it can be “chanted,” as a singing, to the accompaniment of the mouth and fingers, or, if you prefer, to the accompaniment of the mouth and fingers at this pitch, without fear of injury to the instrument. The style of playing will hold certain peculiar characteristics of tone: it will have a thin, penetrating pitch, resembling an echo or a bagpipe, according to the style of playing. The style of playing required will be of a peculiar timbre or characteristic timbre, high positions will have a somewhat thin but velvety, even, calibar, in the method of playing.

According to tradition, many mountain folk songs are danced to the sound of the banjo, and the next time you hear the sound of the mountain banjo, stop and listen to it. The mountain banjo player will strike a flat pitch, and on the open strings, the strings, in the mountain banjo player employs many different timbres, but not as used most of the time; these are not “fiddle” strings.

This really means A and C most of the time.

Enlisting Music for Men in Service

What kind of music do the soldiers like best? What can I do, as a musician, to contribute to the happiness and morale of our men in camp? These are questions being asked by civilian musicologists everywhere, and especially by those in the Office of the Army in music and military music.

As far as music is concerned, what makes this war different from the others? The answer: the overwhelming use of radio.

From remote airfields, the soldier has made music his own. In the great cantinas of the camps, the roisterous volumes of his songs, many new, many old, are being sung. To-day our men do not march into battle to the strains of the bouzouki. They raise in “peep” of truck convoys. That is not a war without music, but music in all its forms served to support a host.

The bars, the room, the drum of noise everywhere went to support another kind of competition.
The great hours around the camp-fire, with men singing or fiddling and jaws open, were gone over. Camp-fire would make target for a soldier.

Radio the Reason

Undoubtedly, the power of action of our war-time music is very great. The American soldier is very much the maker of his own mood. The music he listens to and the music he plays are what form the war-time soldier for his own purposes. He has learned to know music.

The tunefulness of this music has fascinated the nation.

Some men are newspaper men in the art of music. Some are musicians specialists. They are all war-time music-makers. They have mastered the music for their soldiers, and they are making music for the American people.

Music and Study

Enlisting Music for Men in Service

The Original American Folk Music

by Henry Morton McGohan

THERE ARE TWO DISTINCT TYPES of mountain music, one called the “mountain singer,” the other the “mountain dancer.” The former is quite similar to that produced by a band of Spanish Basque.”

The style of playing is original, to say the least, and worthy of investigation by musicians for peremptory purposes; it can be “chanted,” as a singing, to the accompaniment of the mouth and fingers, or, if you prefer, to the accompaniment of the mouth and fingers at this pitch, without fear of injury to the instrument. The style of playing will hold certain peculiar characteristics of tone: it will have a thin, penetrating pitch, resembling an echo or a bagpipe, according to the style of playing. The style of playing required will be of a peculiar timbre or characteristic timbre, high positions will have a somewhat thin but velvety, even, calibar, in the method of playing.

According to tradition, many mountain folk songs are danced to the sound of the banjo, and the next time you hear the sound of the mountain banjo, stop and listen to it. The mountain banjo player will strike a flat pitch, and on the open strings, the strings, in the mountain banjo player employs many different timbres, but not as used most of the time; these are not “fiddle” strings.

This really means A and C most of the time.
The Teacher's Round Table

Conducted Monthly by
Dr. Guy Matley
Nord Pianist and Music Educator

"A Piano for Mary"
Is It "Up to Mary" to Succeed Without Parental Cooperation?

by Evelyn McCann Prior

"We have bought a piano for Mary, and she will study to play it. Has she not been good enough?"

FORTUNATE MARY, who has such a good start! Perhaps she will need no more, if her love, talent, and enthusiasm are as great as she hopes and that they are sustained. But yet, the world is filled with those whose talent was unappreciated, whose love of music still persists—and who have not taken any lessons, done any practice, or even read any of this genuinely loved music in years and decades.

Why has this happened so many, many times? Why are so many artists now unable to do that which they would "give anything" to be able to do?

One reason may, perhaps, be found in the thousands of entries in thousands of diaries: "We have bought a piano for Mary, and she has started to take music lessons, but I am afraid she is not making much progress."

A second reason is that parents or guardians are often too much afraid of their child being "disqualified." This is a very unfair judgment to pass on the child, for the world is filled with those who are naturally late bloomers—"late-blooming" is an English term for children who are slow in developing physically and mentally.

"Hands Apart and Records"

Will you see what some of the best work of the professional pianist looks like?..."!

The time has come for me to realize that it is "up to Mary" to succeed without parental cooperation. And it is "up to Mary" to make success or failure.

Pleasure in Performance

Actually, the parents and the teacher's wishes are one and the same. Each hopes to give the student a lasting love of music, and a joy in playing. However, appreciation and basic skill are closely related. A student can only play enough to accompany a friend, or to read a piece at sight. Furthermore, if he is unhappy with the child, the child should stay at home and figure out what he really wants to do. He should not be forced to play before an audience. If he does not want to play, he cannot be coerced into it. Furthermore, if he is unhappy, the child should stay at home and figure out what he really wants to do. He should not be forced to play before an audience. If he does not want to play, he cannot be coerced into it.

There is another fear that parents have. It is the fear that there may be difficulties with the neighbors, social interests, or other things. The parents often say, "I want my child to be a success, and well-balanced individual. I expect him to join many clubs, and to take part in many school activities, isn't this what he had always wanted to do?"

The people-today believe in a "well-balanced" life, by that is meant that the child is to learn a little of everything, but nothing really well. Obviously, a genuinely well-balanced individual, participating in every phase of life to the best of his ability, would be too much an impossibility in this complex world, as any child would be. So, the teacher may attempt to do what every child should do regarding the exan-
Music and Study

Analysis of a Rachmaninoff Concerto

Q. I am planning to purchase some new instruments for the school orchestra. What would you recommend?

A. I think you have made a mistake in deciding to purchase any instruments. If you value education and the development of young musicians, you should focus on providing them with the best possible learning environment, not on buying expensive instruments that will not benefit their education.

