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4-1-1936

### Volume 54, Number 04 (April 1936)

James Francis Cooke

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# THE ETUDE

## *Music Magazine*

April 1936

Price 25 Cents

JOHN  
PHILIP  
SOUSA  
BORN  
NOVEMBER 8, 1854  
AT WASHINGTON, D.C.

THE PATRIOTIC  
MUSICAL  
INSPIRATION  
OF  
PRESIDENTS



*John Philip Sousa*

1854 - 1932

"START THE DAY WITH A SONG" a Conference with Henry Ford









# Appropriate Music for Coming Program Needs



## Mother's Day

(MAY 10TH)

| Cat. No. | Title and Composer             | Range         | Price  |
|----------|--------------------------------|---------------|--------|
| 25176    | Candle Light (Chas. Wakefield) | d-g           | \$.050 |
| 26132    | Candle Light (Cadman)          | d-g           | \$.050 |
| 26132    | Candle Light (Cadman)          | b flat-E flat | \$.050 |

An exquisite poem by Lee Shipley in a musical setting of particular interest. This song has been adopted by the American Parent-Teacher Association for Mother's Day Program.

|       |                              |          |       |
|-------|------------------------------|----------|-------|
| 26002 | Mother's Day (Frank H. Gray) | c-E      | \$.40 |
| 19695 | Mother Calling (Alfred Hall) | E flat-g | \$.40 |
| 17956 | Mother (Stanley F. Widener)  | c-F      | \$.40 |

A song with an excellent text.

|       |   |          |       |
|-------|---|----------|-------|
| 24022 | Old Fashioned Mother Of Mine (Richard Kountz) | d flat-E | \$.60 |
| 24021 | Old Fashioned Mother Of Mine (Richard Kountz) | E-F      | \$.60 |
| 24020 | Old Fashioned Mother Of Mine (Richard Kountz) | F-sharp  | \$.60 |

The above song (available in 3 keys) is a song which will do anyone's heart good to sing or hear at any time, but it is particularly acceptable for Mother's Day.

|       |                                   |     |       |
|-------|-----------------------------------|-----|-------|
| 25776 | Little Mother (Evangeline Lehman) | d-E | \$.40 |
|-------|-----------------------------------|-----|-------|

Dedicated to Mrs. Schumann-Heink

|       |                                      |               |       |
|-------|--------------------------------------|---------------|-------|
| 19632 | Little Mother (Daniel Protheroe)     | c sharp-D     | \$.50 |
| 16880 | Little Mother Of Mine (Herbert Ward) | E flat-E flat | \$.50 |

|       |   |     |       |
|-------|---|-----|-------|
| 6884  | Mother Of Mine (B. Remick)                                      | d-E | \$.35 |
| 24043 | My Mother's Song (John Opendaw)                                 | d-E | \$.35 |
| 19404 | Never Forget Your Dear Mother and Her Prayer (May Parker Jones) | d-E | \$.40 |

|       |                                    |     |       |
|-------|------------------------------------|-----|-------|
| 18696 | Old Fashioned Dear (Cecil Ellis)   | c-F | \$.50 |
| 19420 | Song of the Child (The Mono-Zucco) | d-E | \$.50 |

The musicianship will appreciate the effective and dramatic qualities of this song.

|       |   |  |       |
|-------|---|--|-------|
| 21232 | Candle Light (C. W. Cadman) (Treble, 3 Pt.) |  | \$.10 |
| 20010 | Rock Me to Sleep (Frank J. Smith) (Mixed)   |  | \$.10 |
| 20456 | Memories (Gertrude Marie Robert) (Mixed)    |  | \$.10 |
| 35151 | O Mother of My Heart (C. Davis) (Mixed)     |  | \$.15 |

A number of good proportions. While not difficult it is of a quality that will satisfy the best quartets or choirs.

|       |   |  |       |
|-------|---|--|-------|
| 22322 | Candle Light (C. W. Cadman) (Treble, 3 Pt.) |  | \$.10 |
| 20010 | Rock Me to Sleep (Frank J. Smith) (Mixed)   |  | \$.10 |
| 20456 | Memories (Gertrude Marie Robert) (Mixed)    |  | \$.10 |
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## Flag Day

(JUNE 14TH)

### CHORUS NUMBERS

|   |   |          |        |
|---|---|----------|--------|
| Cat. No.                                    | Title   | Composer | Price  |
| 15541                                       | The Flag Is Passing By (Mixed)                  | Barnett  | \$.028 |
| 219   | O Glorious Emblem (Mixed)                       | O'Neill  | \$.15  |
| 224   | Hail to the Flag (Mixed)                        | Jaffery  | \$.06  |
| 35260                                       | Stars and Stripes Forever (Mixed)               | Sousa    | \$.10  |
| 35234                                       | Stars and Stripes Forever (S.A.B.)              | Sousa    | \$.12  |
| 35232                                       | Stars and Stripes Forever (Unison)              | Sousa    | \$.10  |
| 10732                                       | Our Country's Flag (Unison)                     | Walcott  | \$.10  |
| 35233                                       | Stars and Stripes Forever (2 Pt. School Chorus) | Sousa    | \$.12  |
| C2176                                       | Flag Song (Fling Out Her Glorious Fold) (Male)  | Hammond  | \$.12  |
| 35119                                       | Stars and Stripes Forever (Male)                | Sousa    | \$.12  |
| Our Flag (Cantata for School)               | Roof  | \$.50    |        |
| Our Colors (Short Cantata for Men's Voices) | Spross  | \$.40    |        |

### PIANO SOLOS

|       |  |           |       |       |
|-------|--|-----------|-------|-------|
| 16275 | Berky Ross                                     | Spaulding | Gr. 2 | \$.30 |
| 25426 | Flag Goes By                                   | Gray      | Gr. 2 | \$.50 |
| 16501 | Hats Off to the Flag                           | Spaulding | Gr. 3 | \$.40 |
| 12089 | Neath Old Glory                                | Ralph     | Gr. 2 | \$.40 |
| 8234  | Neath the American Flag                        | Karn      | Gr. 3 | \$.40 |
| 11896 | Ours Is a Grand Old Flag                       | Spaulding | Gr. 1 | \$.25 |
| 17720 | Salute to the Colors                           | Anthony   | Gr. 2 | \$.40 |
| 14568 | Stand by the Flag                              | Stults    | Gr. 3 | \$.35 |
| 30111 | Stars and Stripes Forever                      | Sousa     | Gr. 4 | \$.50 |
| 30552 | Stars and Stripes Forever (Simplified Edition) | Sousa     | Gr. 2 | \$.50 |
| 13652 | Under the Stars and Stripes                    | True      | Gr. 3 | \$.50 |

### ONE PIANO—EIGHT HANDS

|       |                 |           |       |       |
|-------|-----------------|-----------|-------|-------|
| 26225 | The School Flag | Spaulding | Gr. 2 | \$.40 |
|-------|-----------------|-----------|-------|-------|



## Independence Day

(JULY 4TH)

### CHORUS NUMBERS

|   |   |                |        |
|---|---|----------------|--------|
| 21002   | Oh, Hail Us, Ye Free, From "Emancipation" | Verdi          | \$.012 |
| 35227   | Hail Brave Washington (Mixed)             | Powers         | \$.06  |
| 21193   | Lexington Ode (Unison)                    | Schuber-Felton | \$.08  |
| 21195   | Ode to America (Mixed)                    | Costa-Davis    | \$.15  |
| Complete Orchestration  | \$1.30; Small Ork.                        | \$1.05         |        |
| Great Days of the American Revolution (8 Patriotic Choruses—S. A. T. B.)                    | Perry                                     | \$.40          |        |
| Each chorus finds its inspiration in one of the important battles of the Revolutionary War. |   |                |        |
| Paul Revere's Ride (Cantata for Mixed Voices)   | Grant                                     | \$.75          |        |
| The Lost Locket (Juvenile Operetta)   | Forman                                    | \$.40          |        |

### PIANO SOLOS

|       |                 |               |       |       |
|-------|-----------------|---------------|-------|-------|
| 14125 | May Day         | C. Hueter     | Gr. 2 | \$.30 |
| 9632  | May Day Waltz   | L. A. Bugbee  | Gr. 2 | \$.25 |
| 9631  | Maypole Dance   | L. A. Bugbee  | Gr. 1 | \$.25 |
| 15001 | Maypole Dance   | A. M. Forster | Gr. 3 | \$.30 |
| 15019 | Maypole Frolics | W. Berwald    | Gr. 2 | \$.25 |

### PIANO—FOUR HANDS

|       |                              |          |       |       |
|-------|------------------------------|----------|-------|-------|
| 17366 | Patriotic Day                | Crammond | Gr. 2 | \$.50 |
| 25082 | To the Front, Military March | Clark    | Gr. 3 | \$.50 |

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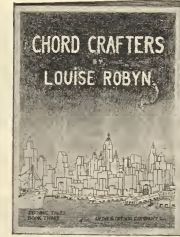
THE ETUDE

## IMPORTANT ADDITIONS TO MODERN PIANO PEDAGOGY



### THE ADULT APPROACH TO THE PIANO by Mary Bacon Mason Price, \$1.00

A pedagogic, musical and voluminous method for older beginners. It combines popular melodies and classics adapted to the purpose—carefully graded and designed for rapid development.



### CHORD CRAFTERS by Louise Robyn Price, \$1.00

The Third Book of "Technic Tales covering the eight pianistic chordal attacks. "Chord Crafters" is an essential study-book to all piano students regardless of their grade of advancement.

The above works may be obtained on approval for examination.

OLIVER DITSON COMPANY, INC.  
359 BOYLSTON STREET  
BOSTON, MASS.

## THE OLIVER DITSON COMPANY, INC.

### Announce

## a SUMMER SERIES of the BERNARD WAGNESS CLASSES in MODERN PIANO PEDAGOGY

| WEEK OF    | CITY AND STATE        | SPONSORED BY                                       |
|------------|-----------------------|--|
| April 6th  | TOPEKA, KANSAS        | JENKINS MUSIC CO., 915 Kansas Ave.                 |
| April 13th | SALINA, KANSAS        | JENKINS MUSIC CO., 148 S. Santa Fe Ave.            |
| April 20th | DALLAS, TEXAS         | DALLAS MUSIC CO., 1303 Elm St.                     |
| April 27th | FORT WORTH, TEXAS     | AULT MUSIC CO., 699 Throckmorton                   |
| May 4th    | HOUSTON, TEXAS        | THOS. GOGGAN AND BROTHER, 1201 Main St.            |
| May 11th   | SAN ANTONIO, TEXAS    | SAN ANTONIO MUSIC CO., 316 W. Commerce St.         |
| May 18th   | DENVER, COLORADO      | CHAS. E. WELLS MUSIC CO., 1629 California St.      |
| May 25th   | SALT LAKE CITY, UTAH  | McCUNE SCHOOL OF MUSIC AND ART, 200 North Main St. |
| June 1st   | SAN DIEGO, CALIF.     | THEARLE MUSIC CO., 640-644 Broadway                |
| June 8th   | LONG BEACH, CALIF.    | MACK MUSIC CO., 342 Pine Ave.                      |
| June 15th  | BERKELEY, CALIF.      | TUPPER AND REED, 271 Shattuck Ave.                 |
| June 22nd  | SAN FRANCISCO, CALIF. | SHERMAN-CLAY AND CO., Kearny and Sutter Sts.       |
| June 29th  | OAKLAND, CALIF.       | SHERMAN-MATTHEWS, 731-733 So. Grand Ave.           |
| July 6th   | LOS ANGELES, CALIF.   | PREMAN-MATTHEWS, 731-733 So. Grand Ave.            |
| July 13th  | LOS ANGELES, CALIF.   | J. K. GILL CO., Fifth and Stark Sts.               |
| July 20th  | PORTLAND, OREGON      | SHEET MUSIC SERVICE, INC., 618 S. W. Park Ave.     |
| July 27th  | SEATTLE, WASHINGTON   | SHERMAN-CLAY AND CO., Park and Alder Sts.          |
| Aug. 3rd   | SPOKANE, WASHINGTON   | WOODS MUSIC CO., 1421 Third Ave.                   |
| Aug. 17th  | MILWAUKEE, WISCONSIN  | RUTH SAMPSON MUSIC CO., 911 Riverside Ave.         |
| Aug. 24th  | CHICAGO, ILLINOIS     | FROMMING-GOSFIELD, 718 No. Milwaukee St.           |
| Aug. 31st  | MINNEAPOLIS, MINN.    | LYON AND HEALY, Inc., Wabash Ave. at Jackson       |
| Sept. 8th  | MADISON, WISCONSIN    | PAUL A. SCHEMITT MUSIC CO., 77 So. Eighth St.      |
| Sept. 14th | KANSAS CITY, MISSOURI | WARD-BRODT MUSIC CO., 208 State St.                |
| Sept. 21st | PHILADELPHIA, PENNA.  | JENKINS MUSIC CO., 1217 Walnut St.                 |
| Sept. 28th | PHILADELPHIA, PENNA.  | THEODORE PRESSER CO., 1712 Chestnut St.            |

Mr. Bernard Wagness is one of America's outstanding specialists in piano normal work and brings to the teaching profession a wealth of practical teaching principles, including, piano technique, sight-reading, pedal-training, ear-training and harmony, eurhythmics, memorizing and new teaching materials.

Tear off—sign—mail to the store in the city in which you wish to attend the class—detailed information will follow.

I wish to enroll in the BERNARD WAGNESS CLASSES in MODERN PIANO PEDAGOGY in \_\_\_\_\_ the week of \_\_\_\_\_

There is no fee charged or obligation incurred by this enrollment.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_











"1. Better training of the special teachers and supervisors of music, requiring a higher order of musicianship.

"2. A deeper realization of the value of music in education, on the part of school executives, resulting in a more equitable time allotment in the school day for music work, in a larger number of courses offered, and in a number of teachers employed on a parity with other subjects of like importance.

"3. Vigorous efforts on the part of all educators and musicians alike to establish music as a fundamental in the state curricula of every state in the Union, with the concomitant necessity of placing music in the required subjects for examination and licensing of all teachers.

"4. The allocation of school funds to equip and maintain the music courses in appreciation, orchestra and band.

"5. A continuing raising of standards of material used in schools—better songs and higher type of choral material, the highest type of illustrative material for appreciation, and an ever increasing demand for higher class selections for school bands and orchestras."

Mr. Louis Woodson Curtis, Supervisor, Music Section, Board of Education, Los Angeles, California:

"It seems to me that the greatest present day need in the field of school music is a more intelligent administration of the music program on the part of general educators, members of boards of education, superintendents of schools, principals, and classroom teachers.

"Specialists in the field of music education have developed a rich and comprehensive program of instruction, the successful fulfillment of which depends upon a generous time allotment for music, the assignment of qualified teachers to carry out this program, and the allocation of sufficient funds for the purchase of adequate equipment and material. There is undoubtedly an increasing interest in and enthusiasm for music in the school administration circles; but it is important that that interest and that enthusiasm be practical instead of purely sentimental.

"Fortunately for me, personally, so far as Los Angeles is concerned there is an intelligent appreciation of the value of music, on the part of our local administrators; although our music departments are still feeling the sting of the depression, as are other fields, academic and special."

Dr. Hollis Dann, Director of Music Education at New York University (former President, Music Educators' National Conference), writes as to the greatest need in his field:

"1. Adequate musical education for the supervisor and classroom teacher.

"2. Better music used from kindergarten to college."

Dr. Peter Dykema, Professor of Music at Teachers' College, Columbia University (former President of Music Educators' National Conference):

"1. A clearer formulation of the place of music in life.

"2. Better prepared teachers.

"3. More understanding superintendents and boards of education."

Mr. Will Earhart, Director of Music of the Public Schools of Pittsburgh, Pennsylvania (former President of the Music Teachers' National Conference):

"Public school music, in General Education, should seek an inner experience of music's beauty and power. Public demonstrations are secondary."

Mr. J. Henry Francis, President of the Southern Conference for Music Education, Charleston, West Virginia:

"I believe we need a clearer, more complete understanding by and between the public at large, and educators generally, as to what has been, should, and can be done in the way of music education, to aid in enjoyable living and the development of our citizenry."

Mr. Karl W. Gehrkens, Professor of the School of

Music at Oberlin University (former President, Music Educators' National Conference):

"The greatest present day need in the field of school music is a larger number of teachers who are, on the one hand, excellent musicians and who, on the other, love music so sincerely that their enthusiasm will cause millions of children in the public schools to develop a deeper and wiser and more ardent love for the tonal art."

Mr. T. P. Giddings, Director of Music, Board of Education, Minneapolis, Minnesota:

"Money. It is all in one word. With this in plenty, we could buy the necessary instruments for the development of the instrumental side. This is the coming thing, and it has hardly commenced. Teachers, class teachers that can really teach a lot of pupils at once, Music study has been too expensive. It must be cheapened; and to do this a new type of teacher must be developed. They are coming on rapidly but not expert enough as yet. Public opinion is already developed. Fulfillment is what is needed."

Mr. Glenn Gildersleeve, Director of Music Education, Department of Public Instruction, Dover, Delaware:

"Less than half of American children have school music. Provisions for teaching music in poor and rural districts is our greatest need. To encourage this there should be provided: (1) More federal and state aid for equalizing educational opportunities; (2) Increased recognition of music as a regular school subject; (3) state and county departments of education; (4) Additional music certification requirements for grade teachers; and (5) Improved techniques of supervision whereby music teaching may be effectively directed by itinerant special teachers who visit classrooms much less frequently than is the present practice in large city systems, thus reducing the cost of supervision so that poorer districts can afford the service."

Miss Mabelle Glenn, Director of Music of the Public Schools of Kansas City, Missouri (former President of the Music Educators' National Conference):

"The public schools have taken the 'high hat' off of music in America; it is no longer for the privileged few. Wherever it has been well taught in the schools, every child knows the joy of music making; for the idea of one's own activity in the arts being essential to the pursuit of happiness is accepted generally."

"In these days the bars are down; for the general educator has come to realize that music is a fundamental need. He has said to the music educator, 'Widen the horizon of every child through music in life.'"

"You ask, 'What is the greatest need in the present time?' I should say, teachers having vision and training. The day is past when a person, who is an enthusiast only, may be a successful supervisor of music. That past when a person trained in education which might otherwise have been lost. The material upon which this conference is based was obtained by the Editor during several hours in company with Mr. Ford, inspecting the evidences of the educational ideals in which he is most interested at Greenfield Village, Dearborn, Michigan (Dearborn is adjacent to Detroit). Mr. Ford, now in his seventy-second year, has the liveness and agility of a man of half his age; and the quickness of his intellect is amazing. His simple honesty of expression, his lightning grasp of new problems, his astonishing memory and his absence of cant impress one instantly. Perhaps the best way in which to describe his personality to Americans is that he is "just folks." In walking through parts of his vast undertakings he repeatedly addressed great numbers of his employees by their first names and thus indicated the existence of a democratic feeling which is ideally American."

(Continued on Page 262)

Where Mass Production Reigns

NO ONE who has not actually visited the Ford enterprises, industrial and educational, at Dearborn, Michigan, can have any conception of the immensity of

"One of the secrets of keeping young is to spend a part of one's time with youth. What is more inspiring than to see these little tots as well as youths starting out on the voyage of life?"



MR. AND MRS. HENRY FORD  
(In a section of their large collection of musical instruments)

## "Start the Day with a Song"

A Conference with the World's Most Famous Industrial Leader

Henry Ford

Secured expressly for THE ETUDE MUSIC MAGAZINE

THE FOLLOWING CONFERENCE was secured after long negotiations with Mr. Henry Ford, largely because THE ETUDE feels that its readers should be acquainted with the distinctive and original educational ideas and ideals of a man who has always thought for himself, copied no one, and who has taken time to devote his energies to the development of plans in education which might otherwise have been lost. The material upon which this conference is based was obtained by the Editor during several hours in company with Mr. Ford, inspecting the evidences of the educational ideals in which he is most interested at Greenfield Village, Dearborn, Michigan (Dearborn is adjacent to Detroit). Mr. Ford, now in his seventy-second year, has the liveness and agility of a man of half his age; and the quickness of his intellect is amazing. His simple honesty of expression, his lightning grasp of new problems, his astonishing memory and his absence of cant impress one instantly. Perhaps the best way in which to describe his personality to Americans is that he is "just folks." In walking through parts of his vast undertakings he repeatedly addressed great numbers of his employees by their first names and thus indicated the existence of a democratic feeling which is ideally American.

