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James Francis Cooke

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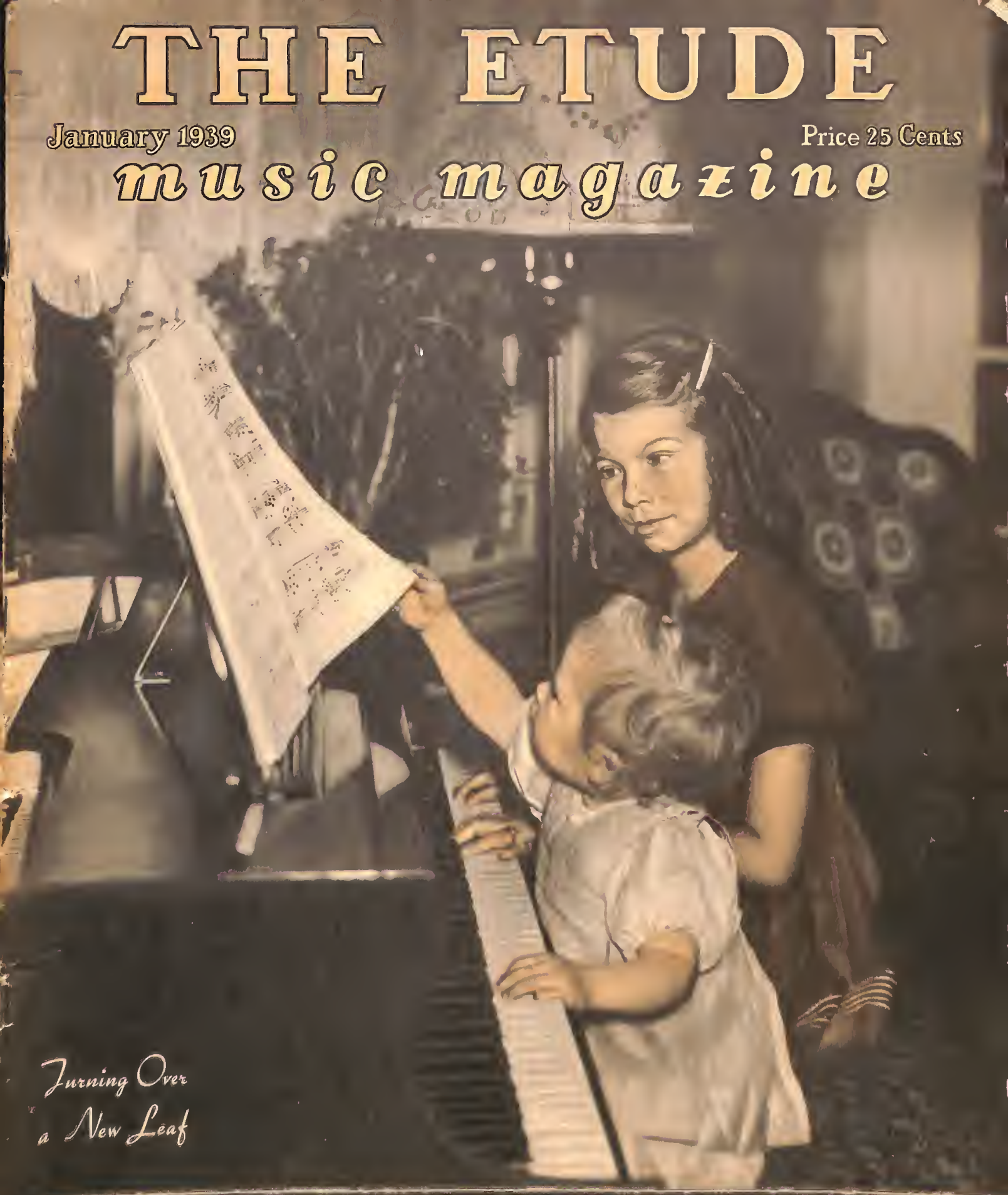

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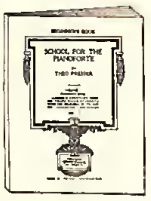

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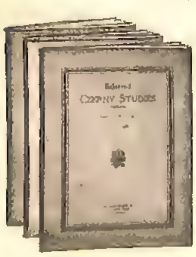

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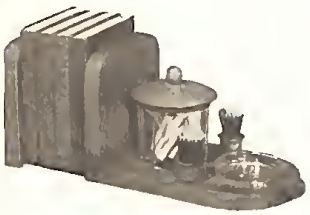