The student of music

Philip will, in chromatic concerti, various music of the Mi.7, Mi.7, and D.5. Where is the diminished pedal. A.2 in the middle of the pedal, you can say, wish the pedal the double of the Mi.7, and an hammars. The use of pedals is a very important aspect of music. In the Mi.7, we can see how the pedal is used as a means of expression.

Various Intervals

Q: How would you describe the effect of an interval on music? What are some examples of its use in music?

A: An interval is a distance between two pitches in music. It can be a fundamental aspect of music composition. For example, a perfect fifth is a common interval used in Western music, while a diminished fifth is often used in jazz or blues music.

What does Play Mean?

Q: What is the meaning of the word 'play', as it seems to have a different connotation depending on the context?

A: The word 'play' can have multiple meanings depending on the context. In the context of music, 'play' can refer to the act of performing music, as in 'playing the piano.' It can also refer to the emotional expression of music, as in 'playing with feeling.'

About Piano Pedals

Q: How do piano pedals function, and what are some common uses for them?

A: Piano pedals are used to change the volume and sustain of the notes played on the piano. They are typically used in a variety of different ways depending on the piece being played. For example, the soft pedal can be used to decrease the volume of the notes, while the sostenuto pedal can be used to sustain individual notes.

South American Music

Q: What are some distinctive features of South American music, and how does it differ from other types of Western classical music?

A: South American music is characterized by its use of indigenous instruments and rhythms, as well as its incorporation of European classical influences. It often features a more relaxed and improvisational approach, as opposed to the more structured and formal style found in Western classical music.

Question and Answers

A Music Information Service

Conducted By

Karl W. Gehring

University of Illinois

Data from New International Britannia

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehring

University of Illinois

Data from New International Britannia

Various Intervals

Q: How would you describe the effect of an interval on music? What are some examples of its use in music?

A: An interval is a distance between two pitches in music. It can be a fundamental aspect of music composition. For example, a perfect fifth is a common interval used in Western music, while a diminished fifth is often used in jazz or blues music.

What does Play Mean?

Q: What is the meaning of the word 'play', as it seems to have a different connotation depending on the context?

A: The word 'play' can have multiple meanings depending on the context. In the context of music, 'play' can refer to the act of performing music, as in 'playing the piano.' It can also refer to the emotional expression of music, as in 'playing with feeling.'

About Piano Pedals

Q: How do piano pedals function, and what are some common uses for them?

A: Piano pedals are used to change the volume and sustain of the notes played on the piano. They are typically used in a variety of different ways depending on the piece being played. For example, the soft pedal can be used to decrease the volume of the notes, while the sostenuto pedal can be used to sustain individual notes.

South American Music

Q: What are some distinctive features of South American music, and how does it differ from other types of Western classical music?

A: South American music is characterized by its use of indigenous instruments and rhythms, as well as its incorporation of European classical influences. It often features a more relaxed and improvisational approach, as opposed to the more structured and formal style found in Western classical music.

Question and Answers

A Music Information Service

Conducted By

Karl W. Gehring

University of Illinois

Data from New International Britannia

Various Intervals

Q: How would you describe the effect of an interval on music? What are some examples of its use in music?

A: An interval is a distance between two pitches in music. It can be a fundamental aspect of music composition. For example, a perfect fifth is a common interval used in Western music, while a diminished fifth is often used in jazz or blues music.

What does Play Mean?

Q: What is the meaning of the word 'play', as it seems to have a different connotation depending on the context?

A: The word 'play' can have multiple meanings depending on the context. In the context of music, 'play' can refer to the act of performing music, as in 'playing the piano.' It can also refer to the emotional expression of music, as in 'playing with feeling.'

About Piano Pedals

Q: How do piano pedals function, and what are some common uses for them?

A: Piano pedals are used to change the volume and sustain of the notes played on the piano. They are typically used in a variety of different ways depending on the piece being played. For example, the soft pedal can be used to decrease the volume of the notes, while the sostenuto pedal can be used to sustain individual notes.

South American Music

Q: What are some distinctive features of South American music, and how does it differ from other types of Western classical music?

A: South American music is characterized by its use of indigenous instruments and rhythms, as well as its incorporation of European classical influences. It often features a more relaxed and improvisational approach, as opposed to the more structured and formal style found in Western classical music.

Question and Answers

A Music Information Service

Conducted By

Karl W. Gehring

University of Illinois

Data from New International Britannia

Various Intervals

Q: How would you describe the effect of an interval on music? What are some examples of its use in music?

A: An interval is a distance between two pitches in music. It can be a fundamental aspect of music composition. For example, a perfect fifth is a common interval used in Western music, while a diminished fifth is often used in jazz or blues music.

What does Play Mean?

Q: What is the meaning of the word 'play', as it seems to have a different connotation depending on the context?

A: The word 'play' can have multiple meanings depending on the context. In the context of music, 'play' can refer to the act of performing music, as in 'playing the piano.' It can also refer to the emotional expression of music, as in 'playing with feeling.'

About Piano Pedals

Q: How do piano pedals function, and what are some common uses for them?

A: Piano pedals are used to change the volume and sustain of the notes played on the piano. They are typically used in a variety of different ways depending on the piece being played. For example, the soft pedal can be used to decrease the volume of the notes, while the sostenuto pedal can be used to sustain individual notes.

South American Music

Q: What are some distinctive features of South American music, and how does it differ from other types of Western classical music?

A: South American music is characterized by its use of indigenous instruments and rhythms, as well as its incorporation of European classical influences. It often features a more relaxed and improvisational approach, as opposed to the more structured and formal style found in Western classical music.

Question and Answers

A Music Information Service

Conducted By

Karl W. Gehring

University of Illinois

Data from New International Britannia

Various Intervals

Q: How would you describe the effect of an interval on music? What are some examples of its use in music?

A: An interval is a distance between two pitches in music. It can be a fundamental aspect of music composition. For example, a perfect fifth is a common interval used in Western music, while a diminished fifth is often used in jazz or blues music.

What does Play Mean?

Q: What is the meaning of the word 'play', as it seems to have a different connotation depending on the context?