Where Mass Production Reigns

NO ONE who has not actually visited the Ford enterprises, industrial and educational, at Dearborn, Michigan, can have any conception of the immensity of

these interests. Greenfield Village is only a small part of the vast Ford activities, but they are of immense pioneer significance. At the River Rouge plant, where from six to seven thousand automobiles are made daily, the factories are two miles square. One building is over one mile long. Scores of acres of parking space are required to provide for the thousands of cars of the employees. The body of workers there may run as high as one hundred thousand—larger than many of the standing armies of the world—and this is a standing army of peace. The total number of Ford workers throughout the world has soared to two hundred thousand. It has been roughly estimated that at times there are, directly and indirectly, upwards of half a million people deriving their income from industries dependent upon this great industrialist.

Despite the enormity of the Ford enterprises, every little corner throughout the immense Ford operations has an air of tidiness, orderliness and a lack of litter that instantly attracts attention. Everything is polished up like a new penny; and wherever one goes, save in the replicas of venerable buildings, there is the impression of a new enterprise just opened for business.

Greenfield Village at Dearborn, in which Mr. Ford is making magnificent efforts to preserve the fundamental American evidences of culture and achievement, is in itself a monument to his ideals which is certain to become a great shrine of Americanism. To have the privilege of going through this village and the adjacent Edison Institute, with its enormous and remarkable collection of Americana, with Mr. Ford in

person, is an opportunity of a lifetime. His personal intimacy with all the details of this vast assembly of objects of artistic, industrial and social interest, is notable. From a rare Duncan Phyfe chair to a German street piano (such as was prevalent everywhere in our cities in the last century), Mr. Ford pauses with the keen observation of a trained connoisseur. Personally, it is a delight to note his enthusiasm, his simplicity and his graciousness. Naturally, this great industrialist is carefully guarded by numerous able assistants upon any who would strive to make invasions upon his valuable time. It would be impossible for him to meet more than a few of the ceaseless number of people who desire to see him.

### A Project in Study

IN ORDER to comprehend the far-reaching nature of Mr. Ford's educational project which reflects the ideas of its founder, Henry Ford. The name "Edison" typifies the spirit of the institution. Mr. Ford has named it after his friend, Thomas A. Edison, who has been an inspiration to him and many others in his untiring work. Serving the institute is a museum which is really a textbook of human and technical history. The museum is intended to minister to the student type of mind; that is, its purpose is primarily educational.

The museum building is fronted by a group of units containing classrooms, workshops, libraries, auditorium and executive offices. These buildings are architectural reproductions of Independence Hall, Congress Hall and the old City Hall of Philadelphia. The reproduction of Independence Hall is the center unit, which is joined by arcades and corridors to the exhibition building in the rear, the auditorium on the left, and galleries and classrooms on the right. Visitors enter the museum through the door of the central unit. As the exhibits are not yet completely installed, the public is being given an opportunity to see the methods and labor involved in arranging the material.

The very great size of this museum, even in its present state, is indicated by the fact that the main exhibition hall includes eight acres.

### Musical Treasures

THE MUSICIAN visiting the museum will be interested in the many old musical instruments which Mr. Ford has assembled, and especially since it is only a fraction of his large collection, which will be placed upon display later. Among other rare instruments, Mr. Ford owns the famous Maud Powell Guarnieri violin. In his home is an Estey pipe organ.

Supplementary to this group and adjoining it on the east is the historical Greenfield Village. Here the handicraft arts of the past are presented as they were practiced in their original environment of public buildings and residences, which in their turn illustrate the development of architectural types.



In Greenfield Village there are already over fifty original buildings and restorations, all of great historical significance, including the birthplace of William H. McGuffey, author of the famous McGuffey Readers, the courthouse where Lincoln practiced, the large Edison Menlo Park group, where many of the famous inventor's creations first saw light, the house in which Stephen Foster was born, Luther Burbank's office, and the little brick shed where Mr. Ford built his first automobile.

The ration is familiar, through radio, with the Sunday night hour, in which the Ford Motor Company, Mr. Henry Ford, Founder, and Mr. Edsel Ford, President, present the Ford Symphony Orchestra under Victor Kolar, together with world famous artists. Fred Waring also conducts each week an hour of lighter music. It has been estimated that over a million and a half dollars is spent yearly upon these remarkable concerts. The symphony hour, with the homely and inspiring addresses of Mr. W. J. Cameron, have unquestioned value in our American musical and intellectual life.

The Etude considers it a matter of very great good fortune that Mr. Ford consented to give our readers his time and interest, which have enabled us to prepare the following unusual conference with the world's greatest industrial leader.

#### Beginning With Music

"**START THE DAY** with a song! That is the way in which we begin each day at Greenfield Village, at the chapel of Martha-Mary, in which all of the students of the school, from kindergarten to high school grade, assemble. Singing is a mental tonic which is most beneficial. It seems to awaken and quicken the mind and to make it more alert for impressions—those very impressions which, when absorbed in youth, stay with us for a lifetime.

"In this chapel the students hold their morning opening services, which embody inspiring recitations, hymns and songs. Each morning, with few exceptions, of the past six years, whenever I have been at home I have attended at eight-thirty these opening exercises. I am sure that singing contributes splendidly to starting the day right. The children love to sing the simple songs and hymns; and I find it a very refreshing and exhilarating ex-

perience to be present and listen to them. I would not miss it for anything.

"One of the secrets of keeping young is to spend part of one's time with youth. They are the newest things in the world—fresh from the Invisible—and they are the dawning future. We are more inspiring than see these little tots as well as the youths starting out on the voyage of life! It is not only that they as individuals are in their formative years—in them the world of the future is in its formative years too. We can get, through their youth, some glimpses of what that world may be. What we are trying to do at Dearborn is to set before them the best of the world to date, so that they may choose what they need and take it into the future with them. We have no illusions about 'bringing up' the young folk—it is just a question with me whether they do not 'bring up' us adults. Children have a great influence on grown-ups. We hope our influence on them is as helpful. At least we are trying to make it so. And music is one of the means to this end. We inherited music—we must bequeath the best of what we have received. If these young people are the future, is it not a splendid thing to see the future come singing?"

#### A Musical Tonic

"I HAVEN'T any doubt at all that all of us would be a great deal better, happier and healthier if we realized the benefits of singing. Everybody who can sing at all ought to do so—every day if possible. It is one of the healthiest exercises of all. The process of breathing and exercising the diaphragm is alone invaluable. I do not know whether the vibrations of singing have any beneficial effect upon the body, but I do know that there have been cases of stammering which have seemingly disappeared after regular daily singing. I have seen this in our own schools. Get the kind of music you like, go to it with a lusty good will, and see if you do not feel like a different person after a few weeks of singing every day.

"My own musical knowledge in youth was limited to singing, and to playing the fiddle and the Jew's harp. But I am immensely fond of the music I like. Please make that distinction. It has always seemed to me a great mistake for people to say that they like certain kinds of music, when what they really mean is that they do not want to be regarded as deficient in taste

or lacking in appreciation. That is a false attitude. Even great musicians do not all like the same music. No one should pretend to like anything which is often a punishment for them to—especially after an honest attempt has been made to remove one's dislike. Why not be frank? If you don't find pleasure in certain music, say so. Other people may be genuinely delighted with the same music. Let us cheerfully agree that a variety of tastes is necessary to the universality of music. Certain music that I hear often but it is the same with me. Other men tell me it is the same with them—yet all of us confess to a liking for music.

#### A Shrine of Simple Art

"**MUSIC**, such as that of Stephen Foster and others of his type, delights me immensely. For one thing, it speaks of things I used to know—it has deep association with my boyhood and later experiences. I enjoy these lovely simple themes, and I know that millions of others must enjoy them. Because of this, I purchased the birthplace of Stephen Foster and had it moved from the original site (in a run down section of Pittsburgh, Pennsylvania) to Greenfield Village at Dearborn, so that it has become a permanent shrine, where millions may see it in the future. Let's go in and look it over. So many tales have been told about the poverty of Foster that you are probably surprised to note that though this house is small, it was evidently the home of people of culture and refinement. At the time that Foster was born, however, the house was heavily mortgaged. Despite the earnings from his songs, Stephen Foster died in New York without means. His brothers became prosperous and in this way retained the fine old family heirlooms almost intact; and their descendants were so generously appreciative of our efforts to preserve the old home that they presented us these rare pieces which once were used by the Foster family and which now enable us to present the home almost precisely as it was when Foster was a boy.

"The fire in the fire-place, which I hope will be a perpetual fire, was lighted from fire sent by Stephen Foster's daughter, Mrs. Marion Welch, just a few days before she passed away. The fire was sent in lanterns, both of which, after their primary mission of lighting the household fire was finished, were themselves kept burning. She

knew the old house well—her famous father had often pointed it out to her. A Hammond Electronic organ, with inconspicuous loud speakers in all rooms, has been installed, so that visitors may hear the Foster melodies when they are inspecting the house."

Meanwhile, "three musicians played for Mr. Ford, Foster's 'Old Kentucky Home' using the organ, a vibraphone and dulcimer. The perpetual fire, of which Mr. Ford spoke, is a part of his far-reaching scheme to make the wonderful collection at Greenfield Village a living museum of the past. Fires in furnaces and hearths, started by famous men (Thomas A. Edison, Herbert Hoover, and others), are now burning and will be kept burning in perpetuity.

(Mr. Ford's extraordinary interview will be continued in *The Etude* of next month.)

#### Pianos Return

THE following clipping from *Panchoire Province* has been widely reprinted in papers from coast to coast. Many American manufacturers are reporting similar results.

"Four or five years ago—that is to say, before the slump—the saddest men and women in England were those who were trying to sell pianos or teaching others how to play them.

"Today there is an unexpected boom, not only in the teaching, but also in the manufacture of the piano; and one London factory alone is producing over two hundred instruments a week. Inquiries among music schools and teachers disclose the fact that not since the palmy days immediately after the war—when the amateur jazz band came into being—have they had so many pupils. Many of the schools and teachers, indeed, who a year ago were on the verge of bankruptcy, have now waiting lists for pupils.

"A large portion of these new pupils are young men and women in their early twenties, who in the old days would have learned to play the piano as small children at school. The explanation generally offered today is that the novelty of listening-in has worn off, and music on the air is as commonplace an affair in most homes as turning on a tap in the bathroom.

**MORE AND MORE** frequently after religious services are celebrated at dawn. Music and nature are combined to emphasize the beginning of a new season which symbolizes a spiritual hope. Therefore these early services, held at an impressive hour, require special planning from the musical standpoint, to realize the full beauty that is possible.

Easter sunrise services, however, are not held exclusively out-of-doors. Because it is a custom, growing in community favor, to greet the dawn with appropriate music to make this religious festival joyously significant, more and more the Protestant churches are arranging services within a church or in a suitable building, as well as on hillside.

In Southern California thousands united last season in musical and religious services in outdoor locations. But Easter dawn services were held indoors, for example, at the McCarthy Memorial (Christian) Church in Los Angeles, to fill the increasing demand for this type of festival for those who could not go to more distant outdoor services. In climates where open air services are unsuitable, or on days when weather is unfavorable, the indoor Easter dawn service is of practically equal significance.

A sunrise service can be as simple or as elaborate as worshippers and resources decide. But a great deal of the awe and mysticism that pervades this early hour in a religious service depends upon the music used. The crowd may or may not catch all the words of a sermon, but music is a language that all hear on the farthest hill, or the highest balcony. It is even heard, via radio, by the shut-in, who thus participates. Music indeed is such a large part of the Easter sunrise service that dergymen recognize it as drawing eager worshippers. Equally important, for those attending, is participation in the music.

In the Hollywood Bowl, probably better known for its "Symphonies Under the Stars" each summer, the following program for Easter 1934, illustrates the wisdom of congregational singing:

Trumpets—*Gloria Patri* . . . . . Meinke  
*All Hail The Power of Jesus Name*  
*Oh What a Wonderful Savior*  
Thirty-five harpists  
The Lord's Prayer, Josephine Forsythe  
Hollywood Festival Choir  
*Holy, Holy, Holy*  
By Audience  
"Christ the Lord is Risen Today"  
By Three Hundred Children  
"Open the Gates of the Temple" Knapp  
Hollywood Rotary Quartette  
*Unfold Ye Portals* ("Redemption") Ground

Festival Choir and Harps  
Solo—*Tell You They Have Not Died*  
*All Hail the Power of Jesus Name*  
Choir and Audience  
At Glendale, California, Easter open air services at dawn also drew thousands of worshippers to the slopes of a cemetery called "Forest Lawn." Here, again, the audience joined in singing *All Hail the Power of Jesus Name*, following the opening of the program with a fanfare of trumpets. This indeed is important psychology in putting so large a gathering in a reverently receptive mood. On this particular program these numbers followed:

*Hoanna—by* the Orpheus Club  
*Unfold Ye Portals and An Easter Song*, by Glendale Women's Choral Club  
Hymn—*Awake My Soul, 'Tis Easter Morn*, Women's Choral Club and Audience  
Reading—*God of the Open Air*, by Henry Van Dyke

At Mount Roubidoux, Riverside, California, the pioneer spot of outdoor Easter sunrise services, many journey long distances to attend. They even make the pilgrimage the day and night before, to gain a place on the slope. It was most appropriate that their 1934 service opened with *Love's Appeal Over the Mountains*. This was sung

by a soloist and choir. Other numbers that followed were:

*Unfold Ye Portals*—Choir with piano accompaniment.  
Reading—*God of the Open Air*, by Van Dyke.  
*There's a Witness in God's Mercy*—Audience and chimes.

In planning outdoor Easter music, acoustics is one of the fundamentals. If a sheltered platform, to throw the sound forward, is available, the use of soloists is much more successful. The organ, aside from its association with religious music, will provide more volume than a piano. But the chorus and congregational singing helps to make "the welkin ring." Some of the effects possible can be forecast or tried out by means of phonograph records. The recorded Easter selections below are suggestions: *Joy to the World* (Victor 20246), *Open the Gate* (Victor 5587), *Christ Arose* (Victor 19883), *Holy City* (Victor 6312), *I Know That My Redeemer Liveth* (Victor 9104), *Hoanna!* by Granter (Columbia 50332 D).

Music especially appropriate for Easter dawn, arranged in parts, or chorus, is suggested below.

*Christ the Lord is Risen Again* by Eric Timan—four part anthem with organ.  
*This is the Day*—Psalm CXXIII, 24, by J. H. Maunders—four parts and organ.  
*Our Lord is Risen from the Dead*, by Edward S. Barnes—four parts and organ.  
*The Promise of Resurrection*, by Clarence Dickinson, for chorus, organ, harp, violincello and violin accompaniment.  
*All hail! The Strife is Over*, by T. Frederick Candler—four parts and organ.

*This Glad Easter Day*, arranged from Norwegian by Clarence Dickinson—solo and chorus with organ accompaniment.

*'Tis the Spring of Souls Today*, by Edwin H. Lemare.

*The Lord is My Light*, Cantata by William Webbe (from Psalm 27)—four parts and organ.

*The Veneration of the Cross*, by S. Rachmaninoff—four parts with piano practice accompaniment.

*Awake the Day is Dawning*, by Lutin—four part cantata.

*New Christ is Risen*—chorus arranged by Martin Plidenmann, edited by Clarence Dickinson.

Very fitting solos are: *I Know That My Redeemer Liveth*, by Handel; *As Ye Begin to Dawn*, by Charles J. Vincent; and *Blow, Golden Trumpets!* for high voice. When the dawn was breaking is a Polish folk song in three parts, for women, arranged by Rose Phelps, with organ accompaniment. *An Easter song* for women's voices, a *cappella*, is by Paul Fehrmann, arranged by E. Harold Geer.

For closing numbers there is *Now is Come Salvation and Strength*, a four part anthem with organ accompaniment, by Perry Fletcher; and *The Strife is Over*, also a four part anthem with organ accompaniment, by George Rathbone.

Suitable Anthems are: *Now is the Hour of Darkness Past* (a *cappella*), by William S. Noyes; *Christ, the Lord is Risen Today*, by Lily Strickland; *For He That was Dead is Risen*, by Lawrence; *Shoutin' Sun* (Spiritual, a *cappella*), by Frances McCollin; and *While It Was Yet Dark*, by Marshall.

Men's Voices: *King of Kings*, by Simper-Nevin. Two-Part Choruses: *Three Easter Chorals*, by R. B. Foreman; and *Nature's Easteride*, by William Baines. Organ: *The Risen Christ*, by E. S. Hosmer.

Carlyle said, "The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze into that."



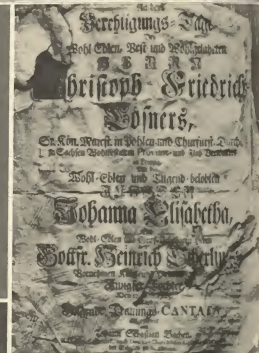
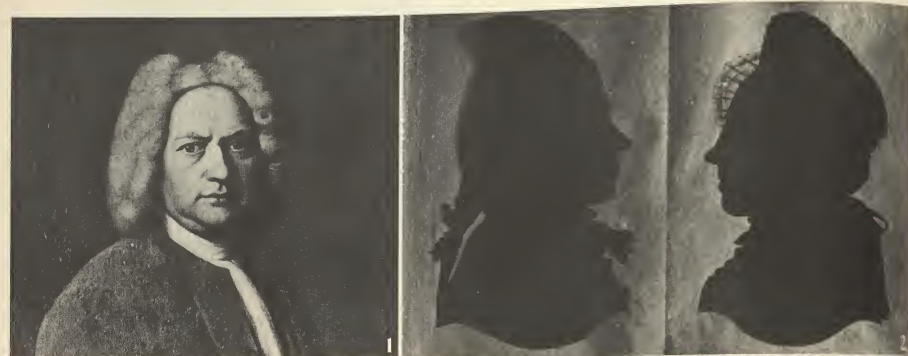
GREENFIELD SCOTCH SETTLEMENT SCHOOL

"Endings," an article by Dr. Percy Goetschius, scheduled and announced for this issue, will appear in May



# A Pictorial Visit to the Birthplace, at

# Eisenach, of Johann Sebastian Bach (1685-1750)



1. A Contemporary Portrait of Bach, painted in 1720, by J. J. Ihle. 2. Silhouettes of two of the twenty-one children of Bach, now hanging on a wall of the Bach Museum. 3. Birthplace of Bach. 4. Page of a special "Wedding Cantata," written for a representative of the King of Poland and Prince of Saxony. 5. A Linen Coverlet woven by Bach's Mother. 6. Bach's skull being compared with the famous Seffner Bust of the master.

7. Spinning Wheel of Bach's Mother. Notice the Lute on the wall. 8. The Bach Family Crest. 9. Young folk celebrating Bach's birthday by playing on his own instruments in the Bach House. 10. Bach's favorite Violin. 11. Hans Bach, the great grandfather of Johann. The Violin shown was inherited and played by Johann. 12. Kitchen in the Bach Home. 13-14. Students at a Bach Birthday Festival. 15. Bach's Cradle.



# The Private Teacher and Music in the Schools

A Conference with the President of the Eastern Music Educators' Conference

George L. Lindsay

DIRECTOR OF MUSIC EDUCATION, SCHOOL DISTRICT OF PHILADELPHIA

Secured Expressly for THE ETUDE MUSIC MAGAZINE

GEORGE LEROY LINDSAY, A. B., Mus. B., was born January 23, 1888, at Ashkown, Pennsylvania. He was educated in the public schools of Philadelphia and of Danbury, Connecticut. His career may be epitomized as follows: He is a graduate of Columbia College of Music and of Temple University. He was the first graduate to receive the degree of Bachelor of Music from Temple University. He has been for many years a teacher of piano and was for thirty-one years an organist and choirmaster. He was for some years in charge of the boys' grammar school of the W. H. Whitman Friends' School. Mr. Lindsay was a supervisor of music in the Philadelphia schools from 1918 to 1925 and since 1925 has been Director of Music Education of the School District of Philadelphia.