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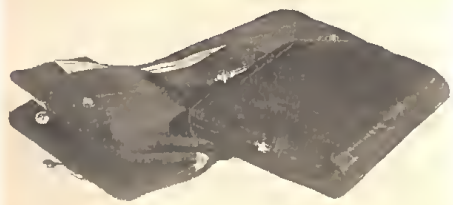

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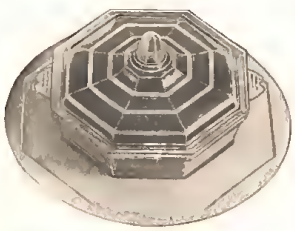

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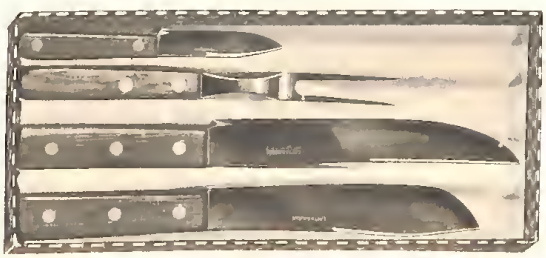

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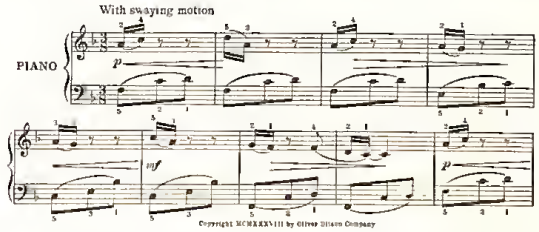

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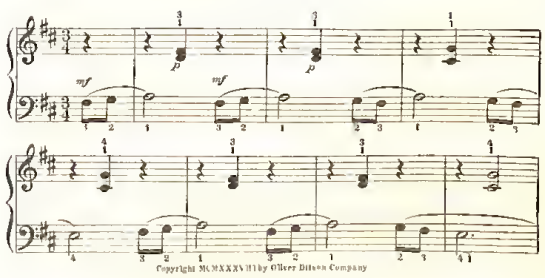

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Theodor Szántó—B Vienna, June 3, 1877; d. Budapest, Jan. 1, 1934. Comp., pnst. Concertized in Europe. Was sol. at Liszt Fest., Paris, 1911. Delius' pia concerto dedicated to him.

Georg Szell—B Budapest, June 7, 1897. Comp., pnst., dir. Appeared successfully as pio virtuoso in Germany. Op. dir. in Prague since 1929. Has wrtn orchl wks. and a pio. quintet.

Eugen Szenkar—B Budapest April 9 1891. Comp., dir. Stud at Budapest Mus. Acad. Has been opera dir. in Berlin, Cologne, Frankfurt. Since 1934, dir. of Moscow Philh O.

Josef Szigeti—B. Sept. 2, 1892. Vlnst. Pupil of his father and Hubay. Debut in Berlin. Extensive tours, Europe and U. S. Début with Phila. Orch. in 1925. Soloist with leading orchs.

Albert Szirmai—B Budapest, July 2, 1880. Comp. One of the best known of contemporary Hungarian com., especially in the operetta field. Resides in Budapest. Has wrtn. also chansons.

Antoinette Szumowska—B Lublin, Poland, Feb. 22, 1868; d. Rumson, N. J., Aug. 18, 1938. Pnst. Pupil of Paderewski. With J. Adamowski (her hus.) and his bro formed Adamowski Trio. Long in Bos.

Karol Szymanowski—B. Timoshevka, S. Russia, 1883; d. Lausanne, Switzerland, Mar. 29, 1937. Comp. Was dir. of State Cons. of Warsaw. His "Stabat Mater" presented in N. Y. in 1931.

Marcel Tabuteau—B Compiegne, France. First oboe of Phila. Orch. Pupil of Georges Gillet at Paris Cons. Played sev. sea. with Damrosch and Toscanini, N. Y. Since 1915, mem. Phila. O.

Claude-Paul Taffanel—B. Bordeaux, Sept. 16, 1844; d. Paris, Nov. 22, 1908. Flutist, comp., cond. Solo flutist, Paris Opera orch., then cond., Opera and Cons. orchs., and prof. at Paris Cons.

Magda Tagliaforo—Pianist. Has been heard frequently throughout Europe as solo., with and without orch. In 1936 appeared with Warsaw Philh. Orch. under Sir Hamilton Harty.

Germaine Tailleferre—B. Paris. Comp., pnst. Stud. at Paris Cons. Has wrtn. a sym. poem, chamber mus., and pio. pcs. With vlnst. Robert Imandt, played her "First Sonata" in N. Y., 1930.