A: The word 'play' can have multiple meanings depending on the context. In the context of music, 'play' can refer to the act of performing music, as in 'playing the piano.' It can also refer to the emotional expression of music, as in 'playing with feeling.'

About Piano Pedals

Q: How do piano pedals function, and what are some common uses for them?

A: Piano pedals are used to change the volume and sustain of the notes played on the piano. They are typically used in a variety of different ways depending on the piece being played. For example, the soft pedal can be used to decrease the volume of the notes, while the sostenuto pedal can be used to sustain individual notes.

South American Music

Q: What are some distinctive features of South American music, and how does it differ from other types of Western classical music?

A: South American music is characterized by its use of indigenous instruments and rhythms, as well as its incorporation of European classical influences. It often features a more relaxed and improvisational approach, as opposed to the more structured and formal style found in Western classical music.

Question and Answers

A Music Information Service

Conducted By

Karl W. Gehring

University of Illinois

Data from New International Britannia

Various Intervals

Q: How would you describe the effect of an interval on music? What are some examples of its use in music?

A: An interval is a distance between two pitches in music. It can be a fundamental aspect of music composition. For example, a perfect fifth is a common interval used in Western music, while a diminished fifth is often used in jazz or blues music.

What does Play Mean?

Q: What is the meaning of the word 'play', as it seems to have a different connotation depending on the context?

A: The word 'play' can have multiple meanings depending on the context. In the context of music, 'play' can refer to the act of performing music, as in 'playing the piano.' It can also refer to the emotional expression of music, as in 'playing with feeling.'

About Piano Pedals

Q: How do piano pedals function, and what are some common uses for them?

A: Piano pedals are used to change the volume and sustain of the notes played on the piano. They are typically used in a variety of different ways depending on the piece being played. For example, the soft pedal can be used to decrease the volume of the notes, while the sostenuto pedal can be used to sustain individual notes.

South American Music

Q: What are some distinctive features of South American music, and how does it differ from other types of Western classical music?

A: South American music is characterized by its use of indigenous instruments and rhythms, as well as its incorporation of European classical influences. It often features a more relaxed and improvisational approach, as opposed to the more structured and formal style found in Western classical music.
Becoming a Conductor

A Conference with John Barbieri

Music and Study

At a young age, music became a significant part of my life. I was introduced to the world of music by my father, who was a conductor and musician. We spent endless hours in our living room, listening to classical music and discussing the works of various composers. I was always fascinated by the way music could evoke emotions and tell stories.

I decided to pursue a career in conducting after attending a performance by the New York Philharmonic Orchestra. The conductor, Toscanini, was known for his strict yet inspiring style. The music was powerful and intense, and I was hooked.

The Art of Conducting

Conducting is a complex art form that requires a deep understanding of the music and the performers. It is not just about leading the orchestra; it's about creating a cohesive and dynamic performance.

Practice and Observation

I spent countless hours practicing and observing other conductors. I attended master classes and workshops, and I was fortunate enough to work with some of the greatest conductors of my time. Their guidance and mentorship were invaluable.

The Conductor's Role

As a conductor, I had to be prepared to adapt to different situations. Whether it was a symphony orchestra, a chamber ensemble, or a pops orchestra, I had to be able to adjust my conducting style accordingly.

The Journey of a Conductor

My career as a conductor took me around the world, from concert halls in Europe to festivals in Asia. I had the opportunity to work with some of the greatest musicians and conductors, and it was a humbling experience.

Looking Back

Reflecting on my career, I realize how much I have grown as a conductor. I have learned the importance of patience, determination, and perseverance. I am grateful for every opportunity I have had, and I look forward to what the future holds.
THEME FROM PIANO CONCERTO IN A MINOR

The main theme of the "Piano Concerto in A minor," Opus 54, is one of the most elegant and powerful melodies conceived by Robert Schumann. The Concerto itself is considered one of the five greatest concertos written for the instrument. While the instrumentation for orchestra has been criticized, it is organically and structurally a work of superb power, emotional appeal, and brilliance; it was first performed by Clara Schumann in 1844. The composition, however, was begun in 1841 and took five years to develop. The arrangement presented herewith makes an excellent piece for solo performance, without orchestra supplement. It is:

Allegro affettuoso \( \frac{2}{3} \) M. \( \frac{1}{3} \) = 100

ROBERT SCHUMANN
Arranged by Henry Levin

Copyright 1942 by Theodore Presser Co.

August 1942
COME ON, AMERICA!

Adapted from Edmund Vance Cooke

The words of this thrilling song were written by the famous American poet, Edmund Vance Cooke. The musical setting is stirring and brilliant and makes a fine place in any program of Wartime. Sing it with vim, spirit, and spirit.

KENNETH M. MURCHISON

Copyright, MCMXXXIII by Oliver Ditson Company

International Copyright secured THE EDOU
EXCERPT FROM
FANTAISIE HONGROISE
Solo for Alto Saxophone

A. BELOV

Copyright 1918 by Theodore Presser Co.

British Copyright secured
THE STUDIO

AUGUST 1942
MELODY WITH REPEATED CHORD ACCOMPANIMENT

With lesson by Dr. Guy Maier on opposite page  

STEPHEN HELLER, Op. 47, No. 16

THE STUDY

Moderato C.M. 175-40

535

Hasse Chopin-Rolle

Armour Vl Hurand-Rolle

Crosby Waldeifel-Rolle

K. Hopkisn Richter

20

No. 16

ACCOMPANIMENT

ECP.

r

New and Important

A MODERN PIANO METHOD FOR BEGINNERS

KATHLEEN ARMOUR

PreCe EACH PAR

CENTURY PIANO SOLO, 15c. net

The Technic of the Month

Conducted by Guy Maier

Melody with Repeated Chord Accompaniment

Heller Op. 47, No. 16

We take pleasure in announcing that beginning in the September issue of The Studv, the Technic of the Month page will present a series of "Technistories" by Miss Priscilla Brown, Assistant Editor of The Studv, with practical application and music for the stories supplied by Dr. Maier. As most Studv readers know, Dr. Maier, in addition to his outstanding reputation as pianist and artist teacher, is one of the nation's leading authorities on early grade piano teaching methods and problems. He has long felt that the basic technical principles upon which later piano progress depends have not been sufficiently simplified for young children. Therefore, in this unique series of "Technistories," Miss Brown and Dr. Maier—by a fascinating and imaginative approach—will clearly state all important matters for our-in-the-year-old—Robert Nye.