Mr. Lindsay is an instructor and lecturer at Temple University, the American Institute of Normal Methods, Columbia University and the University of Pennsylvania. He is a composer of anthems, part songs and organ and piano compositions and also the author and co-author of many educational articles and several books on school music in the field of class and assembly singing, school orchestras, music methods, and appreciation.

Mr. Lindsay is the founder of the All-Philadelphia High School Music Festival movement and was one of the first to develop radio broadcasting of school music programs direct from school buildings, which is now in its fifth year. Mr. Lindsay is also founder and ex-president of the In and About Philadelphia Music Educators Club and past president of the Music Department of the Pennsylvania State Education Association. He established the music section of Schoolmen's Week at the University of Pennsylvania and is President of the Eastern Music Educators' Conference, for the term of 1935-1937.—Editorial Note.

## A Campaign Problem

THE GREATEST common problem of the private music teacher and the music teacher in the public schools is that of convincing the larger public of the practicability of music. Once Faraday was approached by a lady who said, "Mr. Faraday, I am immensely impressed with your theory of induction, but of what practical value can it be?" Faraday smiled and replied, "Of what practical value is a baby?" It is a matter of fact, the theory of induction at that time had very little practical value, but since then its importance to electrical industries can only be measured in millions and millions of dollars. The trouble is that so many in the tax-paying public have little or no imagination. They see the money going out for something that is as intangible to them as was Faraday's theory to his friend, and they cannot picture in their minds that the money is actually being invested in something which will be worth millions to the State.

Therefore, all private teachers and all public school teachers should pool their interests and work continually together. The investments made in music are of enduring value. The results may not be im-

mediately recognized, but in the life and social environment of the child, these results are very practical.

## A Vital Study

AMONG the values of school music to the individual pupil are:

1. It has enriched child life through the singing of beautiful folk and art songs.
2. It has elevated the child's taste through intelligent listening to the radio and the recordings of vital music. This has broadened the horizon of school, home and community far beyond expectation.
3. The influence of music as an art has affected all types of classroom presentation. Teachers of the lesson, so that the child's mind is enabled to re-

ceive the instruction in the clearest and most logical manner. Soul and emotion must be reached before true acceptance and real comprehension are possible. Music, as an art, has led the way in vitalizing and modernizing methods of instruction in general. The individual pupil and his personal point of view receive consideration; and the "lock step" of mass drill in memorizing has given way to social class considerations in which young people are social entities who live, and feel, and think, and freely express themselves.

4. The collateral activities in music in the schools, through orchestras, bands and large, well directed, stimulated, and justified instrumental and vocal instruction given by professional teachers.

All of these activities have increased the desire to study music, so as to touch the material interests of all private teachers of music. The piano classes, the voice classes,

the instrumental classes, which in many schools have been conducted within the schools themselves by school music teachers, as well as by part-time professional music teachers, have enhanced the work of the private music teacher.

## Advance in Pedagogy

METHODS OF INSTRUCTION in these days are continually changing and improving. Writers of musical text books are seeing things from new points of view. The private teacher of music should keep in continual touch with the latest phases of progressive education in the schools, as well as in technique of instruction. The times demand that there should be this understanding, this coordination and, shall we say, articulation. The private teacher who looks upon the public school, which may provide little or no music instruction, as a kind of natural enemy, consuming the time for other things, which his pupil should have for music study, is in many cases himself to blame. If he kept in closer touch with the schools, he would find that the school which supplies the real aid in his work and he might find many opportunities to serve and develop his interests through channels which are not now apparent to him.

The influence of school instrumental practice has already manifested itself upon the country as a whole. There was a time when the playing of school orchestras were ninety-five per cent foreign born. Now we have a very large number of native born players who received their incentive and opportunity partly through public schools. These new players are so fine that many of the orchestral performers of a generation ago would be amazed to hear them. We have to remember that when Von Bulow was rehearsing "Frisia and Isolda" in 1867, at Munich, the orchestra rebelled and said that such music was literally impossible to play. Now we hear high school orchestras in some cities playing the Overture to "Die Meistersinger" and the Tchaikowsky symphonies, and playing them very well indeed.

In our own work we make a consistent effort to prevent the music from merely living and dying in the classroom as technique, but carry it through all the fields of instruction. We have, for instance, annual festivals, both local and city-wide, which engage the interests of over twelve thousand pupils. This idea is carried over to the community, and the parents and friends join in making music a real force in their lives. The broadcasting stations have cooperated with us for five years. We broadcast, by remote control, assembly music programs, showing to the citizen in his home all types of group and mass music activities in well integrated programs. The response from the public has been very fine. It is estimated that not less than one hundred thousand pupils and parents listen to every broadcast. This influence upon the music of the city is far reaching. We create a demand for private instruction, through incentives provided in schools, such as orchestral activities, which the private teacher would find impossible to bring about.

(Continued on Page 254)

# The Musician's Relation to the Public

From a Conference with

Edward L. Bernays

The Internationally Famous Public Relations Counsel

Secured Expressly for THE ETUDE MUSIC MAGAZINE

## The Broad Equipment

A PUBLIC RELATIONS counsel may be described as a man with a keen insight into human nature, a thorough knowledge of mass psychology, and a facility for making exhaustive analyses of the facts underlying a problem. Thus armed, he is in a position to make an opinion so that it comes to an advantageous understanding of his client's projects.

With the Great War, Bernays was made a member of the United States Commission on Public Information, and in that capacity served in Paris during the Peace Conference of 1918-1919. After the war he helped to further the reemployment of ex-servicemen for the United States Government. He helped to establish recognition for the Republic of Lithuania. He then organized his own office and has been the Counsel on Public Relations to governments, corporations, industries, and individuals. He has been a lecturer on Public Relations at New York University. His own organization, which embraces a large staff of trained experts, is located in handsome quarters on the forty-third floor of the Irving Trust Building, at One Wall Street, in New York City. His services are considered of sufficient value to corporations so that they have gladly paid him fees comparable to those of outstanding attorneys.

In 1922 Mr. Bernays married Miss Doris E. Fleischman, a gifted writer, a graduate of Barnard College, who is his partner in all his enterprises.

Some of his outstanding accomplishments include Light's Golden Jubilee, the 50th Anniversary of the invention of the electric light in which President Hoover, Thomas A. Edison and Henry Ford participated; Soap Sculpture, which has become a significant art movement during the last dozen years; the Actor's Breakfast with President Goddard, which served to reveal the human side of the late President; the handling of Secretary Hoover's Committee to the Paris Exposition in 1925; and others.

His contacts with all manners of people, from rulers and presidents down, as well as his familiarity with so many of the music world, led us to believe that readers of *The Etude* would be most interested in tales of his remarkable experiences with great public men and artists, but we felt that even more interesting would be his reactions upon the public relations of the musician.

In addition to many pamphlets and articles, Mr. Bernays has written two books which have passed through several editions: "Crystallizing Public Opinion" and "Propaganda."—Editor's Note.

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## The Broader Activity

THE ENTERPRISE was so successful that it led Bernays into the field of music and the theater. Here he worked for years, publicizing many of the greatest living artists of the period, including Caruso, Barrientos, Pasquale Amato, de Luca, Elman, Nijinsky, the New York Philharmonic Orchestra, the Russian Ballet, Elsie Ferguson, Ruth Clatterton, Fokine and Fokina, Igor Stravinsky, Anna Marie, Tosca Sedel, Martinelli, and others. The technique that he developed in publicizing these artists and also various dramatic productions, so that they would command favorable public opinion, laid much of the foundation for his later work as a Public Relations Counsel.

In fact Bernays may be said to have been the dynamic force that created this new field for the promotion of industry, corporations, individuals and all kinds of other enterprises. Press agencies and public relations, had existed since the early days of recorded history; but here was a new type, a scientist, applying all the latest discoveries in the social sciences to his task, gaining acceptance from the public for his client's products, enterprises and ideas.

## The Business Guide

MOST ARTISTS, whether of the type of the public or the private, or those who, besides great artistic gifts, also have good business heads—usually find that they need help in managing their interests and their relations to their public.

With the coming to the Metropolitan Opera House in New York of the late Otto Kahn, with his keen business head, the Board began to look around for an outlet for the services of its artists, to whom it was paying very high fees. It became a partner of the Metropolitan Musical Bureau, which was created to do precisely this. One of my first contracts was at a concert at the Metropolitan, given as a benefit for the widow of the Spanish composer, Enrique Granados, who, you will recall, was drowned on the British boat "Sussex" when it was destroyed by a German submarine. The program was one of the most remarkable ever assembled. Paderewski, Kreisler, Novas, and a large number of famous singers, took part. This was far more than a mere concert. It was an "occasion," a reverent memorial for the dead. Every artist appeared to be deeply impressed with this, particularly Paderewski, who came upon the stage with a dignity of mien that it is impossible to forget. Probably no one ever heard the great Polish master play more superbly. In the darkened house, his dominating mastery of the instrument soon spread to the entire audience. But Paderewski was not playing to them; he was playing to the eternal. Obviously, he was so moved that he played like a man trying to free himself from a deep personal grief; not merely the loss of a great fellow artist, but the tragedies of his native Poland, which this needless death so forcefully typified. In addition to Paderewski's art there was always the tremendous personality of the man. Had he been in any other calling, his idealism, his brightness of spirit, his brilliant intellect, would have made him a world figure. Instinctively he did things which attracted attention to him because he was not afraid to be original.

## The Pleasant Egotist

IT HAS BEEN often found that one of the characteristics of certain types of egotism is a kind of ingenuitism, but over-towering egotism. This is sometimes so extreme that one feels that he is dealing with a psychopathic personality, as indeed was the case with the famous solo dancer of the Russian Ballet, Nijinsky. I remember that a well known journalist interviewed Nijinsky in the train, all the way from New York to Boston. As they were approaching the end of the journey, Nijinsky inquired when the interview would be published. The journalist replied that it would take a little while, whereupon the dancer flew into a rage, declaring that his time had been wasted and that he wanted the journalist put off the train. He was in such a state of hysteria that he had the train stopped at the next station, and the newspaper man was glad to make his escape.

Nijinsky was one of the most notorious (Continued on Page 256)



GEORGE LEROY LINDSAY

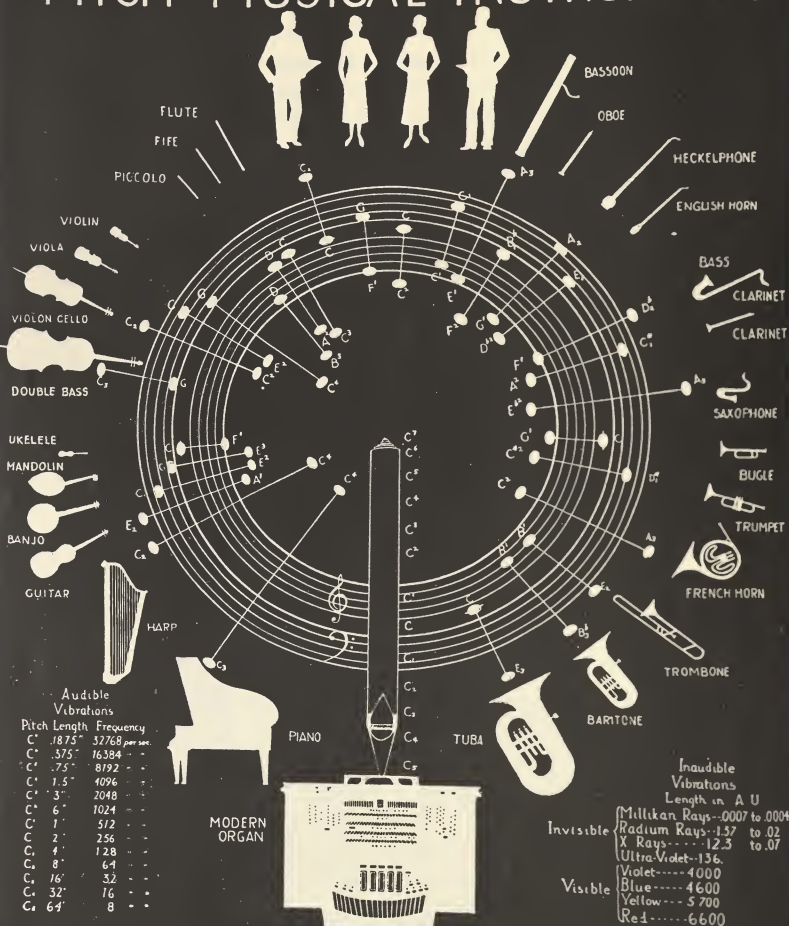


EDWARD L. BERNAYS

Edwards & Edwards



# PITCH MUSICAL INSTRUMENTS



Copyright, 1929, by H. B. Parker, Milwaukee, Wisconsin.

This cut is self-explanatory. It gives the range of practically all the musical instruments, in graphic form. The tables at the bottom of the page give the relative rates of vibration per second. The table at the right is expressed in what are known as "Angstrom frequency of vibrations, would require so many figures that there would be no room on this chart to accommodate them, as they run into the quadrillions and sextillions.

## When Every Gentleman Was a Musician

Memories of the Golden Age of Music in England

A Conference with  
Marion Keighley Snowden

Noted English Pianist and Lecturer

Secured Expressly for THE ETUDE MUSIC MAGAZINE

THE SUBJECT of this interview, Miss Marion Keighley Snowden, was born in Birmingham, England. Her father is a member of a distinguished family of British writers and journalists. He is known as "The Yorkshire Novelist." Miss Snowden is a cousin of Viscount Snowden, one of England's most famous statesmen. Her musical training has been directed entirely by Tobias Matthay. For some years she has been a professor on the staff of the Matthay School in London. She has toured extensively abroad as a virtuoso. Recently she appeared with great success before the Annual Convention of the Music Teachers' National Association in Philadelphia, when she delivered an address and played characteristic music of the Elizabethan period. Governed as a lady of a Tudor Court, she made a very impressive figure at the keyboard.

THE HENRY VIII introduced the Reformation, he also introduced a fondness for certain cultural projects, notably music and literature, which blossomed in the glorious Renaissance that marked the reign of his brilliant and vivid daughter, Elizabeth. It is of course impossible to estimate just when what might be called the Golden Age of Music in England originated. In 1521 Henry VIII executed the Duke of Buckingham for alleged treason, and this greatly strengthened his hold over the nobility. All eyes now turned upon Henry and the desires of his glamorous court. The King was a zealous devotee of music and the court and genre were unquestionably influenced thereby.

The musical ability of "Bluff Prince Hal" is one of the most interesting pictures in musical history. Born in 1491, he died in 1547. Note that he came to the world at the dawn of the great period of world adventure, marked by the discovery of America in 1492. Civilization was undergoing a re-awakening; and, in all conditions of life, thought was changing mightily. Henry was exposed to the period more than any other monarch of his time. He was an ecclesiastic and was educated for the Church. In this way he must have been thoroughly trained in music, which, during his life, became his greatest avocation. The Venetian ambassadors noted with surprise, in 1515, that "he played on almost every instrument and composed with skill." He is known to have composed two masses (now lost). His motet, still to be seen in the Royal Library, met with much favor. His favorite composition was one of his earliest, "Pastime with Good

Company." Pasqualigo, a worthy Italian statesman and critic, said of Henry VIII, "He plays well on the lute and virginals, and sings from book at first sight." His body of musicians numbered seventy-nine. In the Chapel Royal he maintained thirty-two trained singers.

Certainly, for about a century after the musical activities of Henry VIII, there were probably more musical amateurs among the aristocracy of England, in proportion to the population, than in any other country before or since.

**Musical Treasure Houses**

THE LIBRARIES of the British Museum, of Buckingham Palace, of the Bodleian Museum, and Christchurch, at Oxford; of Peterhouse, at Cambridge; and of the Royal College of Music in London, all are amazing reservoirs of song folios and old virginal books (much in manuscript) from which even the scant imagination can build delightful pictures of one of the most colorful periods in history.

Take, for instance, that picturesque Elizabethan, Sir Philip Sidney. In the hall of his beautiful home in Kent groups of men and women of culture gathered to hear the works of their host. Invariably music was a part of the program. The performers were sometimes professionals, but in most instances they were enthusiastic amateurs. Upon this interesting cultural scene there came in 1564 the immense poetical, philosophical and emotional personality of William Shakespeare; and nothing can reflect the importance of music at the period more than the vast number of references made to the art in the works of Shakespeare and

his contemporaries. At that time, nearly everyone could sing or play at least one instrument. Indeed, it was considered shameful not to be able to do so. Thomas Morley, one of the best known musicians of his time, wrote a book called "A Plaine and Easy Introduction to Practical Musick." At the beginning, he tells of a pupil who had been visiting friends and to whom, after supper, his hostess had presented a part, earnestly requesting him to sing. "And when," he says, "after many excuses, I protested unfeigningly that I could not, everyone began to wonder, yes, some whispered to others, demanding how I was brought up, so that upon shame of mine ignorance, I go now to seek out mine old friend, Master Gnomius, to make myself his scholar."

**Instruments Everywhere**

IF PEOPLE went to visit their friends, they would find the viol hanging in the guest chamber, so that they could amuse themselves if they so wished, and if men had to visit the barber, they could pass the time of waiting their turns, by playing the lute, virginal, or other; for these instruments were always to be found in the barbers' shops. There was music at dawn, music at night, music at dinner, at supper, at weddings, and at parties. Saguntina, the Venetian Ambassador, describes a banquet given by Henry VIII, in honor of the

Flemish envoys, and says: "There were boys on a stage in the center of the hall, some of whom played the lute and virginals, making the sweetest melody." Boys who had been educated at Bridewell and Christ's Hospital were considered more valuable as servants and apprentices, because of their skill in music. We read of a doctormaker who was thought an impostor because he could neither sing, sound the trumpet, play upon the flute, nor reckon up his tools in rhyme. On one occasion, a man who had a situation in the royal stables was promoted to the duty of keeping cavedroppers from the council chamber door, and here is his description of how he passed an evening: "Sometimes I foot it with dancing, now with my gittern, else with my cittern, then I carol up a song withal that by and by they come flocking round me like bees to honey." Here, you see, was a man of no great education who could not only sing but also play two instruments.

Musio, too, formed part of the education of all ladies and gentlemen. A young gentleman was supposed to be able to read and write. But this was not enough. She had to play upon the virginals, lute, and cittern, and to read from the book at sight of the music.

One of the most interesting men at this segment of the lengthy Tudor period was Sir Thomas More (1478-1535), statesman and author, Lord Chancellor under Henry VIII, whose "Utopia" is still regarded with classical reverence. He was a man of infinite charm, penetrating wit, fine moral courage and a humor that found him jesting even when he was on the scaffold. He bitterly contested the divorce of Henry VIII from Catherine of Aragon and thereby won the

(Continued on Page 243)

## THE EXTRACT AND EFFECT OF THE QVENES

Maitiffes letters patents to Thomas Tallis and VVilliam Birde,  
for the printing of musike.

ELIZABETH by the grace of God Queene of Englanle France and Irelande defender of the faith &c. To all printers bookellers and other officers mayster and Iohannes greene. Knowe that in for the speciall affection and goodwill that we have and beare to the science of musike and for the advancement thereof by our letters patents dated the xxix. of January in the x. year of our sayde grace have granted full privilege and licence unto our welbelovyd servants Thomas Tallis and VVilliam Birde Gent. of our Chappell and to the chiefe printer of them. & to the assignes of them and of the survivor of them for xx. yeares next ensuing. to imprint any and many articles or libels of set songs or songs in parts either in English, Latine, French, Italian, or other tongues that may serve for musike either in Church or chamber, or otherwise to be either plaied or sung. And that they may rule and censure to be printed any paper to serve for printing or printing of any songs or songs, and may fill and utter any printed libels or papers of any songs or songs, or any bookes or quaters of such ruled paper imprinted, with one braightly by the same for all printers bookellers subjects or strangers, either then as at any tyme, to do any the premises, or to bring or cause to be brought out of any forren Realmes into any our dominions any songs or songs made and printed in any forren countries to be sold or put to sale upon paine of our high displeasure. And the offender in any of the premises for every time to forfeit to us our heires and assigns for the full terme and to the Thomas Tallis and VVilliam Birde or to their assignes & to the assignes of the survivor of them, all & every the said bookes papers songs or songs, & the same also by the same vnder the commandment of our printers, maisters & wardens of the miltarie of printers, to affix the said Thomas Tallis and VVilliam Birde and their assignes for the due execution of the premises.