Jeno von Takacs—B Siegendorf, Austria, Sept. 25, 1902. Comp., pnst. Stud at Vienna Mus. Acad. European tours. Since 1932, head of piano dept. of the Conservatory in Manila.

Irving Talbot—B St. Louis, Mo. Comp., cond. Former mem., St. Louis Symph. O. Has conducted in various large theaters. In 1937 made début as cond. of Hollywood Bowl Orch.

Vaclav Talich—B Kromeriz, Moravia, May 28, 1883. Cond. Former vlnst. in Philh. O., Berlin. From 1918-35, dir. of Czech Philh. O. Since 1932 active also in Stockholm.

Pasquale Tallarico—B. Southern Italy, Sept. 25, 1891. Pnst., tchr. Stud. in New York. Has appeared with Phila. O. and others. Fac. mem., Peabody Cons., Baltimore.

Marion Talley—B. Nevada, Mo. Soprano. Debut, Metro. Opera, in 1926. Retired in 1928 for several years. In 1936 she appeared in films; in 1937, début in radio.

Thomas Tallis—B London, about 1515; d. there Nov. 23, 1585. Comp., orgnst. With Byrd he secured sole rights for 21 yrs. to print mus. and ruled mus. paper. Wr. a chorus for eight 5-part choirs.

Francesco Tamagno—B. Turin, Italy, 1851; d. Varese, Aug. 31, 1905. Dram. tenor. Début, Palermo, 1873. Sang in N. Y. 1890, 94-95. Created *Otello* in Verdi's opera at La Scala, 1887.

Antonio Tamburini—B. Faenza, Italy, Mar. 28, 1800; d. Nice, Nov. 9, 1876. Bass-baritone. Attained great fame in Italy; in Paris at the Théâtre Italien; and in London.

Arthur W. Tams—B. Phila., Oct. 7, 1848. Mus. dir., opera mgr., fdr. of famous costume and music rental firm. Debut with Phila. Gr. Opera Co., 1864. Dir.-mgr., Emma Abbot Opera Co.

Adolf Tandler—B. Vienna. Cond. Well known in southern California as cond. of his Little Symphony Orch. and as former cond. of Los Angeles Symph. O. Has conducted at Hollywood Bowl.

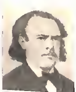
Alexander Sergeievitch Taneiev—B Petrograd, Jan. 17, 1850; d. there Feb. 7, 1918. Comp. Pupil of A. Petrov and Rimsky-Korsakoff. Wr. operas, orchl. works, pia. pieces.

Sergei Ivanovitch Taneiev—B. Govt. Vladimir, Nov. 25, 1856; d. near Moscow, June 19, 1915. Comp., piano virtuoso. Nephew of A. Taneiev. Succ. to Tschaikowsky at Moscow Cons. Many wks.

Alexander Tansman—B. Lodz, Poland, June 12, 1897. Comp., cond., pianist. Has toured Ger. and U. S., appearing with leading symph. orchs. Some of his works prod. by U. S. orchs.

Bertha Tapper—B. Christiania, Jan. 25, 1859; d. N. Y., Sept. 2, 1915. Comp., piano tchr., ed. Wife of Thomas T. Was mem. of fac., N. E. Cons., Inst. of Mus. Art. Wr. pio. pcs. and songs.

Thomas Tapper—B. Canton, Mass., Jan. 28, 1864. Wr., editor, lecturer. For many yrs., fac. mem., Inst. of Mus. Art, and head, mus. dept., N. Y. Univ. Edcinl. works. Valued Etude contbr.



Wilhelm Tappert—B. Ober-Thomaswaldau, Silesia, Feb. 19, 1830; d. Berlin, Oct. 27, 1907. Wr., ed., musicologist. Fr. 1866 active in Berlin. His literary works numerous and valuable.

Sergei Tarnowsky—Russian pianist, tchr. Former prof. in the Imperial Cons. at Kiev where Horowitz was his pupil. In 1936 dir., sch. of mus. of De Paul Univ., Chicago.

Giuseppe Tartini—B. Pirano, Istria, Apr. 8, 1692; d. Padua, Feb. 16, 1770. Mas. vlnst., comp., tchr. Estabd. a famous sch. at Padua. His works, now classics, incl. "Devil's Trill" Sonata.

Helen Teschner Tas—B. New York. Violinist. Pupil of Schradieck, Carl Flesch and Willy Hess. Debut with Berlin Philh. O., 1909. Appearances with leading Amer. orchs. Res., N. Y.