THERE LOVELY, soul-stirring composition of our brief Heller series Two but we cannot extend it indefinitely. The first volume of later pupils' excellent selection of Heller studies called "Studies in Music and Art" will lead you pleasantly and profitably along the Heller path. The studies, not all technically harder, will greatly improve student's ability to master time and phrasing. Especially recommended are the studies on Pages 6, 18, 24, 26 and 28.

This month's study, a welcome "letdown" for the retardant August days, is sometimes called "Shepherd's Grinding Wheel." As in any study, here must be musicality and phrasing. To support the melody, the chords must not only move in larger and exact chord shapes and small (two chord) rhythmic impulsions but in constant key contact dependents each chord gently (down to) with the fall arm balanced lightly over the keyboard. Use no finger "action" or digitting down while movement—remember always that a down touch is really an up touch—and above all be sure not to permit the keys to come back all the way to the top after the chords are played. Just before the second touch of the top depressed again with a quick "setting out" of your arms and body. Continue the same process with each of the repeated chords. If you have a grand piano, you can check up on yourself to see if you are doing this properly. Push back your music rack so you can see the hammers as they strike the strings. After you have played a chord don't let the hammers drop all the way back, but weigh on balance them precisely when they reach the bottom, then send them quickly and lightly back to the strings for the next chord. To keep relaxed, you have only to be conscious of a deliberately poised "paint brush" stroke up.

Played this way the chords emerge in a series of soft legato, requiring only large and small rhythmic impulsions of more than and the rich right-hand melody soaring above them to breathe beauty into the lovely texture. Much experimentation is offered in the cludes to apply exquisite phrase line by means of short and long slcing circles and sensitive treatment of the sequences and repetitive patterns in Measures 7, 8, 9 and 10, 11, 12.

And now the desks are cleared for our fascinating series of "Technistories" for children! Adults will I'm sure! And the stories as interesting as the youngsters.
The Maladjusted Child in Music Instruction

(Continued from Page 519)

Dr. Nicholas Douty

Answered by

VOICE QUESTIONS

music and of voice production to enable them to get results from "body"—private lessons or they found that it was something beyond them and too many were admitted to the class which was not in the group class unless the students were admitted to this class for the class. This rule was observed that this class was not necessary for the class because the music major was in the class. The students were admitted to the class because the music major was not necessary for the class. The rule was observed that this class was not necessary for the class because the music major was not necessary for the class. Therefore, it was observed that this class was not necessary for the class because the music major was not necessary for the class.
The light hand of Relaxation

(Continued from Page 297)

...this is for readers of The Evans or those who look at it. For the whole subject is about it.

By Dr. Frank R. Vivian, whose interview in The Evans for January 1902, on the subject of "Why Be Shy?" was received with widespread interest and enthusiastic welcome.

"Why Be Shy?" is what you should be wondering about yourself, when you are confronted with the problem of how to bring the shy child, or the shy adult, to a more full and natural development of his personality. The shy child is the one who is most likely to be able to develop his personality because of his own emotional and mental make-up. The shy adult, on the other hand, is likely to be able to develop his personality because he has learned to control his emotions better than the shy child.

The shy child should be encouraged to develop his personality because he has a natural tendency to do so. The shy adult should be encouraged to develop his personality because he has learned to control his emotions better than the shy child.

The shy child should be encouraged to develop his personality because he has a natural tendency to do so. The shy adult should be encouraged to develop his personality because he has learned to control his emotions better than the shy child.

The shy child should be encouraged to develop his personality because he has a natural tendency to do so. The shy adult should be encouraged to develop his personality because he has learned to control his emotions better than the shy child.

The shy child should be encouraged to develop his personality because he has a natural tendency to do so. The shy adult should be encouraged to develop his personality because he has learned to control his emotions better than the shy child.
Was this article helpful?

Yes

No

Tell us how we can improve it.
The Amazing Garcia

(Continued from Page 316)

One of the things that I'm 

very much interested in is 

the idea of creating an 

infinite variety of music 

through the manipulation of 

acoustical means. This is 

something that I've been 

working on for quite some 

time. I've been exploring 

the possibilities of creating 

new sounds by altering 

the acoustical environment. 

I'm also interested in 

the use of electronic 

instruments to create 

new sounds. I believe 

that there is a great deal 

of potential for creating 

new music through the 

use of these technologies.

The Value of Encouragement

By Lillian Hill Ashon

A short time ago, Harold G. 

Bauer, vice-president of the 

American Music Publishers, 

announced that the 1974 

contest sponsored by the 

American Music Publishers, 

Inc., was the most successful 

ever in the Institute's 

history. The reason for this 

success, according to 

Mr. Bauer, is due to the 

large number of entries 

received and the 

widespread interest shown 

in the contest. The contest 

was open to all composers 

and the entries were judged 

by a panel of experts. 

The results of the contest 

were announced in June, 

and the winners were 

awarded prizes and 

recognition for their 

achievement.

Creative Technique for the 

Pianist

(Continued from Page 316)

The tendency to play faster and faster as the passage becomes more difficult is a common one, but one that is very much discouraged by the pianist. It can be a source of frustration and even harm to the pianist if played to excess, and wishes to get past this part as quickly as possible. If the passage had been assigned to a student in 1860, Delphic advice was also recommended for her benefit.

The results as shown by the children and their teachers suggest that the style of playing that is now being advocated is not only learnable, but is also very much more effective than any other style of playing that has been advocated in the past.

The only words spoken in the 

class were those that 

arose naturally in the 

context of the music being played. 

There was no artificial 

construction of a 

dialogue, and no 

attempt to make 

the class appear 

as if it were a 

classroom.

The only words spoken in the 

class were those that 

arose naturally in the 

context of the music being played. 

There was no artificial 

construction of a 

dialogue, and no 

attempt to make 

the class appear 

as if it were a 

classroom.