BOW JOHN ELIZABETH ESTABLISHED A MUSIC BUSINESS.  
(Reproduced from "Cantiones Sacrae," London, 1575)



# The Piano-Accordion in Musical Education

New Thoughts on a New Instrument

By C. Irving Valentine

Head of The Music Department, Newtown High School,  
New York City

As told to R. H. Wollstein

THE PIANO-ACCORDION has aroused more new interest than any other instrument within the last twenty years. You will note that we say *new* interest, rather than a re-birth of interest, as has been the case with many other music making machines that have grown popular. This is because the instrument is something of a novelty. The accordion itself is not new. For generations one of the favorite "popular" instruments (that is to say, played by the people rather than by professional virtuosos) of Italy and Germany, it partakes of the nature of a bellows-propelled hand-organ. We can see its development from the old bible reeds (German—*breit reeds*) of our ancestors in Europe and in America, later, the "lap organ."

But the piano-accordion as we know it today is different again. This difference grows out of a development in its construction that is really a simplification. In addition to the old accordion qualities, we see a regular keyboard for the right hand, formed and used exactly like the keyboard of a piano, and capable of the same fixed tones, the same fingering, and of the same power to produce both notes and chords. Furthermore, the piano-accordion carries a number of fixed basses for the left hand. This combination of keyboard and bass construction, then, gives us practically a new instrument, which in its present form is scarcely more than twenty years old. In the old accordion, the two hands were themselves varied according as one pushed or pulled the bellows. Today, the tones are fixed, in both hands as they are on a piano or organ, and the bellows control only volume and dynamic effects. Thus, the scope of the instrument has been vastly enlarged, and its use much simplified.

**A Practical Instrument**

THE PIANO-ACCORDION has interested me personally, partly because it is a good and useful instrument, and partly because I like to test out the possibilities of anything that can serve to create new musical activity. Then, in plumbing deeper and deeper into the value of the piano-accordion, it was discovered, pleasantly enough, that it has distinct interest of its own, in many ways.

The piano-accordion is essentially a practical instrument; and an acquaintance with it is advised, especially for young people who already have some knowledge of tonal values and of the possibilities of the organ or piano keyboards. The piano-accordion is useful in that it can substitute for other instruments in school orchestras. In our own high school orchestra, we sometimes find a shortage of woodwind players—flutists, oboists, and the like—and, in passages where such instruments are vital to the harmonic whole of a piece, the piano-accordion serves as an excellent substitute. Further, it blends with all the different orchestral choirs; it provides a fine, soft-

ing background for brass solo work; it makes a thoroughly pleasant accompanying instrument for the mandolin, the oboe, the violin, the clarinet, the saxophone, and the flute; and—best of all—it is a delightful instrument to play and can be carried anywhere, on trips, picnics, or parties, where a piano cannot, and where harmonized music can add materially to the fun.

So much as an informal approach to the piano-accordion. The practical thing now is, how to play it. Everybody can learn it, of course, and may derive a great deal of pleasure from it; but I always think that it fits most naturally into the fingers of those who already play the piano or the organ. For them, the right hand will offer no novelties or difficulties at all, although they will encounter some slight differences in fingering and touch. But they will have to get used to an entirely new technique for the left hand.

## An Adaptable Technique

FIRST OF ALL, in playing the piano-accordion, the two hands do not work in a parallel motion as they do on the piano. The two hands work on opposite sides of the instrument and therefore seem at the very start to go against each other. This difficulty is overcome, however, with a little practice.

The real difficulty—and one which often makes for discouragement at the outset—is in the work of the left hand. First of all, we must remember that the left hand on a piano-accordion does not play on keys at all. It plays on buttons, similar to those on an adding-machine; and these buttons do not follow the same order as piano keys. The notes which lie next to each other on the keyboard (or button board) are actually a fifth apart in tonal value, with the sharps ascending and the flats descending. This is true of all piano-accordions; still, the number of these basses or buttons (and consequently the variety of the music that can be played) differs with the size of the instrument.

## A Series in Size

THERE ARE EIGHT SIZES in all, ranging from the very smallest to the very largest. For the beginner, the use of one of the smaller instruments is definitely advised. The smallest of all is known as the eight-bass piano-accordion. This means that, in the left hand there will be but two rows of buttons. One row gives the fundamental basses as single notes, and the other row gives, with a single touch of the single finger, the complete tonic and dominant thirds. This eight-bass instrument plays in the keys of C and G (where the chords just named have no accidentals), and is useful for playing the accompaniments to simple folk melodies.

Next, there comes the twelve-bass instrument, again with two rows of buttons, which give the fundamental bass notes and

the major chords without sharps. This instrument plays in the scales of F, C, G and D. The twenty-four bass piano-accordion has three rows of buttons, giving the fundamental bass notes, together with the major and minor chords. Here one can play in the keys of E-flat, B-flat, F, C, G, and D, sounding the tonic, dominant, and subdominant chords, and the chords of A and A-flat besides. After this one gets into the class of the "big" instruments.

The forty-eight bass piano-accordion has four rows of buttons (the extra row providing the player with counter bass tones, as well as with the already mentioned fundamental basses and their chords); and it will play in any key at all.

## Table of the Position of the Left-Hand Buttons

(Applicable to large instruments only)

|           |                                   |
|-----------|-----------------------------------|
| Outer Row | .....counter basses               |
| Next "    | .....fundamental basses           |
| " "       | .....fundamental basses           |
| " "       | .....minor chords                 |
| " "       | .....dominant seventh             |
| " "       | .....chords                       |
| " "       | .....diminished chords            |
| Final "   | .....(120 Bass), augmented chords |
| " "       | .....(140 Bass), augmented chords |

The very large instruments have still larger possibilities; the hundred-and-twenty bass piano-accordion has six rows of buttons with the dominant seventh and diminished chords added; and the hundred-and-forty bass instrument carries the augmented chords as well. So there you have a fair idea of the variety of piano-accordions and of the music that can be made on each, from simple tonic and dominant accompaniments to complete virtuosic harmonizations.

## A Study Process

AND NOW TO COME back to the beginning, the piano-accordion beginner is advised to start work on one of the smaller instruments—one with two rows of forty-eight basses. This is recommended for a number of reasons, both musical and physical. First of all, the smaller instrument gives the player better opportunity to master the difference in the position of the left-hand tones (in comparison with the regular piano-keyboard) which

C. IRVING VALENTINE

jump a fifth in the bass. It is easier in scale work, and much easier to handle. At the very outset, the piano-accordion may seem a bit clumsy to handle, because the player must hold the weight of the thing and at the same time manipulate the bellows while fingering. Thus, the player gets tired from practicing on a practice, lighter instrument, exactly in the same way in which in gymnasium practice the novice is given lighter weights and clubs at the beginning. Once the left hand positions are thoroughly mastered, and the player has acquired some dexterity in skipping flats and finding chords, he will take easily and naturally to the larger piano-accordion.

So much for the difficulties of the instrument—which, in truth, are not so enormous as they may sound. Now, for the advantageous side. The chief delight of the piano-accordion (especially to pianists) is the fun of playing a full chord with one finger. Indeed, in some of the simpler folk melodies, which develop within the range of the dominant and accompanying harmonies, an entire accompaniment can be played with two fingers. Press one button, and the tonic chord sounds forth; press another, and there comes the dominant. Again, while the left hand fingering needs careful mastering, it has the advantage that all the scales are fingered in exactly the same fashion. Of course it is possible to play chords in the right hand, too, but these must be fingered out quite as they are on the piano keyboard. In the simple tunes already mentioned, it is perfectly possible to play both melody and accompanying chords with the right hand alone. This is not recommended, however, because the left hand obligations must not be shirked.

## Power and Accent Control

THUS FAR, we have considered only the tones and the fingering of the piano-accordion. The other great point of difference between it and the piano is the matter of tone, volume, and touch. These are controlled, not by the keys or the buttons, but by the bellows. The player must learn how to control the bellows (the pushing in and pulling out of the sides of the instrument) as he plays. The smaller instrument is useful in mastering this knack.

(Continued on Page 257)



THE FAMOUS ARMO RADIO BAND

# The By-Products of School Music

By Frank Simon, Mus. Doc.

President, The American Bandmasters' Association;

Conductor of his famous ARMO Band;

Director, Band Department Cincinnati Conservatory of Music

THIS ETUDE is pleased to present the following article by Frank Simon, celebrated bandmaster and cornet soloist, the national broadcasts of whose famous ARMO Band are enjoyed by millions. Frank Simon was born in Cincinnati and received most of his musical education there. When but eleven he showed exceptional talent for the cornet, and became the favorite pupil of the late Hermann Bellstedt, eminent cornet teacher, composer and military band expert.

While still in his teens he toured the country as soloist with leading professional bands. The fame of the youthful virtuoso soon attracted the attention of the great John Philip Sousa, and he was offered a position with the world's pre-eminent band. Soon advanced to the position of premier soloist and assistant conductor with the "March King," his sensational solo performances prompted Sousa to name him "America's Foremost Cornetist." Steeped in the inspiration gained under this intangible leader, Simon responded to the urge to create a great band of his own; and in 1920 he accepted an offer from the American Rolling Mill Company (ARMO) of Middletown, Ohio, to organize and conduct its band. Today he wields a baton over one of the world's greatest bands, composed of Cincinnati's finest artist musicians. With the ARMO Band, Simon has filled engagements of national and international significance, both local and tour.

Frank Simon was the first bandmaster to recognize and provide for the need of a new and modern idiom in band music; by introducing a modern vein to band programs, in keeping with the times. He enlisted the interest of Ferde Grofe, eminent modern composer, who not only transcribed several of his most famous works, but also wrote some important new compositions for the band. Encouraged by the popularity of this innovation, Simon interested a well known publisher in bringing out the first library of modern and impressionistic band music. Fittingly, the N.B.C. broadcasts of Frank Simon and his ARMO Band were chosen for the premiere performances of these modern band arrangements.

Frank Simon is president of the Ameri-

can Bandmasters' Association, an organization composed of the leading bandmasters of the North American Continent. He was one of the organizers of this Association, conceived for the betterment of bands and band music. A doctor of music degree was conferred upon him by Capital College, Columbus, Ohio, in 1920, in recognition of his efforts in the advancement of bands in the United States. Appointed director of the Band Department of the Cincinnati Conservatory of Music in 1932, Dr. Simon in a short time developed a student band which plays the finest works in artistic style.

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WITH GREAT CONCERN we watched the effect that the depression, from which we are now recovering, might have upon music in the schools, and I was pleased to observe that in general, the progress of this great work

was not permitted to suffer serious handicap. There were some instances, however, in which music was looked upon as a frill, and the economy axe was relentlessly wielded. This made me wonder if parents and teachers realized the powerful influence of music in the schools, upon the future; for, if they had done so, they certainly would have rebelled against the curtailment of this important phase of cultural education.

While enthusiastically commending the foresight of the large majority of educators, who recognize the eminent place that school music should occupy, it is to be regretted that there are still those who look upon musical activities in the schools quite lightly, or as a sort of "necessary evil." Thank goodness, they are in the minority, and that day by day many are being won over to a broader vision.

## A Vital Force

IN THE BUILDING of nations, in fact in all civilization, music has played a significant part in that cultural leadership that has been necessary to intellectual progress. If we want America to hold its leading place in future civilization, we must not neglect those worth while things that make for a greater and nobler people. Music in the schools, therefore, must be given its full opportunity to continue with its important contribution to this development.

Some who oppose music in education say that "we now have more musicians in this country than we can support, so why develop more?" My answer is that if we do not teach music in the schools the appreciation of good music will lose its strongest impetus; and in the future we shall have less need for the professional musician, and music will gradually lose its place in our national life. On the other hand, by developing, through the schools, a greater appreciation of good music, there will be adequate employment for all of the fine musicians, and those who do not meet the higher standards of musical excellence will naturally look to other fields for more appropriate employment.

FRANK SIMON

APRIL, 1936

THE ETUDE



## By Peter Hugh Reed

214



By Dr. John Thompson

## THE TEACHERS' ROUND TABLE

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



### *A Difficult Beginner*

\* \* \*

*Music brings pleasure to probably more people than does any other one of the arts.*

## Advertising

Circular letters for some have proven useless, I think, for bringing in new pupils; but I cannot understand why your very

SOLFEGGIETTO

By C. P. E. BACH

MY BIDDY

By LOUISE E. STAIR

CHINA BOY

By DONALD CLAFLI

while the right alternates *staccato* with *legato*. The little piece is written in all breve time, which means two counts to the measure and one count to the half note.

(Continued on Page 258)

THE OLD CHAPEL BY MOONLIGHT

100

DR. JOHN

ALLEGRETTO

By J. HAYDN



THOMPSON

DR. JOHN THOMPSON

216

APRIL, 1936

THE ETUDE

217



# Important "Musts" for the Piano Teacher

An Interview With the Eminent French Pianist-Composer

Isidor Philipp

Secured expressly for THE ETUDE MUSIC MAGAZINE

By Florence Leonard

WHAT IS a good teacher? How is a good teacher to be judged? Can a good teacher be judged by his pupils?

Naturally he must be judged by his pupils; but it is necessary to consider what he can do with a poor pupil, not merely what he accomplishes with a good one. For not even a mediocre teacher can wholly spoil a really musical pupil.

## Teacher or Virtuoso

TO BE a good teacher is very difficult; and there are few of them. The good teacher will take more interest in his pupil than in himself. But the virtuoso thinks of himself rather than of his pupil.

There was Chopin, for example. Chopin was an artist rather than a teacher, despite the fact that he taught. But Georges Mathias, pupil of Chopin, was the greatest teacher of France. From Chopin, Mathias learned beauty of tone, clearness of technique, exquisite finish of detail. Fifty repetitions of an arpeggio were not too many for Mathias, if they were needed to produce evenness of tone. And it was Mathias who knew how to impart, as a teacher, those beautiful and musical qualities which he had learned from Chopin the artist.

Saint-Saëns, the great French musician, was a genius who combined in rare proportions the qualities of both artist and teacher. The ideas of Saint-Saëns were what inspired me to seek new ideas for my own pupils.

## Teacher Must Discover and Invent

FOR THAT IS, indeed, the rôle and the duty of the teacher. He must discover ways to help the pupil. Does he aspire to teach merely interpretation, and not to burden himself with the "how" of the ability to interpret? With technical problems? But how can technique be separated from interpretation, when one is playing master works? Does not the delivery of a phrase depend on the ability to control the muscles? Must not the two interdependent subjects be studied and developed together? No, if some difficulty of technique confronts the pupil, the teacher must say to him: "Find out for yourself how to do it!" He must assist the pupil in finding out how.

## Each Pupil Requires Different Advice

BUT WHATEVER a teacher does or does not do, he should bear in mind that every pupil requires different and individual advice. Therefore much depends on the manner of thinking, on the quick mind and the power of observation in the teacher. There are hundreds of pupils—good, better and worse! No one system can possibly apply to all pupils. The task of the teacher is to discover the special fault or weakness of each pupil and then to devise exercises to overcome that fault or weakness. He must be ingenious, for often he will find that he requires many devices for a single pupil, as well as a few devices for many pupils.

For instance, there are hands which need to practice double notes. Others need octaves; others, scales; others, arpeggios. Some need to play arpeggios with unusual, varied intervals. The drill in finding with the brain the new intervals, the unaccustomed stretches, and playing them with varied accents, is very important for certain types of students. Double thirds and

sixths make a similar demand on his thinking powers. Small hands need carefully chosen material, especially in the case of Some hands require stretching exercises, some do not. (All hands will be benefited by some form of practice with many different rhythms and accents; which has been long a characteristic device of mine for overcoming difficulties.)

But if the fitting exercise is discovered, then it often happens that after the student has practiced for some minutes, the difficulty has vanished, is no longer there!

## Practice With the Brain

BUT SUCH EXERCISES, and indeed all material for practice, must be carried out more with the brain than with the fingers. And this idea, it is evident, must be inculcated by the teacher. It is often true that he must even show the indolent and talented pupil *how* to use his brain in practicing.

Another duty of the teacher is to direct

the work of the pupil. A student requires disciplining; and cannot be allowed to follow merely his own inclinations. His work must be graded, if he is to make progress. He cannot skip from one grade to another, without taking the intermediate steps—all of them. His ascent to the heights of art must be slow and gradual. He cannot play Beethoven before Clementi, Chopin before Czerny, Debussy before Mozart and Mendelssohn.

The good teacher also must be constantly giving examples by his own playing of illustrations of what he requires from the student. One cannot teach well and vividly without continually illustrating, showing the pupil cause and effect, technique and tone, movement and result.

## Security All-important

THE GOOD TEACHER always bears in mind the idea of the artist. What is the dream of all pianists? To find certainty and security of fingers! If they have not security, they have nothing.

Two great helps toward security may be mentioned:

First, slow practice, with thought given to every note. There must be a definite hold on each note until the player is absolutely sure of it. This manner of practicing must be the foundation.

Second (and this has come to me of late), the pianist must have the technique of the entire keyboard. Whether he wishes to play a *Mazurka* of Chopin or a *Song Without Words* by Mendelssohn; he must have the technique of the whole keyboard; he must be in command of it.

Further, the player must feel relaxation. Arms, shoulder and body must be free. This relaxation is a matter of will and self-control. If the pianist has self-control, he can relax. But if he holds the arms and the whole body tense, he will not have the self-control which can master every muscle. To acquire this condition he should practice very slowly, with the mind centered on ease in the muscles.

Again, this type of practicing is the practicing with concentration, with which must be continually demanded of the pupil. For it is more useful to practice one half-hour with concentration than eight hours without it.

## Fingering Chosen by Teacher

STILL ANOTHER aid to security is the right choice of fingering; and here again the teacher must guide the pupil. Consider the "Études" of Chopin, in the many editions. How many ways of fingering these editions present! Each editor seems to be trying to invent a new fingering. But the fingering of Chopin, himself is always the best. That is found in the Kullak and Mikulski editions. For the classic compositions, the simplest fingering is always the best.

## Dynamics Indispensable

WHAT SUBJECT is more important for a teacher to develop and to illustrate than touch, with its various dynamics? If the tone is to be *forte* or *mezzoforte*, it must be on the bed of the key. *Piano* tone I make on the surface. And I grade the depth of the key depression according to the amount of tone I wish. I must follow the resistance of the key.

Less Deep Deep Less Deep

To make these gradations, the tone must be mentally prepared. In a second the amount of weight and tone must be planned. For a light tone I "play off the key." For *fortissimo* I play "from high" with mental preparation, for the tone must be heavy, but the weight *not so*.

## Follow the Composer

WHERE SHALL STUDENTS apply the various gradations of tone? But, obviously, where the composer has indicated them. And yet conductors, as well as virtuosos, commit the crime against music of playing what they choose instead of what the composer chose. If So-and-So played *forte* a passage which Beethoven marked *piano*, is that any reason why somebody else should copy him and change the sense of the passage? For that is exactly what happens when the composer's marks are disregarded. No! The artist plays with heart and soul, *what the composer has written!*

FASCINATING PIECES FOR THE MUSICAL HOME

## LA BALLERINA

IRENE RODGERS

Grade 4.

Allegretto M.M.  $\text{♩} = 144$



M. ISIDOR PHILIPP

M. Philipp has been for the better part of his life the leading Professor of Piano at the Paris Conservatoire, during which period he has taught many virtuosos. He is a man of broad human understanding, whose many kindnesses have endeared him to numerous pupils. Americans have heard him several times "over the air," during his three recent visits to our country.

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219



**ORFA GRANDE POLKA**

The continued and persistent sales demand for this concert polka of Gottschalk makes us feel that many of our readers would like to use it. *Orfa*, we are told, was the name of one of Gottschalk's young lady friends. Grade 4.

L. M. GOTTSCHALK

The continued and persistent sales demand for this concert polka of Gottschalk makes us feel that many of our readers would like to use it. *Orfa*, we are told, was the name of one of Gottschalk's young lady friends. Grade 4.

L. M. GOTTSCHALK

L. M. GOTTSCHALK

INTRO.