Arthur F. Tate—B. England, 189(?) Comp. English W. W. vet. who became widely known as composer of *Somewhere a Voice is Calling, Dreaming of Love and You* and other ballads.

Michael Taube—B. Lodz, Poland, Mar. 11, 1890. Comp., cond., pianist. Has been active in Leipzig and Cologne. Since 1923 in Berlin as dir. and piano virtuoso. Chamber works and pia. pcs.

Richard Tauber—B. Linz, Austria, 1892. Operatic and lieder singer (tenor). Sang with Dresden Opera Co., then made Berlin debut in 1915. U. S. debut in 1931. Cov. appr. in U. S. 1937. Also in films.

Ernst Eduard Taubert—B. Regenwalde, Pomerania, Sept. 25, 1838; d. Berlin, July 14, 1934. Comp., writer, tchr., mus. critic. Was prof. at Stern Cons. Orchl. and pio. ensemble works.

Wilhelm Taubert—B. Berlin, Mar. 23, 1811; d. there Jan. 7, 1891. Comp., pianist, cond. In 1842 became cond. of the opera and concerts of royal orch. Wrote operas and 300 songs (some famous).

Otto Taubmann—B. Hamburg, Mar. 8, 1859; d. Berlin, July 4, 1929. Comp., cond., critic. From 1886-9 dir. of the Wiesbaden Cons. Was prof. at Royal High School, Berlin. Choral wks.

Karl Tausig—B. Warsaw, Nov. 4, 1841; d. Leipzig, July 17, 1871. Comp., celebrated pia. virtuoso. Pupil of Liszt. Many concerts in Germany. Pia. pieces, studies and transcriptions.

Bernard U. Taylor—Baritone, voice tchr., cond., [illegible]. Pupil of Bispham, Hinshaw and Connell. Since 1922, fac. mem. Juilliard Sch. of Music. Was at Tex. Christian Col. [illegible] Italian [illegible].

David Clark Taylor—B. New York, Nov. 11, 1871. Vocal teacher, writer. Studied voice and piano in N. Y. Has books on voice training and psychology of singing, and magazine articles.

Deems Taylor—B. N. Y., Dec. 22, 1885. Comp., ed., critic, radio commentator. Operas and other wks. "The King's Henchman" (1927) and "Peter Ibbetson" (1931) both commd. by Met. Op. Co.

Franklin Taylor—B. Birmingham, Eng., Feb. 5, 1843; d. London, Mar. 19, 1919. Pianist, teacher. Prof. at R. C. M. Mem. [illegible] R. A. M. and the R. C. M. Wrote technical work.

John William Taylor—B. Loughborough, Engl. Mar. 25, 1845; d. there June 1, 1919. Was member of firm of noted bell founder. Perfected the art of bell founding and bell tuning.

Alexander Tcherepnin—B. St. Petersburg, Jan. 8, 1899. Comp., pianist. Son of N. Tcherepnin. At [illegible] in the Tiflis Opera. Has wrtn. [illegible] Opera [illegible].

Nikolai Tcherepnin—B. St. Petersburg, 1873. Comp. Pupil of Rimsky-Korsakoff. Prof. at St. Petersburg Cons. Cond. of Belaieff Symph. Concerts. Has written many [illegible] works.

An American Epic of Attainment

IT IS a fine, fine thing, that Dr. Chevalier Jackson has done in writing his autobiography. This most famous throat surgeon of his time, and the friend and counselor of many great singers, has produced a book as rich in human interest and general information as Dr. Victor Heiser's "An American Doctor's Odyssey" or Dr. Axel Munthe's "The Story of San Michele." Courageous and kind-hearted, he tells a story of almost incredible privations and sufferings in order to secure an education. A precocious youngster, small and frail, he aroused the jealousy of bigger boys who went to school with him near his home, which was on the edge of one of the bituminous coal districts a few miles west of Pittsburgh. They found him so far ahead of them in school work that they tormented, tortured and bullied him almost unbelievably. Dr. Jackson explains this as a case of inferiority complex upon the part of the boys, who entered school so late that some of them were in the primer at seventeen years of age, whereas he had entered school at four. An inferiority complex sets up a defense mechanism; and in this instance it took the form of cruelty to the little student, through physical torture. Everyone knows, however, that a bully is always a coward at heart, and Dr. Jackson's childhood bullies have passed into oblivion while he has advanced to immortal heights.

DR. CHEVALIER JACKSON

The story of his voyage in the filth of the steerage of an ocean liner, in order that he might study with the great London throat specialist, Sir Morell Mackenzie, is a little epic of determination. He tells with glee how he was called upon to take care of a man with smallpox and thus was removed from the steerage to the more endurable quarters of the ship's sick-bay.