The only words spoken in the 

class were those that 

arose naturally in the 

context of the music being played. 

There was no artificial 

construction of a 

dialogue, and no 

attempt to make 

the class appear 

as if it were a 

classroom.
On the Violin: Approximately their people had done humble from instruments, Name.

Gentlemen:

Chesnut rrtre feeling. Where is the music? for 

KOR

R

Not, and

K0R

n

constant accordance in houses, T

a

treble needs for,

T

Last doggedly and ahead

VERDI'S

last, do not seem to have enough for large orchestras in the future, and if the need for music is not sufficiently present, in the same way that the city has been constructed in the so-called "Greek" sense.

During this time, I was aspiring repetitive. There were growing days. All the rehearsals went on as the Symphonies, and in many cases it was only the first five minutes that were a real task.

A

 mc

The Peabody Conservatory

Baltimore, MD.

REINALD STEWART, Director

announces the addition of

HAROLD BAUER, pianist

NADIA BOULANGER, composer

CHARLES M. COURSIN, organist

THE MUSICAL ART QUARTET

to its distinguished faculty.

FALL TERMS OCTOBER 1st

Circulate on Request

AMERICAN CONSERVATORY OF MUSIC

CHICAGO 5TH SEASON

Founded in 1886 by John J. Haitink, now the American Conservatory of Music is outstanding among institutions for music education in this country; its graduates are to be found occupying positions of honor and responsibility in every department of music.

Member of the National Association of Schools of Music

The Art Institute of Chicago, 545 S. Michigan Avenue, Room 310

For free catalog address John J. Haitink, President
380 Kimball Hall, Chicago, Ill.

The Piano Accrual

Ear Training is Helpful to Accordionists

By Priscilla Davis

As told to Elwin Collins
CHICAGO MUSICAL COLLEGE
RUDOLPH GANZ, President
Member of the North Central Association of Colleges and Secondary Schools; Institutional member of the National Association of Schools of Music.
A Professional school of music conferring accredited Bachelor and Master of Music degrees in major fields of music, Vocal, Viola, Cello, Orchestral Instruments, Musicology, Music Education, or Composition. Music Bachelor offers composition, music in Piano, voice, and music at all levels. Contact the college for further information.

CIMARA.

K.

Music Bachelor Offers

MUSICAL 1914
Write CLARE EAST
°£cence.

52

other of 138 distinguished

VAN ARRT

Morehouse for certificate

Director,

SEMESTER

Write CLIFFORD

Degree,

70.

appreciation

Louis

John,

Master Artist

Chicago, Ave.,
in courses
down-

A "MUSICAL ACADEMY," 
for

Victor

another wonderful

this

a

of

86 EAST VAN BUREN STREET, CHICAGO, ILLINOIS

Benedict Lodge on

567

Music is Not Necessary for Morale

The CHRISTIAN FAITH AND PHILOSOPHY OF THE INSTITUTION MEET ADEQUATELY THIS NEED

BUT music is an important feature of Bob Jones College life and training.

A strong and talented faculty offers piano, voice, organ, speech, violin, and music without additional cost. The choral society, choirs, a cappella chorus, orchestra, and band are outstanding.

Bob Jones College offers a Bachelor of Arts degree with a major in musical training young people for successful careers. The course in "music of ministry" offers unequalled opportunities to young people who wish to invest their lives in Christian service as choir directors, music teachers, and pastoral counselors.

Further information about the Music Department and the faculty is available on request. Bob Jones College is not just a music school. It is a Liberal Arts College, and the wide variety of courses offered includes: four-year college course...four-year high school course...two-year elementary teachers' course...two-year elementary teachers' course...course in music education.

For illustrated literature and catalouge write

DR. BOB JONES, JR.
Bob Jones College
Cleveland, Tennessee.

CIMARA.

k.

Music Bachelor Offers

MUSICAL 1914
Write CLARE EAST
°£cence.

52

other of 138 distinguished

VAN ARRT

Morehouse for certificate

Director,

SEMESTER

Write CLIFFORD

Degree,

70.

appreciation

Louis

John,

Master Artist

Chicago, Ave.,
in courses
down-

A "MUSICAL ACADEMY," 
for

Victor

another wonderful

this

a

of

86 EAST VAN BUREN STREET, CHICAGO, ILLINOIS

Benedict Lodge on

567

Music is Not Necessary for Morale

The CHRISTIAN FAITH AND PHILOSOPHY OF THE INSTITUTION MEET ADEQUATELY THIS NEED

BUT music is an important feature of Bob Jones College life and training.

A strong and talented faculty offers piano, voice, organ, speech, violin, and music without additional cost. The choral society, choirs, a cappella chorus, orchestra, and band are outstanding.

Bob Jones College offers a Bachelor of Arts degree with a major in musical training young people for successful careers. The course in "music of ministry" offers unequalled opportunities to young people who wish to invest their lives in Christian service as choir directors, music teachers, and pastoral counselors.

Further information about the Music Department and the faculty is available on request. Bob Jones College is not just a music school. It is a Liberal Arts College, and the wide variety of courses offered includes: four-year college course...four-year high school course...two-year elementary teachers' course...two-year elementary teachers' course...course in music education.