Tempo di Polka M.M. ♩ = 100

*mf* *pp* *rapido*

*f* *p* *con grazia* *10*

*mf* *20*

*p* *30*

*8* *Marziale* *8*

*f* *35*

*a tempo* *f* *40*

*p* *grazioso* *45*

*Animato* *f* *50*

*55*

[illegible]

A fine fanciful piano picture which your fingers must paint with pastel colors. At the same time the piece provides for brilliancy and well-studied force. Grade 4.

Andante M.M. ♩ = 72

GEORGE F. HAMER

Andante M.M. ♩ = 72

*p* *f*

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224



**Allegretto M.M. ♩ = 108**

10 *p*

15 *mf* *f* *mp*

20 *ff*

*Last time to Coda*

25 *mf* *ff* *f*

**Tempo I**

30 *mf* *rall.* *a tempo* *f* *a tempo*

35 *f* *a tempo*

*D. S.*

40 *f*

**Lento**

**CODA**

# THE OLD CHAPEL BY MOONLIGHT

**Grave M.M. ♩ = 62** Mrs. H. H. A. BEACH, Op. 106

Grade 5.

*ppp* *legatissimo* *poco cresc.* *una corda* *tre corde*

5

10 *più cresc.* *dim.*

15

20 *ppp* *pp* *sempre ben legato, quasi coro*

*una corda*

25 *pp*

30

35 *pp* *pp* *pp* *legatissimo*

40

*con pedale sostenuto*

45 *rit.*



# ORANGE BLOSSOMS

ARTHUR TRAVES GRANFIELD, Op. 16, No. 3

Grade 3. *Allegretto moderato* M.M.  $\text{♩} = 116$

*molto rall.* *a tempo*

*mp*

*molto rall.* *a tempo*

*poco dim.*

15 1st time only 1st last time only

*mf* *rubato*

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*cresc. ed accel.* *molto rall.* *a tempo*

25 30

*Tempo I* *poco rall.* *a tempo*

*mp*

*molto rall.* *a tempo*

*mf* *poco dim.*

40 45

*Amabile e semplice*

*p*

*molto rall.* *a tempo*

*mf* *poco dim.*

50 55

*molto rall.* *a tempo*

*cresc.*

60

*molto rall. e dim.*

*D.C.*

# PIANO ACCORDION REPERTOIRE

## CANZONE AMOROSA

ETHELBERT NEVIN, Op. 25, No. 3

Arr. by Olga Alanoff

### VENETIAN LOVE SONG

In response to numerous requests, the Etude for the first time presents a famous composition most skilfully and effectively arranged for the piano accordion.

CHORD SYMBOLS FOR THE LEFT HAND  
M-Major m-minor S-Dominant Seventh  
d-Diminished a-Augmented

MANIPULATION OF BELLOWS  
r-Out Bellows v-In Bellows WB-  
Whole Bellows U.H-Upper Half of  
Bellows L.H-Lower Half of Bellows

LEFT HAND FINGERING  
For finger numbers underlined with  
dash (3), the finger is to be placed  
on the Counter Bass (1st row.)  
Finger numbers not underlined are  
for the Fundamental Bass  
(2nd and Chord rows).

RIGHT HAND SWITCHES  
[F]-Full Register (open switch)  
[S]-Single Register (closed switch)

*Andante con espressione*

*p* *AbM* *Ed* *EbS* *Bm* *ES* *Dm* *AbM* *ES* *Bm* *EbS* *Bm* *EbS* *Fm* *BbS*

*più ten.* *più agitato* *con amore* *dolce* *pamoroso* *parlando* *dolce* *più mosso*

*mf* *rubato* *p* *mf* *poco dim.* *cresc.* *ed accel.* *molto rall.* *a tempo*

15 20 25 30 35 40 45 50 55 60

*Tempo I* *poco rall.* *a tempo*

*mp*

*molto rall.* *a tempo*

*mf* *poco dim.*

40 45 50 55 60

*Amabile e semplice*

*p*

*molto rall.* *a tempo*

*mf* *poco dim.*

50 55 60

*molto rall.* *a tempo*

*cresc.*

60

*molto rall. e dim.*

*D.C.*



# MASTER WORKS ALLEGRETTO

This delightful movement from the pen of the sprightly Josef Haydn is less frequently heard than it really deserves but it makes an extremely graceful piece for the piano. The theme has been used in a familiar hymn. Grade 4. J. HAYDN

M.M. ♩ = 132

132

10

15

20

25

30

35

cresc.

40

45

50

55

poco rit.

# SOLFEGGIETTO

Karl Philipp Emanuel Bach was considered by some as a far greater pedagogue than his great father. In many ways he was the pioneer of modern pianoforte playing. After a little practice the plastic character of this piece is such that it holds together like a mosaic and when well learned it goes "like a whiz!"

Grade 5. Allegro vivace M.M. ♩ = 144

K. PH. EM. BACH (1714-1788)

144

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95

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97

98

99

100



10 *cresc.*

15

20

25

30

*poco rit.*

*a tempo*

*cresc. molto*

*ossia*

*pp*

228

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

SUCH A LIL' FELLOW

FRANCES LOWELL

Moderato

WILLIAM DICHMONT

He's such a lil' fel-low, With his

great big shin-in' eyes; You hard-ly dare to touch him, For he ain't much of a size. He's

such a lil' fel-low, With his dimpled hands a-part; But if you on-ly touch them They just seem to pull your heart. He's

such a lil' fel-low, A tear comes to your eye; But he don't understand it, He don't know how to cry. He's just too new from Heaven, That's

why your eyes get dim, You find your-self a-wish-in' As you was good as him.

*una corda*



# IN THE DAWN OF EARLY MORNING

Words by BURTON H. WINSLOW

EASTER SONG

Music by  
FREDERICK N. SHACKLEY

Grazioso, e espressivo

Violin *mp*

Voice *mp*

Organ *mp*

In the Gold-en

dawn of ear-ly morn-ing Came the wom-en to the tomb; Per-fumes for their Lord's a-  
dawn of Eas-ter morn-ing, Bless-ed hope is shin-ing now! Gone the cru-el hate and

dorn-ing Spread their fra-grance through the 'gloom. In their bos-oms love is glow-ing; Tributes  
scorn-ing, Vic-try crowns the thorn-press'd brow! Thro' the tomb there shines the glo-ry, Where, O

sweet of love—they bring; But the an-gels tell the glad sto-ry: "Ye—seek  
death, is now—thy sting? For—the

*rall.*  
Je - sus, He is not here; He — is ris - en, He is not here! Glo - ri - ous  
*f a tempo*  
*rall.*  
*f*

Grandioso  
morn! Gold-en dawn! Night hath de - part - ed, hope is born! Seek the  
*mf*

*mp* *accel.* *cresc.*  
dead — no more, For the strife — is o'er, Seek the dead — no more, For the strife — is o'er; Death is  
*accel.* *cresc.*  
*f*

After 1st Verse  
*f a tempo* *rall.* *a tempo* *D.C.*  
*a tempo* *rall.* *a tempo* *D.C.*  
van - quished! Death is van - quished! Christ is King for ev - er - more!  
*a tempo* *rall.* *a tempo* *D.C.*



After 2d Verse  
a tempo *f*

*ff largamento* *mf rall. cresc. molto*

a tempo *ff largamento* *mf rall. cresc. molto*

van - quished! Christ is Lord and King, is King for

a tempo *ff largamento* *mf rall. cresc. molto*

*ff a tempo* *a tempo*

ev - er - more.

*a tempo* *ff*

## THE RISEN CHRIST

E. S. HOSMER

Prepare: Sw. Vox Celeste  
Ch. Flute 4'  
Gt. *ff*  
Ped. Flute 8'; soft 16'

Very early in the morning

Adagio

Sw. *pp* *p* *mp* *semplice*

Manuals

Pedal

*a tempo* *poco rit.* *mp* *Ch. 5* *Sw.*

Fl. 8' off

*espressivo* *ppp molto rit.*

The earthquake  
Moderato

Gt. *ff*

Andante espressivo

Sw.

The message of the Angel: "Fear not!"  
Moderato

Sw. *3* *Ch. Clarabella* *simile* *cresc.*

*cresc.*

*cresc.*



*cresc.*  
*dim.*  
*Sw.*  
*Alleluia!*  
*Meno mosso*  
*Allegro maestoso*  
*poco rit. e dim.*  
*Gt.*  
*Gt. Full*  
*Ped. 16' coupled to Gt.*  
*The strife is o'er (Palestrina)*  
*coupled to Sw. full*  
*Gt. to 15th*  
*cresc.*  
*Full organ*  
*poco rit.*

# SERENADE-CAPRICE

LOUIS VICTOR SAAR

*Andantino*  
*p dolce*  
*p*  
*Last time to Coda*  
*Un poco mosso*  
*mf sul G*  
*mf*  
*cresc. ed accel.*  
*f con passione*  
*colla parte*  
*f con passione*  
*Tempo L.N.S.*  
*allarg.*  
*dim.*  
*dim.*  
*colla parte*  
*p n.s.*  
*pp*  
*pp*  
*pp*  
*CODA*  
*sempre dim.*  
*dim.*  
*pp*  
*pp*  
*pp*



# PARADE OF THE AMAZONS

MARCH  
SECONDO

C. S. MORRISON

Tempo di Marcia M.M.  $\text{♩} = 126$

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236

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THE STUDE

# PARADE OF THE AMAZONS

MARCH  
PRIMO

C. S. MORRISON

Tempo di Marcia M.M.  $\text{♩} = 126$

APRIL 1936

237



PROGRESSIVE MUSIC FOR ORCHESTRA

MINUET

JOHANN SEBASTIAN BACH  
(Germany, 1685-1750)

Allegretto M.M. ♩ = 144

1st Violin

Piano

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VIOLIN OBBLIGATO

MINUET

JOHANN SEBASTIAN BACH

Allegretto

THE STUDS

MINUET

JOHANN SEBASTIAN BACH

1st B♭ CLARINET

Allegretto

B♭ TENOR SAXOPHONE

Allegretto

MINUET

JOHANN SEBASTIAN BACH

1st B♭ TRUMPET

Allegretto

MINUET

JOHANN SEBASTIAN BACH

CELLO or TROMBONE

Allegretto

MINUET

JOHANN SEBASTIAN BACH



FASCINATING PIECES FOR JUNIOR ETUDE READERS

# MY BIDDY

LOUISE E. STAIRS

Grade 1. Moderato M.M. ♩ = 112

I have a lit-tle bid-dy who talks to me each day, But she is ver-y cun-ning and hides her nest a-way. Each day I try to watch her, I'd like to go a-long, For when she comes a-round a-gain, She proud-ly sings a song.

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# MARCHING TOGETHER

WALLACE A. JOHNSON

Grade 2. Tempo di Marcia M.M. ♩ = 108

I have a lit-tle bid-dy who talks to me each day, But she is ver-y cun-ning and hides her nest a-way. Each day I try to watch her, I'd like to go a-long, For when she comes a-round a-gain, She proud-ly sings a song.

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# HEAR THE BELLS

ROBERT NOLAN KERR

Grade 1. Moderato M.M. ♩ = 96

Hear the bells, soft and sweet and low, Hear the bells, sing-ing as they go; Hear the bells, ring-ing far and near, Sad bells, glad' bells, hear!

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# RAIN PATTTER

JAMES H. ROGERS

Grade 2. Allegretto M.M. ♩ = 144

Hear the bells, soft and sweet and low, Hear the bells, sing-ing as they go; Hear the bells, ring-ing far and near, Sad bells, glad' bells, hear!

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# CHINA BOY

DONALD CLAFFLIN

Grade 2½ Allegretto M.M.  $\text{♩} = 96$

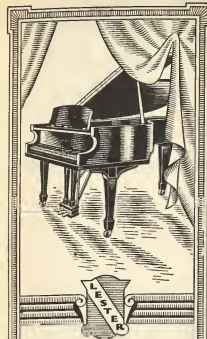
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# PARADE OF THE SHARPS AND FLATS

A. LOUIS SCARMOLIN, Op. 86, No. 4

Grade 2. Tempo di Marcia M.M.  $\text{♩} = 126$

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## When Every Gentleman Was a Musician

(Continued from Page 211)

vengeance of both her successor, Anne Boleyn, and Henry. Last year More was canonized by Pope Pius XI.

He was unfortunate enough to take as a second wife a shrew. However, he tried to tame her by teaching her to play the lute. And then Sir Isaac D'Israeli, the antiquary, writes quaintly about this: "Sir Thomas More was united to a woman of the harshest temper and the most sordid manners. To soften the moroseness of her disposition, he persuaded her to play on the lute and viol and other instruments every day. But whether it was that she had no ear for

aside the tapestry and entered the room, whereupon the Queen stopped playing, not up and came forward, pretending to strike him, and saying that she never played in front of people, but only for her own amusement and to slum indelicately. And then she asked him whether she or Mary, Queen of Scots, played the better.

Queen Elizabeth also played the lute. There are two records of this. In 1565, Zwickovich wrote to the Emperor, Maximilian, about the Queen: "She also played very beautifully upon the lute and virginals." And, in 1590, Baron Breuner,

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## FROM THE DAYS OF LUTES

This unusual example of music printing is from "The First Book of Songs or Ayres" by John Dowland, published in 1597. Notice how the music is printed to accommodate the musicians while seated around a table.

music, she herself never became harmonious as the instrument she touched.

And "Musical Bess"

THE AMAZING FIGURE of Queen Elizabeth was quite as striking as that of her father, Henry VIII, and her mother, the arrogant and ill-tempered Anne Boleyn. From her father she unquestionably inherited much musical talent. She is known to have been a gifted performer upon the virginals, which many people believe were named after her, "The Virgin Queen." However, this is not true, because music now preserved in the British Royal manuscripts reveals that virginals existed before Elizabeth was born. (See Royal mss., Appendix 58.) Elizabeth could perform also on an instrument known as the "poliphant." This was strung with brass wire. In 1578 two of her compositions ("Two little anthems or things in metre of his majesty") were printed. With the destruction of the Spanish Armada in 1588, she took it upon herself to write a poem, "Lode down and howe downe. Thine care, O Lord," which was sung before her at a State Service at St. Paul's. Possibly the music also was hers. Her musical establishment cost \$1,576 annually, a very considerable amount for those days.

I like the story which Sir James Melville tells about Queen Elizabeth. As Ambassador from the Court of Mary, Queen of Scots, he was anxious to hear her, and so, he tells us, one evening a courtier drew him up to a quiet gallery where he was able to see the Queen playing on her virginals. He stood awhile, listening to her playing excellently well. Then he pulled

Chamberlain to the Prince, Archduke Charles of Austria, writing to the Emperor, Ferdinand: "On the 10th of June, in the evening after supper, to refresh myself, I took a boat on the river, and the Queen came thither too, recognized me, and summoned me. She spoke a long while to me, and then invited me to leave my boat and take a seat in that of the Treasurer. She then had her boat drawn alongside and played upon the lute."

## Music at Table

IN THOSE DAYS it was the custom for glee or madrigal singers to sit vis a vis at a table, when singing certain compositions. What is therefore more natural than that the music should be printed to accommodate this arrangement? That is, one copy was used for all four singers—all four parts being printed around the edge of the page, so that each singer, as he sat at the table, had a part in front of him.

In the songs the music was perfectly fitted to the words. They never thought of the words of a song as a mere peg on which to hang their music. Generally, it is slight and full of melody and color, suited in every way to the flexible lyric poetry, so that one gets equal joy from both. The music always holds the mood and often the grace and humor of the poetry. Very often, too, composers wrote their own lyrics. Campion, for example, not only was a fine musician but also was undoubtedly one of the finest of our English lyric poets.

Just a word or two about other instruments of this kind. First, the viols were the bowed instruments. There were three

(Continued on Page 258)



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# THE SINGER'S ETUDE

Edited for April by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.

## Headtones and Mixtures

By Bernice Hall

**T**O BUILD anything and to build it intelligently and well from a house to a cake, or a singing voice, the component parts must be studied and understood separately until each single unit, by itself, is perfectly known for its use and constructive qualities. To build well or to sing well the builder or singer must be as vitally interested in the single part and as deeply charmed by its single nature as in the completed structure or voice.

All structure building in the voice has to be taken from the inside, which means carried out from the imagination on word pictures into reality, which to the singer, is recognized and thoroughly understood.

And, like all first steps in any art, any word name that appeals keenly to the imagination is the most desirable mode of instruction and produces the quickest and most pleasurable results. In artist and teacher, keenness of imagination goes far toward being the measure of their understanding and success.

**"Nasal" Not Noxious**  
NOW WE WOULD WARN the earnest voice student not to back away in fear of the word, nasal. All singing is some part or color-mixture of open nasal resonance.

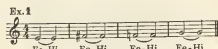
Having studied the position and nature of the bright, hard vowels, *a* and *ee*, and the influence of chest resonance and head dilation upon their color and position, we will picture their color and position in relation to the third bright or hard vowel—*i* or *hi* (as in the word high).

*A* is the most naturally nasal and has its position highest under the nose. *Ee* must borrow bright resonance from *a* and has its particular position close to the front teeth. The third vowel—*i* has no definite position but belongs to *a* and *ee*, and must be imagined to be the highest in position of these three speaking voice vowels.

From now on we will add the aspirate *h* to the vowel *i* as it makes the difference between machine and helps very greatly in the attack.

We will then describe *hi* as higher in position and color than *a* and *ee* and call it a swinging or hanging vowel. It is a smooth, clear vowel and would be thin and sharp, colorless and uninteresting did it not borrow resonance-point from its two relative vowels, *a* and *ee*. To add resonance-color and quality, the *hi* must be pressed now on the space-vowel resonance by thinking the breath-weight down upon the chest until the right amount of resonance is added to match the color of the *a* and *ee*.

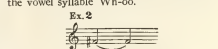
*A*, *ee*, and *hi* should be all on the same level of speaking-voice resonance, breath-weight, and color, so that they carry the same quality and volume in all words containing them. To gain the first idea of matching the *hi* with the wider resonance of *ee*, we begin in the most favorable location, the middle of the voice, where more of the chest resonance and pressure is easily added.



**Ex. 1**  
Ee-Hi Ee-Hi Ee-Hi Ee-Hi Ee-Hi  
On this two-color exercise, sing a bright position (long sound as in *there*), as low on the speaking voice resonance as possible. Now bring it over very slowly to the second tone on which *hi* is to be sung to match as nearly as possible the *ee* in low resonance, color-width, and volume.

Be sure to keep the *hi* as near to the very forward enunciation placement of the *ee* as can be done.

Now that you have used the bright *e* to point the *hi* in color, and can raise it in position, study the soft, dark *e* exercise on the vowel syllable *Whoo*.



**Ex. 2**  
Whoo-o  
Sing, on the medium tones of the voice, each different color separately and then together, sustaining the first slowly over to the second tone.

**Dilation Table**  
Singer's yawn.....Low color  
Stretch over the tone.....Depth  
Fluffy, dark color.....Sympathy  
Fluffiness in the nostrils.....Richness  
Dignity of tone.....Velvet  
Maturity of tone.....Softness

Be very careful that the breath release is greater with each tone that moves higher up the scale. This exercise will give the mind more clearly the opposite position and color between the bright and the dark *e*. Also it will make more definite the necessity of leaving the breath flow more free to do its own work in ascending the scale.

The dark vowel, *Whoo*, over this dilation position lifts the dark *e* higher into the head position, beginning in the middle voice where there is no strain, and thus prepares the way for scales and exercises on the vowel sound *hi*.

However we have found through long experience that for some time *G* above the head position, where there is no strain, and thus prepares the way for scales and exercises on the vowel sound *hi*.

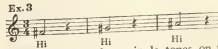
**Frontal Resonance**  
AS THE FOLLOWING single tones, *A*, and further on, the broken chord exercises, are sung, the much forward hanging pressure of the enunciation of the *hi* vowel sound is felt high up under the nose and against the forehead.

These high tones sung on the *hi* have the sensation of clinging against the bony wall of the nose and forehead, and being held there only by their own pressure, as though the air were being constantly poured against this bony wall like the stream of a hose on a garden wall.

We do not ourselves sing our high tones, we give them perfect freedom and they sail on their own pressure, being made elastic and strong through their resistance on the speaking voice resonance. Or, we will say it this way: The pressure of the chest resonance and pressure is easily added.