Thrice, while Dr. Jackson was climbing up in his profession, he was laid low by tuberculosis. Did this freeze him? No. He merely looked upon these periods of prolonged confinement to bed as splendid opportunities to arrange his material for the publication of his all important books upon the throat, the trachea, bronchi and the esophagus, and the remarkable technic he developed for removing through the mouth foreign bodies lodged in the lungs. As a result of his bronchoscopic clinics, he has a veritable museum of objects ranging from safety pins and collar buttons to miniature watches and false teeth, which in some mysterious manner unfortunate individuals have managed to inhale into their lungs. With such an object in the lung, death after great suffering, is almost inevitable. Formerly removal was attempted by cutting into the lungs, but the percentage of recovery was very small. Dr. Jackson, by reason of his development of the bronchoscope, and by his fabulously delicate and sure touch, has thus personally saved thousands of lives. He attributes his surety of touch, and his freedom from tremor at three score and ten, very largely to his lifelong abstinence from alcohol and tobacco.

In treating the throats of a vast number of singers, he has always enjoined them not to smoke or to drink. He looks upon nicotine and alcohol as diluted poisons peculiarly injurious to the mucous membrane of the throat and the nerve control of the delicate muscles of the larynx. He is so convinced of the grave evils of alcohol that he refuses (except where unavoidable) to patronize a hotel or a restaurant selling liquors. He also puts strictures upon the abuse of the voice through yelling, such as one hears at football games. According to his experience this does untold damage to the vocal organs of those who intend to become singers.

An extraordinary man is Dr. Jackson, five feet eight inches tall, very thin, very agile, subsisting upon a most frugal diet, eschewing meat, he nevertheless has the endurance to tire out many younger helpers. At seventy-three he has the eager activity of a youth. An enthusiastic fellow Rotarian, we have seen him at many luncheons, when summoned by a hotel attendant, dart off with the alacrity of a young interne answering his first ambulance call.

Permitting himself almost no social life, Dr. Jackson has given his time to his profession with the devotion of an anchorite. His dominating passions have been his love of truth, of little children, animals, nature, and his great desire to relieve human suffering. In this work he has struggled to inform the public of the great danger of putting foreign bodies in the mouth. Lobbying in Congress, he fought through a bill, with great personal expense of time and money, to require manufacturers of lye to label all of their products, offered for general sale, with the word "Poison." Lye resembles granulated sugar and countless children have died of taking it by mistake. Our national legislators were very wary of his propaganda and could not understand a man who was spending his own money, with no possible hope of profit, and who, in fact, was trying to injure his own business by preventing the occurrence of diseases in which he specialized. One of Dr. Jackson's proudest treasures is the pen with which President Coolidge signed the bill.

Loaded with medals and honors from many countries,

including the Legion of Honor of France, the Order of Leopold of Belgium, the Order of the Crown of Italy, member of thirty-six world famed medical societies, staff specialist in five great Philadelphia hospitals at one time, and acclaimed throughout the world as one of the greatest Americans of all time, he is so modest and retiring that many are astonished when they first meet him. Never money-minded, Dr. Jackson is an altruist who has done an immense amount of his work without commensurable remuneration. Not until a protective secretary began to take charge of his fees, did he begin to have the financial relief to which he was entitled by his great genius. A man of great versatility, Dr. Jackson has taken an interest in a wide range of subjects, from cooking and cabinet making to fishing and painting. His book, published by MacMillan & Company, presents in color, many of his very extraordinary paintings. Dr. Jackson is ambidextrous, and audiences at his clinics and lectures are amazed to see him start to draw an intricate anatomical design, with a crayon in each hand, both working at the same time. He was not born with this gift but developed it.

In August, 1937, THE ETUDE printed a digest of a lecture upon the voice, given by him before the Philadelphia Music Teachers Association. This attracted wide attention.

All in all, his book will become one of the classics of American achievement in surmounting tremendous obstacles. Read it—you will be a better and wiser individual for having done so.

And the Mothers Sang

ONE of the most resultful movements of the present day, in our country, is the Parent-Teachers' Association. Twenty-five years ago mother took Johnny and Mary to school and more or less consigned them to a kind of alien institution following a fixed pattern of education. If Johnny played "hookey," or if Mary became neglectful or impertinent, mother or father was called to the school to straighten things out or to reinstate the child after a suspension. Other than this, the parent had no more contact with the school system until graduation day. It was as foreign to the average parent's life as the Water Department or the Fire Department of the community.