For illustrated literature and catalouge write

DR. BOB JONES, JR.
Bob Jones College
Cleveland, Tennessee.
Music, Morale, and Elsa Maxwell

(Continued from Page 58)

Max. Maxwell employs the American industry toward over-commercialization of our national life, and of course, it is the responsibility of every American to see that this menace is effectively combated. It is evident that the American public is being imposed upon in every possible way, and unless we take steps to stop this tendency, we shall soon find ourselves living in a world of mere gadgetry, where the spirit of humanity has been banished by the lust for profit. The public must be educated to the value of art, and to the necessity for its presence in the lives of all people. Only in this way can we hope to save our nation from the danger that threatens it. The time is ripe for a great national campaign to be launched, with the object of bringing to the public the true values of art and culture. Only thus can we prevent the over-commercialization of our national life.
THE STUDY

A GEST

Drop the Alphabet

By Stella M. Hadden

Drop A from Goldmark's bravura.
Drop B from a group of wind-instru-
ment players and leave a con-
junction.
Drop C from a consecutive series of
separating or determining lines and
leave a transition.
Drop D from a part of a piano and
leave the sound of a bell.
Drop E from a pastoral pipe and
leaves a color.
Drop F from a drum instrument and
leave a punctuation.
Drop G from a funeral hymn and
leave a dotted sound.
Drop H from a combination of tones
and leave a parenthesis.
Drop I from Richard Strauss' hor-
mones, and leave a modulation.
Drop J from Paderewski's middle
finger, and leave an augmented.
Drop K from a peeling of a bell and
leave an abbreviation.
Drop L from a stringed in notation
and leave a decoration.
Drop M from a bellfry and leave a
signet.
Drop N from a form of a measure
(Don't know Page)

A Sing-Song Game

By Melba M. Boomer

The leader starts the game by sing-
ing a few words from a well known
phrase, but not so loudly as to catch
the alert ear of the next player and
then go on with the next line of the
word of the new song, and so on.
Pauling to think of one, the player
drops it, and leaves it on a forlorn.
Example: First singer—De be ever so humble,

The Piano Pin

By Lillian Lilac

A pin in the shape of a tiny graced
piece bump on the wall in Miss
Hoffman's studio. A card placed by
the wall under the pin reads:

"The pupil who plays the best of
the next recital will win this pin.
Everybody has a chance to win it."

Religious study. "You can win this
pin. It will look lovely on your desk.
Please, I want you to win it." 

E. W. Davis, the instructor, said,
"There has been a practice and
one other pin to the pupil, who
"Bonne", Miss Hoffman, has the
most
and
left
the

Drop Q from the English name for
an eighth note and leave a time.

Midsummer Music

By Martha U. Beul

Midsummer sings its hunting song.
A happy, warble of birds and
wise-sounding.

A Finger Frollick

By Edgar Deline

I've learned to play the piano.
I've learned to play the piano.
I've learned to play the piano.

Junior Chorus Outline Assignment for August

History

A. Singing history? (Dr.)
B. In what form of composition
could you sing?
C. Some two of his operas.
D. What is a group?
E. How many "chords" of instru-
ments are there in a symphony
orchestra?

Terms

A. Is it a double bar?
B. Give a term meaning to play
as
C. What is a score?

The Piano Pin

"It's the way I play it." I said Sally
as she asked away.

The next day, the head Norman
playing those two measures over
and over, and he was getting thin
right. He would win the pin. But Sally
can't believe that when she expected to
win it herself.

Later he heard Norman playing the
Sonatina across the street. She was
startled, and he became thin. She
jumped up, and said,

"Why—why, getting the time" she said.

"I'll bet Norman play the piano that
sang. Let me try. I may win the pin."

The Sonatina isn't easy to do;
said Sally. She knew how to
hand the pin, and her other

Norman, March. The bell
sang. Norman won the pin.

"Bonne," I will make my Elfin Dance very
light, and I will to a lot of hard work on
the Sonatina.

"I know there would be some good
things," said Sally. "It was so very
good that there are two piano pins
—not for Norman, and one for
Sally.

Everyone clipped when Sally
and Norman took their prizes.

"I never would have won my pin,
if you'd been over," said Sally
from her own little piano, shining on her
blue dress. Sally thought the thing was a pair
of pants, she said.

Pedal Counts

By Althea Stager

"I'm really going to play as good
as I figure to do this time,"

and then Sally

She had never done this.

"I know how to play the piano," exclaimed Sally
after listening to Joseph's blurred
song.

"I wish you would," sighed Joseph.

"Pedal new pieces always bothers
me."

"I see that your piano teacher
marks in the pedaling with a ruler.
Your marks seem remarked
in the lower down on the bench
between. 'Do, so much in the counts
in each measure where you are to change the pedals in a
individual,Aldric teacher's marks."

"I don't see much in the counts
of the boy.

"If you're in the first measure put the
pedal down on count one, and
then change it quickly on count three.
In the next measure change it on
count one, and then hold it down the
rest of the measure. Suppose," he
added, "you go through the whole
piece, but instead of playing with
your hands just count od, and use
the pedal on the".

"The continued after Joseph
had finished doing this, the pedal
hand notes, and use the pedal too."

Joseph did tickle, and played the
piece through with the right

Attention Please

Have you ever seen your knitted
piece, yet for the Junior Elde
Music Office? black, not
hair, but as much as you
need.

The express must be four
times, or less, an honor.
Send to Junior Elde
Office, 117 South,
As soon as you have read, and they
are thrown together and
given to the Junior Elde Elde,
will be included in the list
printed in the next monthly
news, and look in your
Music Office for the list.

John said Norman was
listening.

Tell me, if you can, what
means.

The leader starts the game by sing-
ing a few words from a well known
phrase, but not so loudly as to catch
the alert ear of the next player and
then go on with the next line of the
word of the new song, and so on.
Pauling to think of one, the player

The Piano Pin

"It's the way I play it," I said Sally
as she asked away.

The next day, the head Norman
playing those two measures over
and over, and he was getting thin
right. He would win the pin. But Sally
can't believe that when she expected to
win it herself.

Later he heard Norman playing the
Sonatina across the street. She was
startled, and he became thin. She
jumped up, and said,

"Why—why, getting the time" she said.

"I'll bet Norman play the piano that
sang. Let me try. I may win the pin."

The Sonatina isn't easy to do;
said Sally. She knew how to
hand the pin, and her other

Norman, March. The bell
sang. Norman won the pin.

"Bonne," I will make my Elfin Dance very
light, and I will to a lot of hard work on
the Sonatina.

"I know there would be some good
things," said Sally. "It was so very
good that there are two piano pins
—not for Norman, and one for
Sally.

Everyone clipped when Sally
and Norman took their prizes.

"I never would have won my pin,
if you'd been over," said Sally
from her own little piano, shining on her
blue dress. Sally thought the thing was a pair
of pants, she said.

Pedal Counts

By Althea Stager

"I'm really going to play as good
as I figure to do this time,"

and then Sally

She had never done this.