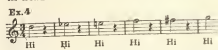
The thorough understanding of head dilation in singing is the most important factor of the whole voice system, in that it lifts the whole scale into flexibility of action, preserves youthful tone and color, and adds many tones to each end of the compass, that would otherwise be missing. It protects the voice from strain and fear early disintegration.

The understanding of this point is so necessary to the whole health and life of every voice that we shall take the liberty of using in word pictures and similes concerning it, so that the appeal to the imagination of the singer may be more effective and the practical working results be sooner obtained.



**Ex. 3**  
Practice these three single tones on the vowel sound, *hi* as in "high."  
Study them slowly and carefully, for the understanding of the combination of dilation form and low resonance mixture.

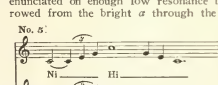
Without losing the low resonance mixture as the tone's foundation, raise the tones as high as possible into the dilation form in preparation for the next exercise in headtones.



**Ex. 4**  
Sing as many of the tones in this chart as can be done easily, being careful that they swing away from the lower resonance far enough to allow them full freedom on the flowing breath without entirely losing the firmness and color.

Practice each tone by itself as above middle voice exercise, on the same vowel sound.

Sing this exercise beginning with the key of C and transposing it up by half steps as far as the tones are free, easy and well-enunciated on enough low resonance borrowed from the bright *a* through the *ee*.



**No. 5:**  
The origin of the vocal tone, the vibration of the voice-cords alone, if we could hear it, would be a sound very much like the tuning fork, by itself, in volume and quality. The bony cavities of the mouth, nose and head are the same kind of resonant sound produced at the larynx, as is the metal resonator for the reinforcement of the sound made by the tuning fork.

A contracted muscular interference in the mouth or throat will have the same destroying effect on the voice, in volume and quality, as would be had by placing a thick piece of felt between the tuning fork and the resonator. If we ruin the fork or the resonator it can be easily replaced, but the voice cannot. And so it is that the path must be free for the tone or vibrational column to reach the bony cavities of the nose and head for its reinforcement in quality and volume.

In reading this instruction, keep in mind that we are studying this one essential point by itself, to get a firm and well-studied idea of its very great value in our possession.

**Head Dilation**  
BELIEVING THAT this explanation of the head voice and of head voice exercises would be incomplete in the student's mind itself, the second half of the lesson is devoted to this subject alone.

The thorough understanding of head dilation in singing is the most important factor of the whole voice system, in that it lifts the whole scale into flexibility of action, preserves youthful tone and color, and adds many tones to each end of the compass, that would otherwise be missing. It protects the voice from strain and fear early disintegration.

The understanding of this point is so necessary to the whole health and life of every voice that we shall take the liberty of using in word pictures and similes concerning it, so that the appeal to the imagination of the singer may be more effective and the practical working results be sooner obtained.

The leading points and different working effects of this dilation exercise alone are given in their relation to each other in the chart forms following, which will prove very helpful in understanding the nature and extreme benefit of its process. So in the study of voice this prime factor has not been given one third of the special attention necessary to build and preserve a correct and beautiful voice scale.

**Amplifying Resonance**  
IN STRIKING a tuning fork we set in motion a small, insignificant sound. If we hold the same fork, in motion, upon the open base of a spherical resonator of metal substance, we find the fundamental tone of the vibrating fork intensified many times over, thereby producing a louder and richer tone.

The origin of the vocal tone, the vibration of the voice-cords alone, if we could hear it, would be a sound very much like the tuning fork, by itself, in volume and quality. The bony cavities of the mouth, nose and head are the same kind of resonant sound produced at the larynx, as is the metal resonator for the reinforcement of the sound made by the tuning fork.

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overlap the color and hard resonance material into the high voice with the same result, that we have then no color or resonance jumps.

If high action comes down to lift the low and middle voice, and low color goes up to keep the high voice from jumping entirely away from its natural foundation, there is a natural mixture or overlap of both extremes ends of the voice at its middle, resulting in freedom of action, equal color, matching resonance, and even power through the complete scale.

In singing the pure headtone *Whoo* (without mixture), we again have two paths to consider, color and action. The *Whoo* in its position and action is the paradox which opens and stretches and saves the voice from falling. We are calling the intense head or nasal dilation a parachute in order to make poignant the sensation of the singer's yawn.

We hope to make this clearer by setting down the three stages of understanding and realization the singer will gradually pass through before he arrives at the complete and clear understanding of the sensation and complete object of this pure headtone exercise.

**DILATION—Vowel sound—Whoo**, represented in three stages as

- 1—Parachute;
- 2—Singer's yawn;
- 3—Dilation process.

The singer's yawn must not be confused with the sleepy yawn which spreads back to extend the soft palate and pillars, and so stretches the throat wide open. This sleepy yawn is to be decidedly avoided in the singing process.

The singer's yawn is felt closely and directly from the front teeth, and from there upward to the widely distended nostrils, and in its completion at the highest point in the arch of the mouth, which is the spot high up under the nose, or the nasal floor composed of flexible and very sensitive tissue.

Fix the following position chart firmly in your idea and mind.

**Dilation—Very close under front teeth.**  
Singer's Yawn—Wide stretch of the nostrils.

**Position Points—Sensitive spot high under nose. Floating, or swinging chin.**  
Then there is a particular thought-point for the direct and carefully pointed enunciation of the dark *Whoo*, which is the point of the upper lip or straight muscle under the nose. To this location the extreme, pointed enunciation of the *Whoo* must hang or cling.

The lower jaw must float or swing freely, that it may take its natural position from the process of the enunciation itself. Do not use the hideous fish mouth position for the dark, round vowels. It is no more necessary to make unnatural faces in singing than in speaking. Being quick and natural brings the best results all around, and much more quickly.

The speaking voice resonance, or bright, dark *hi*, if not balanced and held upward by the help of dilation, or head voice action, will lie too low in the lower head, so gaining too much breath-pressure on the chest which will cause over-forcing at the voice cords, thus creating disaster right at the beginning. This position will result in pushed, hard tone and will be forced to make a direct change (break) somewhere on the way to the high tones.

Right action must always precede the sing tone.

**Those Precious Medium Tones**  
THE WAY to each extreme end of the voice must be prepared in the middle tones, where it is easiest to sing without strain, where the voice is most effective in color, and most natural in position and production. The pure headtone *Whoo* is an extreme dilation exercise in the exact middle of the voice. It is the action-lift and color-protection of the power and beauty of all tones.

Going the other way, the speaking voice resonance is the bottom and balance of the high voice and dark vowel sounds, so that the high tone may not slip entirely away from its natural fundamentals, and the dark vowels be hollow and off pitch.

Through classified vowel sounds or color points, especially adapted to be produced indirectly, a resultant form or position of the sensitive muscular curtains which build the resonators of the mouth, nose and head, we find the way to definite sensation of these positions. These definite sensations are then a sure guide, for they are always the same when the tone is right in color, with ease of production and power. The vowel sound is the sure ruler to a classified and correct result.

**Eternal Diligence**  
DILATION, the pure headtones, and then their mixtures require an untiring amount of study and thought, as indeed do all the best things we gain for ourselves.

Imagine the *Whoo* as a large, dark and empty room which you are pouring into of easy and fast-flowing breath. Then use the long sound of the vowel *e*, carrying it up and away from the loud, rough, low sound up under the nose, and dark room, so as to point it dark and soft in the yawn stretch of the *Whoo*.

In this way we will realize that the soft tones of the voice are not made by simply restricting the breath supply, but by lifting the vowel enunciations into the head voice dilation-action as a parachute holds up a person.

The dark, dilated vowel *e* must keep its pressure on the speaking voice resonance, and the bright color of the *Whoo* in its pointed position, clear enunciation, and carrying power.

Carefully and slowly sing the *Whoo* exercise and the *e* exercise separately and then together, as indicated in the first exercise of this lesson, only be sure to remember that the first one is an exercise of bright color, and this one the opposite, or dark color vowel.

In this pure head tone exercise, form the dark, round room of the *Whoo* first, then sustain over to the soft, dark *e* tone, being careful to keep all the formation and influence of the *Whoo* to lift and color the *e*.

Be sure that none of this process moves back away from the teeth and front of the head. This is a nasal dilation, not a spread pressure on the chest which will cause over-forcing at the voice cords, thus creating disaster right at the beginning. This position will result in pushed, hard tone and will be forced to make a direct change (break) somewhere on the way to the high tones.

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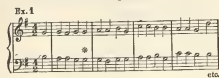
# THE ORGANIST'S ETUDE

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## Canonic Treatment of Hymn Tunes

By H. C. Hamilton

POSSIBLY EVERYONE is familiar with that particular tune by Tallis, which furnishes an example of an intricate canon between soprano and tenor.



Whether all listeners "get" this, even when an efficient and well balanced choir observes and tries to make outstanding the melodic combination, is open to question. And I have even known tenors—good readers, too—who carelessly passed over this imitative part writing, and "just never noticed it"—never realized they were singing the identical soprano part, in a most clever and yet natural bit of imitative writing. The tune being so even in rhythmic outline, is mainly why the combination so completely camouflages itself. Art here truly conceals art. Few hymn tunes are so woven; even those with extremely smooth flowing inner parts do not follow canonic form. But in playing hymns much interest can be added by introducing—when possible—points of imitation.

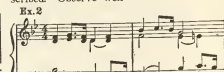
Some years ago, I was playing the piano for a certain Sunday School, and one of the hymns announced was *Come to the Saviour*. For the first time I perceived the possibilities here of a canon, and immediately put the idea into practice, while the children were singing.

At once a new interest, a new atmosphere could be noted. Of course, Root's little tune never falls flat anyway; it having one of those happy sounding, really original licks we occasionally find among hymn tune writers. The tune helps "sing itself." But no sooner had I put into operation the little canon imitation than the singing gained fifty per cent in vitality and enthusiasm.

To prove this to be no mere fancy, the second verse was played as written. At once the singing deteriorated to the ordinary Sunday School level; not bad, but certainly lacking in the zest of the stanza just concluded. Then, at the third verse the little canon was introduced again. How the children seemed to leap into action! An irresistible onward urge, a happy feeling of unity, a rhythm that set the pulses fairly dancing resulted from this simple and effective device. The singing more nearly resembled that of birds when they seem in a mood to "burst their throats," as we say.

This tune has been played the same way at church services, and again, forgetting old formalism, responded nobly, though of course with not quite the effectiveness of the juveniles. The filling up of the pauses preceding the danger of coming in too soon or too late. And the use of previously

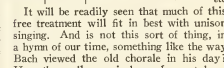
heard material, in close stretto-like combination, especially when marked by rhythmic accent, contributes an infectious "pushing forward" more easily felt than described. Observe well



Of course the entire tune is not practicable for such treatment. But the two foregoing measures, appearing as they do, three times, contribute sufficient "go" to infect the entire tune. The refrain too, admits of similar treatment.

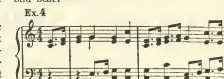


And judge of its fitness to be combined with



It will be readily seen that much of this free treatment will fit in best with unison singing. And is not this sort of thing, in a hymn of our time, something like the way Bach viewed the old chorale in his day? How the really musical people must have enjoyed singing those chorales; a majestic cantos fermo, to the delightful counterpoint of the unsurpassable Bach at the organ!

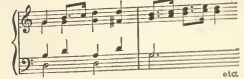
Another extremely effective hymn tune is McGraham's *There's a Royal Banner*. The imitations here take place at the second beat:



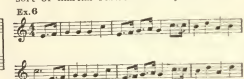
Remember that the great masters at times evolved some marvellous creations from material much less promising than a hymn tune!

We give here an arrangement of the familiar *Come to the Saviour*, which will illustrate the possibilities of this form of treatment, without allowing it to become too complex, but still maintaining melodic interest.

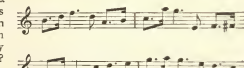
In the registration there are many combinations available, even on a medium sized instrument.



As a piano and organ duet this really fine march tune becomes a miniature concerto; each instrument, taking turns, during a number of repetitions, at being the soloist. Brilliant scale figures would at one time supply a dazzling path, along which proceeded, like some conquering hero, the organ's canonic march. At another place the piano, as solo instrument, furnished the theme, while the organ added a counter melody suggestive of the original tune—a sort of martial rebirth. Study



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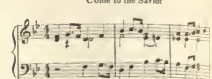


For those in search of something old, but done in a new way, the better class of hymn tunes—even some known as the "pospel" too complex, offer a fine and wide field. And how the people will enjoy the point of contact—to use a salesman's expression—provided by a familiar or easily assimilated tune! And finally, employing the sometimes despised hymn tune in this way; elevating the unpretentious but really good melody to a new seat of honor, if it were, will insensibly lead the untrained ear to a better appreciation of classical forms.

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APRIL, 1936

## All Hail the Power of Jesus' Name

By Mrs. W. Henry Herndon

Author: Edward Perronet, was born in Kent, England, in 1721. He had a bad temper and was reputed to be a very disagreeable person. This song is the only really great and good thing he ever did. It was sung for sixty years before anyone knew who wrote it.

Tune Composer: (No. 1) William Shrubsole wrote the tune *Miles Lane* for the song. This tune was published with the song. Shrubsole was only nineteen years old when he composed it in the organ gallery of Canterbury Cathedral. He was once a choir boy.

Tune Composer: (No. 2) Oliver Holden, a business man of Charlestown, Massachusetts, wrote the tune *Coronation*. This tune was also composed especially for the song. The *Coronation* tune is most often used. Holden was a self-taught musician.

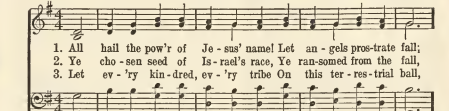
This hymn has been called "the most inspiring and triumphant hymn of the English language." It is quite popular as a congregational hymn. The original song contained eight stanzas. It is difficult to find any two modern hymnals that give identical versions.

The hymn should be played in a dignified and majestic manner, because we are honoring a King. In the *Coronation* tune, be very careful to give the first note two beats, and do not hold the last note before the Amen too long.

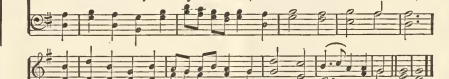
## All Hail the Power.

*Coronation, C. M.*

Oliver Holden.



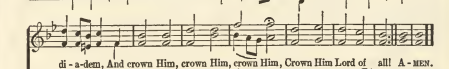
1. All hail the pow'r of Je-sus' name! Let an-gels pro-strate fall;  
2. Ye cho-sen seed of Is-ra-el's race, Ye ran-somed from the fall,  
3. Let ev'-ry kin-dred, ev'-ry tribe, On this ter-ra, sing of him,  
To him all maj-es-ty as-cribe, And crown Him Lord of all.



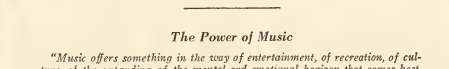
Bring forth the roy-al di-a-dem, And crown Him Lord of all,  
Hail Him who saves you by His grace, And crown Him Lord of all  
To Him all maj-es-ty as-cribe, And crown Him Lord of all A-MEN.



Bring forth the roy-al di-a-dem, And crown Him Lord of all  
Hail Him who saves you by His grace, And crown Him Lord of all  
To Him all maj-es-ty as-cribe, And crown Him Lord of all A-MEN.

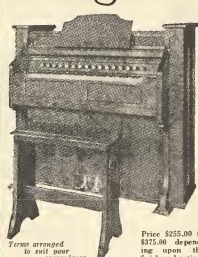


di-a-dem, And crown Him, crown Him, crown Him, Crown Him Lord of all A-MEN.



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Bishop James P. Pugh, Utah Southern Methodist Church, Poughkeepsie, N. Y.  
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First Baptist Church, Canton, Tex.  
Japanese Christian Church, Honolulu, Hawaii  
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By Nathan Weinberg

Ex. 1


Ex. 2

Ex. 3 tip whole bow frog



and also this

tip whole fr.



Best of all, instead of the usual humdrum sort of thing was this phrasing:

What is the essential characteristic of these Busch phrases? First and last a *moving bow*. In violin playing as a rule there is a continuous plodding away at the tip or at most, the upper half of the bow. The result is a static, dull style. The production of a fine, breathing violin tone requires a definite ratio of weight and propulsion. In place of the former we most frequently have pressure, something quite

**T**HE ATTITUDE of most violinists toward propulsion is a "skating on thin ice" affair. In many years of teaching, scarcely a pupil has appeared who at first felt comfortable playing at the frog of the bow. And a lack of freedom at the frog means that the bow arm has a kink in it, which makes fine bowing impossible.

The frog is the one part of the bow where every joint of the right arm must function perfectly. At the tip we can play entirely with the forearm; at the middle, with forearm or hand; but at the frog there must be a perfect functioning of the upper arm, lower arm, hand and fingers. Yes, *fingers!* We have heard so much talk about the elbow and about the wrist, but careful search reveals only two brief references to that which gives the final smoothness and freedom to the bow arm: the fingers.

## Shall I Choose

By Anthony G. Kovach

But for depth and stirring qualities of tone, the violoncello possesses a most alluring magnetism all its own, the sharing of which falls beyond the compass of even the violin. It is a recognized fact that the musical tones that are the most soothing are based on low frequency notes, and this explains partly that inexpressible something that draws one to the music of a violoncello—even though the violinist-listener, aware of the possibilities of the violin, may claim superiority for the latter instrument.

As a solo instrument the violoncello is still comparatively rare, and in many localities it is somewhat of a novelty, so that the striking beauty of its music all the more

easily captures popular appreciation. Hence, in attempting to account for the scarcity of players of this instrument, particularly among amateur musicians, other reasons than lack of appreciation must naturally be evinced.

For one thing, it might be said that the violoncello is a target for those inconsistent vagaries of humans whereby main issues are sometimes decided solely on the strength of incidental factors. Almost invariably one of the first remarks offered by new acquaintances of this instrument is that "it certainly makes beautiful music—but she

size!" And, as likely as not, if the individual has been sufficiently carried away by the music to resolve to start Sonny in lessons, he will select a *violin* for the boy, because, he will explain—well, it's so much more convenient in size, and, after all, it is the king of instruments.

The trouble is that the violin being quite common, its study is too often taken lightly, and the novelty soon wears off, when technical difficulties seem to loom up in prohibitive numbers. As a result, the country is flooded with would-be violinists, in

bowing can be discovered by opening and closing one's hand, restricting the movement to the joints closest to the palm, the others retaining the curved position as on *shikong*. Try it first without the bow. It

the bow. Try it first without the bow. The movement is the "Bye-bye" movement done with the fingers instead of the hand. (Incidentally, why do we speak of playing with the wrist? The hand plays, not the wrist.) After ascertaining the nature of the movement, take the bow and try it *at the middle*. It is easier to start there. Keep the hand quiet and move the bow up and down about two inches on the open strings, using the fingers exclusively. It is difficult at first (although some whose joints are supple,

find it easy). Give special attention to the up movement as it is the most difficult. Gradually move to the strong bow and then devote all your practice to that part of the bow. Try the Kreutzer Exercise No. 2, each note *three times* with this stroke. Triplets balance the up and down strokes by bringing the strong beat on each group successively. This stroke must be developed to the height of virtuosity. Every type of string crossing and mixed bowing must be practiced with it until the finger joints are as snake-like suppleness as a cobra's of "Sevick Opera." These exercises are excellent and will develop your wrist and finger joints to a remarkable degree. After a while you will find it delicious fun to play such passages as:

Ex. 6

IV



at frog etc.

whom the spark of enthusiasm has been smothered in a humdrum application and consequent indifference.

very novelty is a factor in its favor. The inconsistent idea of the instrument being objectionable because of its size is usually made a far fetched issue of in humorously holding it up to ridicule by someone who nevertheless has a high regard for its music. If parents take the right attitude, the youngster will rather enjoy the attention that he may attract with his "big fiddle."

OF COURSE THERE are other and more important considerations that may influence one's choice between the violin and the violoncello for music study. And again, some wisecraps may offer to help decide the issue by gloomily dragging forth the advice that the latter instrument is the more difficult of mastery, and to support his contention he will point to the comparatively small number of players of this instrument who have attained eminence as performers.

IV.  
at frog

We are not quoting examples for their musical value. These are things that the average violinist knows and plays.