Of course this was all wrong and had to be changed. Meanwhile great *mutations* had come to the entire educational system in relation to national life. The first intimation that the parents had of this was a radical change in the child's report card. The big change came about in the attitude toward the child. In other words, children were no longer compelled to conform to subject matter, but the subject matter was made to conform to the individual needs of the child. Parents of all types began to take an interest in the systems in the school. They likewise noticed that the foremost factors on the new type of report had to do with those things which make for good citizenship: "Character," "Health," "Personal Responsibility," and "Initiative," instead of the old "readin', ritin' and 'rithmetic." In other words, the educators realized that the first obligation of any school system is to make good citizens, no matter what other education they might have. The objective was to train the whole child and not merely a few areas of his brain. The intellectual, physical and emotional activities of the child all received attention in proper proportion.

The nature of the great change in the attitude toward the child in the school is indicated by the scope of the daily topics for American Education Week, conducted last November in all the schools of America. Note that there is no reference in this to "readin', ritin', and 'rithmetic."

Daily Topics

Sunday, November 6—Achieving the Golden Rule
Monday, November 7—Developing Strong Bodies and Able Minds
Tuesday, November 8—Mastering Skills and Knowledge
Wednesday, November 9—Attaining Values and Standards
Thursday, November 10—Accepting New Civic Responsibilities
Friday, November 11—Holding Fast to Our Ideals of Freedom
Saturday, November 12—Gaining Security for All

Gradually, in different parts of the country, parents began to form themselves into groups to coöperate with the teacher in educating the child. This movement is now

(*Continued on Page* 56)

THE CHORUS OF THE COUNCIL OF THE PHILADELPHIA HOME AND SCHOOL ASSOCIATION

Dr. George L. Lindsay, Director of Music, Philadelphia Public Schools, is seen as Conductor, in the center of the picture. Mrs. John Masterman, President of the Council, is seated at his left; and Mrs. Clyde Baker, Chairman of Music, at his right.

The Amazing Musical World of To-day

An Interview with the Eminent Pianist
WALTER GIESEKING

Secured Especially for The Etude *Music Magazine*

By OLIVER DANIEL

This article presents the views of the artist speaking, and not those of THE ETUDE. It will unquestionably create controversy; but we feel that Mr. Gieseking's opinions merit the freest expression in a musical journalism forum such as ours. Whether all our readers agree with him or not, in these days we must support free speech, and therefore his ideals, especially in the matter of "Christian Art," must be read as his personal views and not those of THE ETUDE.

Biographical Sketch

Walter Gieseking is an example of the true internationalism of artists. He was born in Lyons, France, in 1895, and spent his childhood there and on the Italian Riviera. His parents, who were German, moved to Hanover, where, at the age of sixteen, he began his studies with Karl Leimer. Gieseking now lives in Germany, but his career and fame are as international as his life has been. His American début was made in 1926. He is as distinguished for his interpretations of Debussy as for his playing of Bach. His concert tours have taken him to nearly all parts of the musical world; and his programs have been drawn from composers of all lands and ages. The interests and abilities of Gieseking are so varied that in one city he may be known as a Mozart specialist; in another, as a peer of Beethoven interpreters; and in another, as a modernist of the contemporary manner.

WALTER GIESEKING

"THERE IS MUCH TOO MUCH talk about music. If one is innately musical, he reacts to tones without the need of any explanation; he responds directly to the music itself and merely says 'that is beautiful' without ever bothering about a reason. To speak of the content of music, and to be specific regarding its meaning and emotional states, are extremely difficult to do, for many times it is next to impossible to put such expression into words. It is often difficult to classify emotional states, because our terminology is so poor beside the subtle expressive possibilities of other artistic mediums. We can hardly speak of music that is devoid of emotion. Even in what we might call bad music, emotional reactions are produced; but naturally they are of a vastly different sort than those evoked by our great masterworks.

"Absolute music has no meaning in the program sense, yet it is no meaningless succession of notes, for if it were how could such great masses of people in all parts of the world be so deeply moved by it.

"I recently saw in Germany a book that suggests that Beethoven used a literary pattern, as it were, for nearly all of his compositions. It is the work of a University professor, but I cannot now recall the name of either the book or of the author. He explains, however, that each work is composed around a definite drama or poem. It is really silly. I could not read all the way through it. About the 'Sonata op. 106 (*Hammerklavier*),' he says that it is modelled after Schiller's 'Jeanne d'Arc.' The Sonata 'Pathetique, Op. 13,' is supposedly modelled after a poem that was written about two years after the sonata itself. It was 'Hero and Leander,' I believe; but he got around that later by saying that it was another poem on the same subject but by a different poet.