"I know how to play the piano," exclaimed Sally
after listening to Joseph's blurred
song.

"I wish you would," sighed Joseph.

"Pedal new pieces always bothers
me."

"I see that your piano teacher
marks in the pedaling with a ruler.
Your marks seem remarked
in the lower down on the bench
between. 'Do, so much in the counts
in each measure where you are to change the pedals in a
individual,Aldric teacher's marks."

"I don't see much in the counts
of the boy.

"If you're in the first measure put the
pedal down on count one, and
then change it quickly on count three.
In the next measure change it on
count one, and then hold it down the
rest of the measure. Suppose," he
added, "you go through the whole
piece, but instead of playing with
your hands just count od, and use
the pedal on the".

"The continued after Joseph
had finished doing this, the pedal
hand notes, and use the pedal too."

Joseph did tickle, and played the
piece through with the right

Attention Please

Have you ever seen your knitted
piece, yet for the Junior Elde
Music Office? black, not
hair, but as much as you
need.

The express must be four
times, or less, an honor.
Send to Junior Elde
Office, 117 South,
As soon as you have read, and they
are thrown together and
given to the Junior Elde Elde,
will be included in the list
printed in the next monthly
news, and look in your
Music Office for the list.

John said Norman was
listening.

Tell me, if you can, what
means.
A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

August 1942

ADVANCE OF PUBLICATION OFFERS

All of the books in the list at the front of the publication are offered for pre-publication sale only to orders placed July 20, 1942. The lists are compiled with the cooperation of various publishers.

CHAPIN, MARGARET E. In Other Worlds. Compositions for the Piano, Compiled by Robert Schumann. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Schumann's students, and are not found on the ordinary piano books. The collection includes: Schumann; Mendelssohn; Beethoven; Hensil; Dvorak; Chopin; Liszt; Schubert; Chopin; Dohnanyi; Ravel; Prokofiev; and others.

CHAUSSE, GUILLAUME. Music in Eighteenth. Compositions for the Piano, Compiled for the Student of Music. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Chausse's students, and are not found on the ordinary piano books. The collection includes: Bach; Beethoven; Mozart; Haydn; Schubert; Chopin; Liszt; and others.

KOLLMANN, JOHANN. Music in Nineteenth. Compositions for the Piano, Compiled for the Student of Music. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Kolmann's students, and are not found on the ordinary piano books. The collection includes: Chopin; Liszt; Brahms; Grieg; Debussy; Ravel; and others.

TENOR LITTLE, A. Sonatas and Duets for the Violin and Piano, Compiled by A. Somervell. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Somervell's students, and are not found on the ordinary piano books. The collection includes: Mozart; Beethoven; Schubert; Brahms; and others.

LITTLE, TERENCE. Piano Music of the Nineteenth Century. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Littles' students, and are not found on the ordinary piano books. The collection includes: Chopin; Liszt; Grieg; Debussy; Ravel; and others.

LITTLE, TERENCE. Piano Music of the Twentieth Century. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Littles' students, and are not found on the ordinary piano books. The collection includes: Copland; Hindemith; Stravinsky; Bartok; and others.

LITTLE, TERENCE. Piano Music of the Early Nineteenth Century. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Littles' students, and are not found on the ordinary piano books. The collection includes: Mozart; Beethoven; Schubert; Brahms; and others.

LITTLE, TERENCE. Piano Music of the Later Nineteenth Century. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Littles' students, and are not found on the ordinary piano books. The collection includes: Liszt; Brahms; Grieg; Debussy; Ravel; and others.

LITTLE, TERENCE. Piano Music of the Early Twentieth Century. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Littles' students, and are not found on the ordinary piano books. The collection includes: Copland; Hindemith; Stravinsky; Bartok; and others.

LITTLE, TERENCE. Piano Music of the Later Twentieth Century. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Littles' students, and are not found on the ordinary piano books. The collection includes: Ligeti; Stockhausen; Boulez; and others.

LITTLE, TERENCE. Piano Music of the Early Nineteenth Century. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Littles' students, and are not found on the ordinary piano books. The collection includes: Mozart; Beethoven; Schubert; Brahms; and others.

LITTLE, TERENCE. Piano Music of the Later Nineteenth Century. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Littles' students, and are not found on the ordinary piano books. The collection includes: Liszt; Brahms; Grieg; Debussy; Ravel; and others.

LITTLE, TERENCE. Piano Music of the Early Twentieth Century. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Littles' students, and are not found on the ordinary piano books. The collection includes: Copland; Hindemith; Stravinsky; Bartok; and others.

LITTLE, TERENCE. Piano Music of the Later Twentieth Century. A collection of pieces especially adapted for the pianist who would wish to acquire a large number of consistently difficult pieces. All of the pieces are chosen from the library of Mr. Littles' students, and are not found on the ordinary piano books. The collection includes: Ligeti; Stockhausen; Boulez; and others.
Next Month

Theatiner House Opens A New Year of Opportunity for Music and Music Workers

Willa Dean Davies

SUCCESSFUL SINGING

NOW CHORUS REALLY LOOKED

Doubtful last year, the chorus, under the direction of Miss Mary Smith, is now choral music that is really ready to be heard. It is a reality that can be heard with sure and good work and is sure to be a success.

Selling Your Musical Ability

A Profitable Musical Calling for Women

Rapid Sight Reading

New Ideas from Ancient Instruments

Music and Athletics

Letters to the Editor

A Ten Year Old Expresses Herself

Four Advertising Approaches for the Teacher

By Ruth Peace Jones

Personal contact is generally recognized as the best means of advertising, yet the average teacher finds no time to visit prospective pupils and at the same time keep in contact with the active pupil. We have learned to "sell" our music in this fashion just as effectively as house calls, if done in a "personal interest" manner.

First, we send a monthly letter to each family, setting out special activities, recitals, community events, musical parties and the advancement of music. These letters are monogrammed except for the child's initial report.

Second, and very important, is the monthly resolution. Every pupil is in- vited and urged to attend, but only himself or herself. The results of these programs are made in the papers and, if the aim of the city is guaranteed, we publish pictures of the pupils.