But the real fun has not begun yet. To increase the length of your strokes to about a third of the bow (at the frog) and try to coordinate the hand, forearm and upper arm with the fingers. When you can do that the road to mastery of the bow is open to you. Try this passage, using whole bow for the eighth notes and playing the sixteenth

Ex. 7

Also this

Ex. 8



whole bow point whole bow frog

parts. With a mastery of the finger strokes you will feel equally at ease at the frog and tip. No more timid playing of Kreutzer at the tip of the bow, but a beautiful, swinging bow arm that seems to have wings and which produces a tone of satisfying beauty.

Certainly, if one has in mind the attainment of virtuosity, advanced technical difficulties loom into view. The attainment of complete mastery of the violoncello is a dark, distant goal, and it is bound to be

very high order, but the ultimate attainment on this instrument, just as in the case of the violin, is reserved for a more or less limited number naturally fitted to certain aptitudes, commonly referred to as "talent" among which may be mentioned enthusiasm and reverence. But thousands of amateur violinists attain to a degree of proficiency that renders the playing a genuine source of pleasure to themselves and to those to whom they are limited to the playing of their instrument. A violoncellist may learn to command his instrument to the same extent with no more difficulty. What should be remembered is that if the violoncello surpasses the violin in some advanced technique, it is not in the beginning stages. Then too, there are thousands of amateur violin students who never attain to those final higher rungs of

Indeed, where there is a violinistissimo among a group of amateur musicians, he is often singled out by hopeful violinists as an older brother, a guide, a teacher. He is usually a surprisingly easy comrade, and certain grades of finer playing popular with the younger musician, the secrets of which he persistently shares. He is usually a good fellow. And violinists are familiar with the ease with which a young student is carried away by the even pulsations of a vibration flowing from the bow of a violinistissimo. The great enthusiasm the student will drag out on his own violin "once more," and though for one supreme moment he may feel that he has found the gateway to the soul of the instrument—only to find himself nonplussed in the next instant when he finds that by some accident he has lost the effects under the fingers of his brother violinistissimo, seemingly without effort.

It is this quality which makes it seem to be. Purity of tone and smoothness of vibration are easier of production on the violin than on the viola or the cello. The production of vibrations is easier on the violin than on the viola, and to produce with the long strings of the violin than with the short strings of the viola or the cello. The violinistissimo maintains a natural and undistorted position on the violoncello—at least in the first four positions—which is not the case with the viola or the cello in the production of the waves of the vibrato.

BUT THE EXPERIENCED may raise a more legitimate argument by asking, "What about that primary difficulty of the violoncello, the need of acquiring that elusive sixth sense which is necessary to guide accurate stopping from the second to fourth positions, when the hand is out of contact with both the scroll end and the rib, and is expected to navigate with the greatest precision in a just faintly charted sea, far beyond view of dry land?" It

By Guy McCoy

THE QUESTION is frequently asked as to the relative value of violins having one-piece backs and those having backs made of two pieces. From a purely mechanical viewpoint, it would naturally appear that a violin back of one solid, unbroken piece of wood might be stronger and hence contribute to the value of the instrument. Likewise it would seem that a violin having a back made of two pieces of wood glued together might (considered solely from the mechanical side) have less value because of the possibility of these two pieces becoming separated or otherwise injured.

The fact of the matter is however, that this has nothing to do with determining the value of the violin.

It is interesting to note this feature in the construction of some of the old violins. The "Messiah" Stradivarius, a picture of

must be admitted that the development of the necessary mental vision and intuition is ordinarily reached only by a long and slow path trodden with persistent practice. The difficulties of mastering the second position on the violin may seem as nought when considered in the light of the requirements demanded of the violoncello student in that respect.

To help tide over this difficulty, the writer has successfully applied a mechanical aid to the student's fingers. The device consists of relations between the first and fifth comparatively easy of mastery. By following this method some students may find them no longer so difficult to master. The device itself consists of drilling small holes in the right side of the neck of the instrument, where the thumb touches and slides, each hole being placed so that the tip of the thumb touches the neck in the respective positions; then inserting small wooden or metal pegs, about one-sixteenth of an inch in diameter, into each hole, thus projecting about the same amount. The projecting ends of these pegs may be rounded off just enough so that the thumb will not be able to seize them. The device may be made. As the student progresses, the pegs may be filed off shorter and shorter, a very little at a time, until finally they disappear, leaving the student to learn that he knows the positions by intuition.

The positions for these pegs are best determined by the instructor after considering the "lay" of the pupil's hand, as the requirements may vary slightly with different students. If carefully fitted, the pegs will not injure the instrument in any way, and they are practically invisible.

Do not neglect the thumb. Let it be your guidepost to the positions.

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## The Musician's Relations to the Public

(Continued from Page 209)

examples of an exaggerated introverted ego. He was all for art and for himself. At the Manhattan Opera House, where the Ballet was rehearsing, he thought nothing of keeping the big orchestra waiting, at the rate of a dollar an hour per man, until he was ready to rehearse. Indeed, he seemed to have an idea that this was very good of him, and that it was his importance, good way of emphasizing his importance. There was nothing to be done. Nijinsky was such an attraction that the Ballet could not proceed without him.

The whole Russian Ballet might have been characterized as a whirlpool of intrigue. Most of the members acted like a lot of excited, irresponsible children. They lived in a world of their own, in which Diaghilev was the center around which they circled like the moons of a Saturn. Diaghilev, himself, had the grand manner, actions and attitude of a Grand Duke. He was also very crafty. For instance, he spoke English well but never used the language, always insisting upon a French interpreter, and catching many a side remark in English that enabled him to make a better bargain. He was very playful, very smooth, but indomitably impatient. He would demand with the smiling, imperious manner of a commanding general, and he always got what he wanted. The Russian Ballet as a whole was so very picturesque and its members were up to such astounding capers that they often made their own publicity.

**And Singers' Foibles**

NOT SO Maria Barrientos, a very gifted Spanish soprano with a beautiful voice. It was necessary to employ very dramatic methods to present her, and she failed. If she had appeared in concert in the customary concert dress of the time she might have had mild success. What could be done? Being Spanish, she was certainly entitled to the aura of the romance of her native land. With the thought that the music and art of Spain were recapturing America, she sponsored the wearing of large Spanish conchas, beautiful Spanish mantilla, lovely Spanish shawls. She thus became not merely an opera singer, but a representative of Spain and its world of which of course is greater than any singer, and has always been a part of the dream world of the great public.

Caruso had an ego that was difficult to conceal. But with it, he was warm, human, delightful. He liked to feel that he was a hero in all things. He had a collection of emeralds of which he was exceedingly proud. I told him one day of the fabulous collection of jewels owned by Diamond Jim Brady; he insisted that his collection was far more valuable.

When I accompanied Caruso on a concert tour to Cincinnati, twenty years ago, he was exposed to what he considered hardships. A Pittsburgh hotel, for instance, expected him to sleep on a three-quarter bed with one mattress and two pillows. Caruso demanded a double bed, three mattresses, and eighteen pillows.

"Eighteen pillows, three mattresses, or no concert," was the demand. So at one thirty the hotel resounded with a hurly call for the necessary comfort. The end result, as expected, was in the mobilization. Six little bell boys, one female housekeeper, a Hungarian houseman, who was glad of the opportunity to stand by while a Caruso waiter was going on, one hotel manager, and an assistant! Closets were ransacked, mattresses dragged up in great quantities. And meanwhile the great tenor was sitting

in his salon, utterly disgusted with hotel life in American "provinces."

**Dislodging a Honeycomb**

THERE WERE OTHER adventures on that memorable trip of ours. A wedding party in a hotel got in the way. Strains of orchestral music from the room above Caruso's warned him there would be no sleep for him that night. He told the manager. The manager told the wedding party. The party consented to move nine flights down—orchestra, wedding cake, and all. Next morning the bride and groom received from Caruso a photograph of himself on which was written: "Thank you for my not sleepless night."

In Cincinnati he went shopping with me and the wife of his manager. We were the perfume counter at which costly scents were sold by the owner. Caruso fumed because there were no pout bottles. I once visited Caruso at his suite at the Knickerbocker Hotel and was surprised to see a table which was literally covered with pictures of him. One of his rooms was crammed with books filled with press notices. He was fearfully afraid of drafts of all kinds. Once he was in a restaurant when a waiter opened a window, causing a draft. We found Caruso cringed under the table, trying to escape the draft. But these are the trivial idiosyncrasies of the great Caruso, and he was great. No one has appeared to replace his extraordinary appeal to the public. In this day, when a voice may be magnified a million times by electrical amplification, the situation has changed greatly. In Caruso's time there were no golden voices, and the tremendous volume which enabled him to sing to audiences far larger than those which any other singer dared approach. He was a force to be reckoned with, no sizable auditorium and we turned an old railroad station into a hall. The acoustics were dubious. There were forty-eight or fifty rows of seats, and the number of people had come for miles, in all sorts of conveyances, from buggies to the latest "gas wagons" of that date. We had no idea how many of them would be able to hear. With the first number, that amazing voice burst forth and filled every corner. Just as the high sun at midday dries even the brightest electric searchlight, so Caruso's phenomenal voice, dimmed all others.

Caruso was exceedingly generous, and his Christmas presents to his friends at the Metropolitan Opera House were often very munificent. He must have represented a very handsome income to his Fifth Avenue jeweler, Manny Gattle, a picturesque character of the period. Among his expensive presents were Christmas cards, designs reading, "Merry Christmas" which, of course, could be worn on no other day but Christmas.

Caruso was, contrary to general opinion, a very hard worker. His rôles did not come easily to him. It took him considerable time to prepare a new part and he never permitted himself to present a rôle until he was sure of it. On our tour of his spare time was spent in drawing, in which he had a genius which, if it had been developed, would have made him one of the greatest caricaturists of the age. I treasure a caricature he made of me at the dinner table in Toledo.

(THE ETC. For next month Mr. Brimley will give his professional advice upon how the musician may promote his professional interest through his relations to the public.—Editor's Note.)

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## The Piano-Accordion in Musical Education

(Continued from Page 212)

Most rhythmic effects depend, not on the attack (as they do in accented piano and piano) but on the control of the bellows. The touch required for the piano-accordion is more like that of the old reed organ or melodion. In other words, to such an individual as to have given rise to much of an individuality. The one man who has done more than any other, perhaps, in developing piano-accordion literature is Pietro. Something like a piano, its internal construction is totally different. Piano tones are obtained by a system of string vibrations. Piano-accordion tones (like those of the organ) depend on the open or closed state of a reed. Therefore, the quality of the vibrations and the consequent quality of the tones are not at all alike. That is why all manner and dynamic effects on the piano-accordion depend, not on the touch (which sets the piano strings in vibration) but on the control of the bellows (which determine the opening or closing of the vibrating reeds).

There are endless interesting things to be said about the piano-accordion, even of its structure. Some instruments use the treble clef in both hands; but these are not to be advised in practice. They may be easier of approach for violinists, or flutists, who are accustomed to working in the treble clef alone; but they are less practical for pianists or organists, and they tend to limit the fullest scope of the instrument. It is better to use the bass clef with the left hand and all the effects already recorded are calculated on that basis.

The problems of the piano-accordion? After the use of the left hand positions of which we already have spoken pretty thoroughly, there are no very great difficulties which interest and plain hard work must overcome. The structural position of the left hand has buttons needs to be learned, but the fingering itself is simple.

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## Why Every Child Should Have A Musical Training

By H. B. Baughman

(One of the letters which just gained winning a prize in our recent contest under the above heading)

THE PROGRESS of the human race, from its infancy to the present time, has been brought about by the intellectual and mental development of the individual. Mental activity is the continuous usage of the mentality under the furrows of thought that are called in. Intelligent and constructive thinking, apparently, is not a gift of the "gods" but is attained through continuous effort along lines that demand concentration, not only for day only but indefinitely. Brain development in the child should begin as soon as individual thinking is apparent, and this is at a very early age in some children. Music appears to be the most appropriate "mental food" that can be afforded as a stimulant to a mental mentality.

The earliest possible mental development of the child cannot be over-estimated, and music as a means for this has no equal. It offers the seed of concentration which, properly cultivated, is the secret of success. The foundation of all achievement, not only in the musical world, but in the business and social world as well. The progress of humanity is based upon the intelligence of the individuals constituting it. Future

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"Practical standardization might compel adequate competence for music teaching. But nobody so far has created a safe and reasonable table of rates for standardization, and the whole topic is a dangerous weapon with which to trifling. In any case, Heaven spurs us that day wherein we see high-born treacherable creeds standardization rules! We will be glad to put them into effect, and bootleg teachers as an aftermath."—John L. Bratton.

## FIFTY YEARS AGO THIS MONTH

M. Marks, in an article on "The Gradual Development in the Science of Tuning Pianos," introduced a historical quotation which we reproduce as an index to the fact that controversial discussion would seem to be ageless. This is from the *Introduction* to "Instructions for Playing the Harpsichord" by Robert Falkner, printed and sold, in 1774, at his house, No. 45, Salisbury Court, Fleet Street, London.

"No person can be said to be accomplished in any art or science unless he thoroughly understands it. Grammar, Logic, Rhetoric, Arithmetic, Geometry, Astronomy, and Music, by way of excellence, called the Liberal Sciences, and, in the present age, none of them is more practiced than music, nor is there anything less understood. I say less understood, because, were the present practitioners instructed in the right rules of harmony, it would be impossible for our modern Professors to impose upon the ears of the people their wretched compositions, whose pieces are so poorly united as neither to soothe their passions, raise devotion, nor animate the soul to courageous and daring exploits.

"The immortal Handel, in whatever piece he composed for the entertainment of the public, was extremely cautious not to admit anything that might excite mean or lewd ideas; because, whenever this happens, it loses its good effect on the audience, and, like bad plays, becomes a general evil. But the thirst for novelty in the present age is so insatiable that nothing will go down but what is new; to which we add, in the world there hath not been only a total neglect of the melodious strains of Handel, but an indefatigable industry in our crafty masters to render the whole science of music so difficult and intricate, that scarce music in a hundred ever comes to a competent knowledge thereof, but are let from lesson to lesson, with Appoggiaturas, Trills, Semitones major, Semitones minor, extreme sharp seconds, and flat thirds, with a thousand other needless perplexities, all aired with the study and sick with the sense, they get up as ignorant of the matter as when they sat down.

"Therefore, in opposition to these dark masters of science, and for the benefit of every rational being, I have laid down the following rules, in as plain a manner as I can possibly devise, wherein I have carefully avoided all superfluous examples, and have only inserted what is necessary to form in the mind a just notion of harmony and discord; which, if the reader can attain, my task is finished; he has then my free will to enter into the most minute and trifling degrees of sound; and if he does not approve of the twelve half tones in the octave as it stands at the present, he may divide it into four and twenty, and make instruments with sliding Stops, etc., to show the deficiency of former ages, and his own consequence in the present.

"I may join Dr. Swift's company of Academicians, and extract sublimations from cumbers." (Delicious irony, prophetic of some of our experiments in recent years with much of music reminiscent of a steam riveter.—Editor.)

## Memory Book Pages of a Musical Pilgrim

truly national song, *Hail Columbia*, was written in Philadelphia by Joseph Hopkins, son of Francis, and first sung there on April 25, 1798; and, perhaps most significant, the first serious American opera, the "Leonora" of William Henry Fry, was written and first performed June 4, 1845, in "Penn's Towne"; a few among many of the city's historical "musical births."

An atmosphere of serenity and peaceful amicability prevails in Philadelphia, and rightly was it named "City of Brotherly Love," for it has kept faith with the teachings of its Colonial Patron, William Penn, whose colossal statue looks benignly down from City Hall Tower. This spirit of harmony and understanding covers the broad state of Pennsylvania, and in an environment was born the gentle soul of genius, Stephen Collins Foster (Lawrenceville, 1826-64), America's foremost writer of folk songs; and years later came another Pennsylvania son, likewise blessed with traits of warm-hearted tenderness, Ethelbert Nevin (Edgeworth, 1862-1901).

Other musicians' names on the state roster are, Ira D. Sankey, evangelist-singer and composer (1840-1908); Theodore Presser, pioneer publisher (1848-1925); Adolph M. Foerster (1854-1927), teacher, and composer; Camille Zeckwer (1875-1924), pianist, teacher, composer; David S. Bishop (1857-1921), internationally known baritone; James Gibbons Huneker (1860-1921); and Winton J. Baltzell (1864-1928); the last two being eminent music writers and critics.

Continuing down the Atlantic slope, we entered another state, Delaware, and in crossing its northwest section passed through Newark—a smaller town than its namesake in New Jersey. Though small it is distinguished as being the birthplace of Emma Louise (Mrs. E. L.) Ashford (1850-1930), a widely-known composer

## World of Music

(Continued from Page 200)

THE AMERICAN GUILD OF BANJOISTS, MANDOLINISTS AND GUITARISTS announces its Thirty-fifth Annual Convention to be held from June 21st to 24th, 1936, at Minneapolis. Full details may be had from C. W. Gould, convention manager, 44 South 11th Street, Minneapolis, Minnesota.

"MISSISSIPPI, FATHER OF WATERS," a symphonic poem by Ernest R. Kroeger, was at the head of the program of the St. Louis Symphony Orchestra for January 24th and 25th; when it was played as a memorial to this American master musician who spent his whole life in the service of music in that, his native city.

THE OLDEST London Competition Festival is that of Stratford and will fall this year on April 23rd to May 14th. Nine challenge shields, thirty silver cups, one hundred and seventy gold, silver and bronze medals, and first and second class certificates, will be sought by six thousand contestants.

CHARLES HENRY MELTZER, journalist, critic, translator, and fervid advocate of "Opera in English," died on January 14th, in New York. Born June 7, 1852, at Hove, near London, England, of naturalized Russian parents, his linguistic ability (he knew seven languages fluently) brought him considerable renown as the translator of foreign drama and opera.

THE PHILHARMONIC ORCHESTRA of Prague opened its subscription season with a performance of the "Requiem" of Dvorak, with Yacov Tachl conducting, and with J. Nedy, Maria Kravsky, and Vavre and Rudolf Watzke as the quartet of soloists.

THE ONE HUNDREDTH ANNIVERSARY of the first performance of "Lucia di Lammermoor," at Naples in 1835, has been celebrated at Bergamo, birthplace of Donizetti, the composer, by the authorities of the city going in procession to the Basilica of Santa Maria Maggiore where the monumental tomb of the composer was decorated with floral offerings.

WILFRED ERNEST SANDERSON, English composer, successful composer of "best seller" popular songs, died in London, on December 11, 1935, at the age of fifty-seven. His *Swing and Swing of Mine* each sold more than a million copies, while more than a dozen of his others passed the quarter of a million mark.

COMPETITIONS

THE SOUTHERN CALIFORNIA FESTIVAL of the Allied Arts offers numerous prizes and scholarships of One Hundred to One Thousand Dollars, in Music, Drama and Speech Arts, Dance, Art, Poetry, and Cinematography, in a contest to be held from May 4th to 29th, 1936. Open to all America. Particulars may be had from Mrs. Grace Widney Mahee, 1151 South Broadway, Los Angeles, California.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work for four stringed instruments. Compositions must be submitted before September 30th, and 1936, and particulars may be had from the Coolidge Foundation, Library of Congress, Washington, D. C.

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## What Public School Music Needs

(Continued from Page 202)

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"Music learning must be made more interesting. Music teachers teach technique, not music. Students are not interested in technique, except as a means to an end—Music. When we can place music education on an inspirational basis, with technique following instead of leading, we will begin to realize the ideal of music education—Music for everyone, everywhere, for music is at least 30,000,000 untrained musical instruments gathering dust in the homes of America. It is possible to put these to work by making music learning easier and more interesting."

Mr. Osbourne McConathy, noted Music Educator (former President Music Educators' National Conference):

"A more effective carry-over into adult life of the musical interests and activities started in the schools."

Dr. Victor L. F. Rehmann, Director of Music Education, City of Yonkers, New York:

"The greatest present day need is the abolition of the effects of the late—or perhaps not so late—depression through (1) lightening the teaching load of the music teacher, who in too many ways was required to do an inhuman amount of work; (2) the abatement of an excessive exhibitionism, fostered and urged by many school administrators in their desire of justifying to a tax weary public the assessments levied for school purposes; and (3) the re-employment of needed teachers dismissed in the darkest days of economic stringency."