"There is all of this foolishness about moonlight in the 'Moonlight Sonata,' the silly blind girl story; and the associations about brooks and birds and stories that attach themselves to music. They go down through the centuries, doing a great deal of harm. Yet it seems impossible to suppress them.

"Even in the case of Debussy, whose music suggests painting in sound, the material of his ideas is obtained out of a certain sort of vision, but it ends there. The development is always musical. The names for the 'Preludes,' for instance, were often suggested by the music itself; and they are found written at the end rather than at the beginning of the compositions.

"In some of the great compositions, the expression lies in their movement; it lies in their lines as they flow along. Take the Mozart 'Sonata in A major,' for example. The musical line here, like a visual line, circles and turns in the air; yet it is always expressive. The same, too, can be so clearly seen in that simple and beautiful 'Sonata in C major.' Hum out the melody of the *Andante* from this sonata, and you will see that the melody can be almost traced through the air. Almost choreographically one's body seems to follow the line of the music.

Spirit, not Technic, Makes Great Music

"MOST STUDENTS AND MUSICIANS who come to play for me, particularly in America, play too difficult music. It is different in Europe. I am not so well acquainted with the attitudes and teaching procedures of conservatories and music schools here; but it seems to me that it is the teaching of technic that is majored. Too often one finds that there is more concern about mechanical means than about the music itself, and many have more technic than their expression demands. At a recent concert in Chicago, a mirror was placed so that my hands could be seen from different parts of the hall. Now such a thing may be of both interest and value to the student; but one must not forget that musical perception is grasped through auditory and not through visual impressions. Such an arrangement is of no importance musically. In Germany it is necessary to help the young pianist, particularly in technical means, as it is there that the expressive possibilities are majored, perhaps even too much—one cannot say.

The Birth of a National Art

"MANY PIANISTS FROM ALL PARTS of the world come to play for me when I am in Wiesbaden. My old teacher, Karl Leimer, who also lives there, taught me from the time I was sixteen; and from him I learned to practice with concentration and not merely by finger movement; for practice must be always an intellectual affair and a process of mental training. In collaboration with Leimer, I have written a book on piano playing, that is available also in America. He is now almost blind, and it is pitiful to see him being helped about, yet in spite of this affliction, he is still active and still teaching.

"America is still so new a country; but what are a few hundred years, when one considers the establishment of a culture and a national consciousness. Reactions here are still like those of a foreign country. Although people are born here, their souls and inner feelings turn to other lands and other cultures are drawn upon for inspiration. Naturally, people here are musical, but then if one is asked, 'Where are the great composers?' one can only answer 'It will take time.'

"Men in America have such a strange outlook on Art. The business man type seems to think that to have any art appreciation is to lack masculinity. It seems to be considered sort of funny here, and something of which one should be ashamed. They always look for the 'he man' in everything, and it is really amazing to meet so many apparently cultured people who entertain such ideas. While I was riding on a train recently I saw an advertisement that embodied this so clearly. It spoke of how much nicer it is to hear the sound of a *bess*, a *bassa* or whatever you call it—you know, a *fish*—splashing in a stream than the 'Moonlight Sonata.' It is ridiculous to drag great art expression down to help sell another package of tobacco, chewing gum or other commodity.

"As I am not very well acquainted with educational institutions here in America, I do not always know the attitudes they take on musical matters, but I find it amusing that universities, such as Harvard and Columbia, grant degrees in music and yet teach no applied music at all. I once heard a remark by Edward Burlingame Hill that 'Even if the Angel Gabriel came to Boston, Harvard would not have him teaching the trumpet.'

Personal Participation a Stimulus

"I ALWAYS CONSIDER it more important to play, more important to make music, than simply to talk about it. Of what value is theory, if there is no music? There is at the present time in Europe a craze for the guitar. It does not produce very inspirational music, and I do not care for it myself; but it is used to accompany songs in an amateur way and does some musical good in spite of itself. Although I dislike amateur performances, at least they encourage someone in the making of music. So much more is learned from music itself than from all of the theorizing that is done about it. After one knows and lives with music, then one can bother to analyze its parts, and even then I do not think this is tremendously important except, at times among musicians, when one wants to refer to a certain part as, for example, 'the E major chord, or the B-flat section.' Then people know where you are and can follow

you; but, otherwise, what does it mean?