Third, many of these recitals are class demonstrations, giving the parents and teachers the opportunity to discuss the children and their problems. Questions are asked, and the mothers are sent to offer suggestions for solving home difficulties.

For all of the studio events each mother is called upon the telephone, and asked to bring a friend (more than one of space permit) who would be interested. Usually, those friends are mothers, who are, of course, prospective pupils. However, they are not never suggested that the friend be asked because she has children. All parents are encouraged to bring in family, whether active or not, will be interest, and one can never judge the far reaching results of those personal contacts.

Perhaps one of the best means of advertising is the demonstration lecture we give at P.T.A. meetings. Usually one or more of our members is active in P.T.A. work and, after the demonstration lecture, in which I explain my studio work, I am asked to give a half-hour lecture with children and instruments. I teach something and in the room is certain to conform to the total results of our methods into logical sequences and to bring them up with expressive qualities to the point.

These are only a few ways of making contact, but are most effective if diligently carried out.

Letters to the ETUDE

Piano Solos

ARMS ON HORSEBACK (Gr. 2-3)

By Edward L. Gruber

MADALYN (Gr. 2-3)

By Robert Siverson

JUBILEE (Gr. 1-2)

By John Kirkpatrick

BEATIFUL ME AND THE MOON (Gr. 4)

By Robert Siverson

CANTINA, IN VEST (Gr. 4)

By William Griffith

ECHOES OF A JOURNEY

by Robert Siverson

The delectable new series is the beautiful American composer who has been a great success with the studio. It is a very delightful to hear the studio, which has been a great success with the studio. It is a very delightful to hear the studio and is known as the "free" series. It is a very delightful to hear the studio and is known as the "free" series. It is a very delightful to hear the studio and is known as the "free" series. It is a very delightful to hear the studio and is known as the "free" series. It is a very delightful to hear the studio and is known as the "free" series. It is a very delightful to hear the studio and is known as the "free" series. It is a very delightful to hear the studio and is known as the "free" series.

DONCELYN EVENING

By Robert Siverson

FOUNTAIN OF VESUVIUS (Gr. 2)

By Robert Siverson

HAWAIIAN TWILIGHT (Gr. 2)

By John Thomas

LITTLE COUNTY DANCE (Gr. 1-2)

By Louis Rink

LITTLE MAESTRO'S SONG (Gr. 2)

By Robert L. Brown

LITTLE WATER (Gr. 2)

By Louis Rink

MEMORY OF SPRINGTIDE (Gr. 5)

By Robert Siverson

NOODLING POPSIES (Gr. 2)

By Robert Siverson

ENGLISH PEASANT WEDDING (Gr. 4)

By Robert Siverson

ORGAN MAN, THE (Gr. 4)

By Louis Rink

FRANZOS (Gr. 2)

By Louis Rink

HINDING THE WAVES (Gr. 4)

By Robert Siverson

SELA WIND (Gr. 4)

By Robert Siverson

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America

The songs of America
MUSIC LOVERS!
Triple your enjoyment with this famous 3-volume "LISTENER'S LIBRARY"

Formerly $7.00
NOW ONLY
$2.95
For All 3 Volumes
Complete Boxed

Everything You Want to Know About Music!
The Lives and Accomplishments of 8,500 Composers, Musicians: The Stories of 151 Operas, 438 Symphonic Compositions and 43 Concert Works

151 OPERAS
The stories, costs of characters, first performances, singers in principal roles, great arias and themes; and lives of the composers of 151 operas, including:
- DONIZETTI
- HUMPERDINCK
- BIZET
- WAGNER
- MASSENET
- ROSSINI

In every case, there is an offer to examine how the orchestra is formed, and how to listen to the stories behind the great music.

438 GREAT CONCERT WORKS
Three expensive volumes (formerly $7.00; now only $2.95 for each volume, every opera, every symphonic work, every composer. In 139 interesting pages, see Table of Contents at left) these books tell you of the composers' lives, their music, how they wrote it, for what instruments, and how to listen to the stories behind the great music.

43 CONCERT WORKS

ODEEMS TAYLOR'S
Biographical Dictionary of Musicians
8,500 entries—lives, dates, accomplishments of every major and minor composer, musician, performer; with key to pronunciation in 16 languages.

151 GREAT OPERAS
by 60 greatest operatic composers—plots, casts, musical themes, history.

FREE
This Handy-Dial Guide to Great Operas and Composers
Here's the easy way to learn Italian. No need to stop and go back. Just keep this handy guide on your desk; keep it to your own study or phonograph. Superb in the form of an opera or composition, it tells you the composer, the title, and the year of composition, and that of that unhappy singer who set it down! How much more grandeur will cling to the majestic opera filling your living room—when you know its story and legend? And how much more appealing you can make good music for children—when you can explain music to them from its human side!

FREE—The Handy-Dial Guide to the Great Operas and Composers

5 DAYS' FREE EXAMINATION

SEND NO MONEY
5 DAYS' FREE EXAMINATION

You need not send any payment with the coupon. When this handily-boxed 3-volume "Listener's Library" reaches you, accept it for 5 days' FREE EXAMINATION. Return it if you do not wish to keep it. But on the other hand, these volumes (formerly $7.00) open up to you a new world of musical appreciation—read, please, then send only $1 and the balance in two payments: $1 one month later and 15 cents (1c postage and handling charges) one month after that. You risk nothing by making this coup; just send it to NELSON DOUBLEDAY, Inc., Dept. B-8, Garden City, New York.

5 DAYS' FREE EXAMINATION FORM

Nelson Doubleday, Inc., Dept. B-8, Garden City, N.Y.

Name ____________________________
Address __________________________
City _______________ State ________

Save 20c. Mark box as left. I enclose $1.00 in stamps, or I will remit $1 (without obligation). To send them in 5 days without payment, return this card, and it will be refunded to you by mail. In case you do not return it, $1 will be charged you. (Your subscription continues for three months after that, as payment in full.)

FREE—The Handy-Dial Guide to the Great Operas and Composers

[Box for address]
[Box for payment]