Mr. Glenn H. Woods, Supervisor of Music, Oakland, California:

"Your question, 'What is the greatest present day need in the field of school music?' can be answered in one word—'protection.' The educational world enjoys following slogans and a new idea. The new slogan is the World War and its aftermath of depression, is the word 'creative.' The tendency educationally, is to try to administer music along educational lines regardless of the musical outcome. Educators will accept in music that which a musician with experience would discard. The creative idea is apparently running rampant so much so that persons, who realize the preparation that is necessary to create music, know from experience that there is a limit to the writing of melodies and a place where harmony must command attention or further progress ceases. If your editorial could somehow impress educators with the importance of encouraging and endorsing music by suggesting that more progress and greater efficiency might evolve if the administration in music were left entirely to persons qualified by experience and training to foster its contributions, it would do much for supervisors. If your message could reach them, encouraging their cooperation and interest in a larger activity in music in the schools, there is no question but that you would be doing many communities a great favor. Progress can accrue only in proportion to the amount of freedom that the music administrators have to develop music as the 'Art Beautiful.'"

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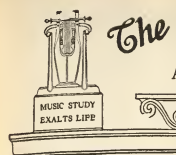
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Graduates and honorees of the music study should receive appropriate prizes, awards and gifts at Commencement time. The Theodore Presser Co. has a complete line of books, or series of books, on music, makes a satisfactory gift from parents, relatives and friends. Sometimes an attractive novelty in musical jewelry is chosen.

The Theodore Presser Co. of Music of Jewelry contains a number of desirable designs in medals, brooches and chain pendants that may be used as a strictly gift to honor pupils for distinctive accomplishments in music.

In this catalog, which may be FREE for the asking, there is also an illustrated list of diplomas and certificate forms for music students. These are, indeed, a boon to music teachers. Graduation and promotion awards are printed by us in large quantities and the savings offered thereby are passed on to the individual teacher, who needs only a few copies.

A new style diploma or certificate form has recently been issued in the modern 10" x 8" size. This is printed on a very fine Parchment-Beet stock and has an appropriate musical design and wording. It comes in three forms—Diploma, Certificate and Teacher's Certificate. The price is 25 cents, postpaid. As recipients usually desire a holder for this certificate or diploma, we carry in stock one style that may be used as a card or hung on the wall, priced at \$1.50, and we can supply noir-lined folders in imitation leather at \$2.50. Genuine leather folders, more, silk or satin-lined, will be made to order. Prices quoted upon application. Gold seals with any desired two-order combination of ribbons attached to diplomas or certificates, 5 cents additional.

Another feature of "Presser Service" that is utilized annually at this season by many teachers is the special engraving on musical jewelry and engraving on music certificates and diplomas of the recipient's name and other pertinent data. Prices for this work cheerfully quoted.

APRIL, 1936

# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

## 1836-1936

## Greetings to the Music Educators National Conference!

Public school music in America is just one hundred years old. It all started in Boston in 1836 and the man who was responsible for it still stands out as one of the greatest figures in all American musical development—Dr. Lowell Mason. He was a man of great ability, penetrating foresight, splendid ideas, fine development and huge industry. Unfortunately, he was literally hounded out of his position in Boston by jealous nincompoops, now forgotten, who tried to belittle in every way his great popularity, his integrity and his competency—little whelps of men, biting at the heels of a giant. Dr. Mason's inspiration came from the ideals of Pestalozzi, who was also a terribly misunderstood man.

Fortunately, in this day, the world has grown broader and such a great institution as the Music Educators National Conference, which will bring thousands of supervisors to New York City this month, has done much to promote tolerance, broad understanding, sympathetic co-operation and to wipe out the poisonous political intrigue and conspiracy which at one time was not a pleasant thing to view in music education in our public schools. One of its greatest achievements has been what its influence has done towards the improvement of music of all kinds for public school use. This has raised the catalogs of American music publishers to a very much higher standard in this field.

All honor to this splendid group of men and women, who are contributing so much toward America's progress!

## Music for the Commencement Program

Many music educators, and those having in charge the music program for the commencement exercises, have already selected the material and have it in rehearsal. Others, whose programs are not elaborate, are now choosing the music that will be rendered by their pupils.

If your selection has been delayed and time does not permit sending for catalogs and special lists of Commencement Music, just write call Theodore Presser Co. describing your needs, the capabilities of the performers, etc., you a package of music from which you can select appropriate numbers.

This is but one feature of "Presser Service" Ask for Folder K-2, describing other conveniences and economies, including the "On Sale" plan.

## Pupils' Recitals

We do not need to convince teachers of the importance of pupils' recitals, particularly those given at the close of the regular teaching year. The value of such recitals is twofold: to the student, in reward for hard study and practice, and to the teacher, as a opportunity to obtain well-deserved credit for the results of efficient training.

While such recitals will naturally include several examinations, especially of special musical material needed for recital programs. It is usually necessary to give us an outline of the type of program planned and the ages or grades of the performers.

playing, thus finding places for a much greater number of pupils than is ordinarily possible if the recital is to be given by solo work. It is also a good idea to give variety to the program by including a guest soloist or two, thus adding a vocal solo or a violin solo to what would otherwise be a formal series of piano numbers only.

It is hardly necessary to remind teachers of the wide and effective use of piano ensemble numbers for one piano, six hands and eight hands, two pianos, four hands and eight hands. Every piano teacher knows the value of this form of practice and performance.

The Presser Catalog heads all others in the number and variety of its piano ensemble material for an assortment of these for examination and for your Hand Book of Music Ask for Folder K-2, describing other conveniences and economies, including the "On Sale" plan.

There are also unusual group numbers such as dances, drills and action songs. Complete programs suitable for pupils of varying capabilities are provided in the playlets *In the Candy Shop* (Adair) (50c); *From Many Lands* (Adair) (50c); also in the little piano suites *Sixty Hours at Our House* (Bliss) (60c); *Going Through the Zoo* (DeLone) (100c); and *Our Little American Cousin* (Ryckoff) (75c). Most of these present opportunities for effective but inexpensive combinations of any of them may be had for examination.

Timoteo Presser Co. is always prepared to send examinations copies of special musical material needed for recital programs. It is usually necessary to give us an outline of the type of program planned and the ages or grades of the performers.

APRIL, 1936

## The Cover for This Month

With a kindly, good-humored twinkling in his eyes, John Philip Sousa went about this world doing great things and winning the love and respect of all whom he met, from emperors, kings and presidents, down to the humblest of citizens and the poorest of outcasts. No one ever can measure how much John Philip Sousa meant to the United States with his stirring and virile compositions and with his entertaining and inspiring band concerts. His music and his band served the nation most heroically in peace and in war. Music was his god, but he loved human life, found elation in such sports as horseback riding, fishing, golfing, and target shooting. He also is recognized as an author, and as a raconteur his repartee was great.

This month's cover of *The Etude* tells something of the story of his life in presenting him as he appeared when he reached manhood, as he looked when he entered the service of the United States as leader of the band at Washington, and as he looked when his band was a great drawing card for the Chicago World's Fair, as he looked in the days of his world tours with the Sousa Band, as he looked at the time of his famous meeting in France with the celebrated French composer, Camille Saint-Saëns, and as he looked when his band was the United States Naval Reserve Force. He became leader of the United States Marine Band at Washington in 1880 under the presidency of Rutherford B. Hayes and up until the time of his death during President Hoover's term in office he brought forth unexcelled patriotic musical inspirations. He not only stirred the masses to love of country with his famous march, *Stars and Stripes Forever*, and other numbers such as *Liberty Bell March*, *Hail to the Spirit of Liberty*, *Invincible Eagle*, *Keeping Step With the Union, Power and Glory*, etc., but he also made for friendships of nations with such numbers as *France's Hero*, *The Royal Welch Fusiliers*, and others. His music composing enhanced band music from light-entertaining numbers to works of symphonic proportions, songs, choruses, and comic operas. His compositions have been issued to provide for soloists of all types and are particularly popular in their piano arrangements, not only for solo but ensemble playing.

John Philip Sousa was active to the very last. He visited Tuskegee Institute and the Theodore Presser Co. in New York City in return for going to Reading, Pa., where he conducted a band concert; and the next day came the startling news that he had passed on. His death in Reading, Pa., came on March 6, 1932.

Sousa's music is said to possess more American characteristics than the music of any other American composer and his *Stars and Stripes Forever* march so thoroughly won the nation's heart that it is generally conceded to be the accepted national march. It has become so much a part of the patriotic music of the country that many living today will see it adopted as the official patriotic march of the nation. Surely, it stands out as the most played of all musical compositions.

(Continued on Page 264)







# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GUST

## Ellen's Practice Account

By Daisy Lee

"WHERE are you going in such a rush, Ellen?" cried Jane as she came out the school door and saw her chum running down the front steps.

"To the store to buy a little account book," Ellen answered. "Don't you want to come along?"

"But what do you want an account book for?" asked Jane.

"Oh, I thought I would start a Music Practice Account, and find out just how many hours I really am practicing in a year's time. Why don't you start one, too?"

After looking over the books they chose two small, narrow volumes with strong covers which would wear well. Then they hurried to Ellen's home and soon marked in the dates for the twelve months to come. They reserved a page for each month; placing the dates down the left hand side of the page, and leaving the space on the other side for the daily minutes or hours practiced.

"Now, on the last evening of every month let's get together and add up our month," suggested Ellen, "and see who has done the most work on her music."

"All right," agreed Jane.

"Sometimes," Ellen added, "I get lazy and skip a few minutes. Yesterday I happened to figure up how much time music would amount to in a year. And would you believe it, they came to almost thirty hours!"

"That is a lot of time to waste!" replied Jane in surprise.

"Far too much!" Ellen declared, "when you are as anxious as I am to become a good pianist. I decided right then," she continued, "that I'd keep a record of my work, and every day I skipped a minute I would make it up before the week was over!"

"I'll do the same," answered Jane, "and I am sure we will both become better players if we practice our full time this coming year!"

## Studio Auction

By Riva Henry

PREPARE for this lively game by cutting out many small cardboard circles, and on each one draw a single note or rest, using many varieties of time values.

Give every player an equal number of cards, and then conduct a make-believe auction sale, selling the various articles in the studio, the players bidding on them and paying for them with their note-cards. Each whole note or whole rest being worth four cents, the amounts are added accordingly.

The player who buys the most with his cards wins.

How many MASTERS can you find?  
Put on your thinking-cap and see;  
And just recall their names again,  
(In every stanza one will be.)

1  
For FUGUES and PRELUDES, here's a man,  
No other bears so great a name;  
And ORATORIOS as well,  
Through which has grown his deathless fame.

2  
His OPERAS number by the score;  
And GRATORIOS as well;  
In music lovers' hearts, his great  
"MESSIAH" will forever dwell.

3  
SONATA-FORM he made by plan;  
TO SYMPHONIES, such gave grace;  
We think of the "SURPRISE," he gave  
With smiles a-twinkling o'er his face.

4  
He played, composed, when very young;  
His OPERAS are quite bright and gay,  
And "DON GIOVANNI" is the name  
Of one that you will hear some day.

5  
A man whose heart has always brave,  
Although his tunes he could not hear;  
He wrote SONATAS, SYMPHONIES,  
And heard them with his inner ear.

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## Building Foundations

By Helen Oliphant Bates

"Good morning, children," said Miss Winston, as the class arrived for their lesson in music appreciation. "Would you like to go over and watch the men laying the foundation for my new studio?"

"Sure. We want to go," answered the class.

"The first thing the workmen did," said Miss Winston, "was to dig trenches about four feet deep all around the outside outline of the studio, and then lay the concrete inside. Next they put sand, rock, and iron rods in the bottom of the trenches."

"Why do they need iron rods?" asked Robert.

"Because they are necessary to make the foundation firm," answered Miss Winston. "Anything that weakens the foundation, weakens the funny little wagon!" said George.

"That wagon," replied Miss Winston, "contains ready mixed concrete. Watch them pour it down the trenches, and watch it into shape."

"Will they be ready to start the studio then?" asked James.

## PRIZE WINNERS FOR JANUARY ENDLESS CHAIN PUZZLE:

MARGARET HELEN ULSTROM (Age 15), Nebraska, Class A.

DOROTHY MARIE CARR (Age 12), Kansas, Class B.

PATRY BAXTER (Age 9), British Columbia, Class C.

## HONORABLE MENTION FOR JANUARY PUZZLE:

Margaret Blaser, Ruth Beck, Ross Jarrett, Ellen M. Gray, Laura Vahlsing, Edna Clark Campbell, Dorothy Virginia Kyle, Lucile Clark, Myrtle Grant, Della Lehtinen, Jean Marie Bauer, Jane K. Fuller, Lee Howard, Gerald Taylor, Lynne Allen, Dorothy Reynolds, Rose Overholt, Dorothy Clarke, Bernice Leland, Lois L. Sommer, Sarah Leven, Mary Ann Leonard, Donald Spencer, Florence Brody, David Ballard, Helen I. Neer, Marion Norton, Edith R. Allen, Lavonne Williams, Betty Barfield.

Reviewing this melody from time to time will mean that you are either changing the dress, as to collar, cuffs, waist, or length, or that you are adding new accessories to your outfit, such as a hat, gloves, necklace, or scarf. Melodies, like dresses, must often be brought up to date, with such modernizing touches as finer phrasing, or smoother fingering. Do not discard your old melodies, as you do your old clothes, but bring them out for display as regularly as you eat, for old melodies, like old friends, become more dear with the passing of time.

For scale-practice, build a house of so many rooms. Each time you play a scale perfectly, you add a room. When the house is finished, put in the furniture. Each old scale reviewed, or in a piece of practiced accurately, brings in a piece of furniture. To vary your technique, build the walls of arpeggios, install furniture of scales, and rent it to different people of tonic chords.

Put your imagination to work, by building musical ships, towns, people, and articles. Practicing with imagination helps you review thoroughly, starts you accurately on your new work, makes your hour of practice pass like a minute, and develops your imagination, thus making you a finer musician to interpret the musical moods of others.

"No," returned Miss Winston, "they will build wooden forms to fit inside the trenches, and fill them with concrete. After the concrete dries they will remove the wooden forms, and leave the concrete wall standing on top of a layer of concrete. This foundation will cost a great deal."

"What a lot of money goes under the ground!" said Walter.

"Yes," agreed Miss Winston. "But without a good foundation, your studio would not be worth much. And without a good musical foundation, you can never expect to be good musicians. You are laying the foundation of your musical training now. You must be just as careful of your foundations, as I am of the foundation to my studio. You must build a strong foundation, during your first three years of music study, by using a concrete mixture of slow, careful practice and plenty of scales and arpeggios, and you must pay close attention to all the directions and instructions that your teacher gives you. Then you will be rewarded by a house of music which will stand any storm, or weather any storm. Labor has sure reward."

From your friend,  
DOROTHY PRITCHARD,  
AFFAIRS.

N. B.—The picture of The Music Box has not arrived, Dorothy. Did you forget to send it?

From your friend,  
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AFFAIRS.

DEAR JUNIOR ETUDE:  
Will you please explain the difference between a band and an orchestra. Somebody told me you are the same size and sound, but I don't think this is right.

From your friend,  
BARBARA J. B.,  
CALIFORNIA.

ANSWER: Your friend is school really is somewhat confused on the subject of bands and orchestras.

A symphony orchestra includes brass instruments (French horns, trumpets, trombones, tubas); woodwind instruments (flutes, piccolos, oboes, English horns, clarinets, bassoons); percussion instruments (drums of various kinds, cymbals, triangles, xylophones, etc.); and most important of all, string instruments (violins, violas, violoncellos, double basses, and frequently a harp).

Next time you hear a band or an orchestra, even if on the radio, listen carefully and see if you can tell whether there are any string instruments in it or not.

Then there are many small combinations of instruments, used for dancing, including brass bands, and orchestras. These are usually called orchestras, too, but are not real symphony orchestras; and in these the violinists sometimes play standing.

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## Letter Box

DEAR JUNIOR ETUDE:  
We organized a music club which meets once a month. Each member has a chance to enter the club which we call "The Music Box." We make note books with clippings about music, and so forth, and our teacher is going to give us a prize for the best one. We are sending you a picture of our club.

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## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether a member of a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to fourteen years of age; Class C, under eleven years of age.

Subject for story or essay this month, "Me and My Music." Must contain not over one hundred and fifty words.

All contributions must bear name, age and address of sender, written clearly, and be received at the Junior Etude Office, 712 Chestnut Street, Philadelphia, Pa., before the fifteenth of April, 1936. Be prompt!

Put your name, age and class in which you are entering on upper left hand corner of paper and your address on upper right hand corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete, please have a preliminary contest and send in only the five best papers.

Competitors who do not comply with all of the above conditions will not be considered.

Names of prize winners and their contributions will appear in the issue for July.

## Melody (Prize Winner)

ONE afternoon as I was practicing, I was looking out the window at the snow flakes falling. I heard a queer, beautiful melody. A bird was singing.

I went outside to see what kind of a bird could make such beautiful melody but it was not in sight. Soon I saw it. It had dark blue wings and a red and black face. Soon it looked over to where I was standing and I thought it would fly away, but instead, it started singing its beautiful melody again, as though it were springing. I called my mother to hear the beautiful melody. I asked her what kind of a bird it was but she had never seen it before. So I have never found out what bird it was who sang the beautiful melody, but it is still making lovely music in my memory.

DORIS FOX (Age 10), Class C, Pennsylvania.

## Question Box

A band includes all of these except the strings. There are so string instruments of any kind in a band, and there are many more varieties of brass instruments in a band.

A band playing a concert is seated. A band marching down a street is standing. An orchestra does not march, and is seated because it is almost impossible to play such complex instruments as violins, violas, cellos and harps standing, but an orchestra will rise to play such instruments when necessary.

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DORIS FOX (Age 10), Class C, Pennsylvania.

## Melody (Prize Winner)

Melody to me is the next thing to religion. Music is the art of combining sounds in a manner to please the ear. What is more interesting than an orchestra with all brass instruments and no melody? or a person singing all out of tune?

Melody expresses stories of tone-poems. You can imitate the wind, the rain, thunder, lightning, etc. I heard the Sherman Brothers and Schumann and imagined the mother rocking her baby, but at first the children were asleep so much rock the baby could not go to sleep. I told the mother quieted them down.

How could there be music without melody? Melody brings our expression in music as thoughts do in language.

CHARLES BRUNNEN (Age 11), Class B, North Carolina.

## ANSWERS TO ENDLESS CHAIN

### PUZZLE IN JANUARY:

HarP  
PinK  
KeeN  
NeaR  
RosE  
EveR  
Road  
DeaR  
RicH  
HarP

### HONORABLE MENTION FOR JANUARY ESSAYS:

Josephine Fischer, Phyllis Morelli, Mildred Partridge, Kathryn Doolittle, Susan Hoogstraal, Jenn Marie Shafer, Charlotte Mary Mack, Margaret Hoffstad, Ross Stephens, Mary Bowen, Nina Dubrovsky, Mildred Ring, Frances Taylor, Julia Ellenbeth Combs, Catherine McCarthy, Gertrude Griffin, Patricia Klein, Mary Kathryn Hill, James J. O'Reilly, Mariara Lynch, Colleen Temple, Ernest Heintich, Mary C. Solbach, Norma Stevenson.









THE chanting of a boys' choir in an English Cathedral . . . silver trumpets resounding beneath the dome of St. Peter's in Rome . . . the famous dawn service in the Hollywood Bowl. Easter Sunday on the Air! Listen in! Paris . . . Berlin . . . London . . . Rome . . . are almost your next-door neighbors through your short-wave Philco. On special occasions . . . or on any day . . . Philco takes you overseas. Join the audience at "La Scala" in Milan . . . hear a Wagnerian opera sung in Italian. Tune-in the Empire Station at Daventry . . . hear news bulletins giving the British viewpoint on Mediterranean developments . . . clearly, crisply, powerfully reproduced in your home by Philco. Complete operas from the Metropolitan on Saturdays . . . the New York Philharmonic-Symphony on Sundays . . . the dance music of Paul Whiteman . . . all that American broadcasting affords is yours to command and enjoy through Philco High-Fidelity reception.



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