"It is a remarkable thing that Germany has produced such an outstanding and unbroken line of great musicians, from Bach to Strauss. There have been broader fields there for musical activities than in any other countries. For this great development of music in Germany there are several reasons, one very formative one being the existence in the past of so many small cultural centers, so many separate rival courts where art was fostered. Nowhere else are there so many symphonic orchestras, so many opera houses, and so many concerts. There seems to be also a higher percentage of musical people in Germany, and the countries around, such as, Austria, Czechoslovakia, and Switzerland, than in any other part of the world. There is now an apparent lull, however, a waiting for the next great composer. Perhaps he is already here waiting to be 'discovered,' with his music resting unheard on his manuscripts.

The Composer's Awakening Incentive

"THE TYPE OF CHRISTIAN IDEALISM which motivated many of the great artists of the past is no longer a potent force in the art expression of the present. We really have no such thing as Christian Art to-day. Bach was at heart a simple church composer, and there is a strong religious note in the texts he used in his cantatas, the 'Passions,' and in the stupendous 'Mass in B minor'; but in the case of Beethoven, I do not consider him as an expression of Christian Art. His work is a more universal, a more cosmic expression.

"All of those forces which affect the human being leave an imprint on his music. Climate is a determining factor only if it has been the same for many years and blends together with one's inheritance. Europe is almost too small to make many distinctions; and, if you send an Italian to Germany or Scandinavia, he will undoubtedly become accustomed to the colder climate, and will learn to drink schnapps instead of wine; but, if he is of a creative type of mind, he will retain his original ideas, and they will remain for the most part unaffected.

"When many composers begin, they compose because they love to do so and because they desire to express themselves. Many times success unfortunately destroys their naivete. So many of the young composers feel it is criminal to write a major or a minor chord. Personally, I still like majors, and still appreciate a consonance. I discussed with Koussevitsky a recent modern music festival held in Paris. 'Most of it sounded absolutely degenerate,' he remarked.

"When traveling from one country to another, I find that the people are remarkably similar. Everywhere one encounters folk of fine developed sensibilities, others of poor appreciation, and some with no response or appreciation at all. Musical pretenders one seems to find everywhere. There are many more unfortunate concerts than there are good ones. This of course profoundly affects peoples' reactions toward music and establishes their preferences. A work of Beethoven, Mozart or Bach can be unendurable if it is played badly; but the waltzes, and etudes of Chopin, the waltzes of Strauss, along with much mediocre music, all are somehow tolerable, even when played poorly; for the latter seem to take fewer gifts and less ability than the former. Compositions, consisting chiefly of sensuous arrangements of tones and brilliant effects, suffer little if they are played slower or faster; and, though it is true the effects will be more or less brilliant and elegant, the rhythm and melody stand fundamentally the same. *The Blue Danube* is an inspired composition, and I can stand hearing it even if it is poorly played; but a Beethoven sonata poorly played—never!

"Personally, I dislike the waltz rhythm. This *oump-pah-pah, oump-pah-pah*, seems to be such a simple, barbaric, foolish thing. I just dislike it.

"Some people feel that Bach, Mozart, and others of their period, should be heard only on a harpsichord; but, after listening to them on the piano, it takes a long time to adjust one's self to the thin tinkle of a harpsichord. It is only a matter of taste. Perhaps Bach should be heard that way, but certainly not Mozart. In intimate surroundings alone is it possible; but in a large hall the thin inadequate tone is out of the question. I do not actually disapprove of it. But I still play the piano. Friends of mine who are excellent musicians like it, so there must be something to it after all.

"Because music as a profession requires so high a degree of specialization that at times many musicians find other factors of their education and cultural interests insufficiently developed, some people adopt the attitude that musicians do not represent as high a level of intelligence as men of other professions. This is of course incorrect. Many musicians, however, do not have the same facility in expressing themselves as adequately through other mediums as in music. Although in the profession of music one may find as many unimportant members as in other professions, it should be remembered that it is only he who is outstanding in his field, who matters. Take Liszt! What an amazing man he was. To be a great musician, one must be a combination of many things."

"Going Through" the Book

By LILLIAN STRAUSER NORTON

HOW VERY OFTEN we of the music teaching profession hear pupils remark, "I am almost through my book," or "I am going to hurry through the rest of this book so I can have a new one." We may be able to repress an audible groan or even a sigh, but inwardly we bemoan the fact that, all our efforts to the contrary, the pupil is still convinced that merely "going through" the book—covering the ground however sketchily—is the height of accomplishment.

Any child can readily see that going through the Fourth Reader at school is not equivalent to completing the Fourth Grade. Knowing how to read properly paves the way for a more thorough understanding of the problems of mathematics, English, and other studies, and enables the person to better solve these. In other words, it is only the means to a desired end. Just so, music is composite, and unless every component part is recognized, understood and mastered, any composition or any musical grade is most certainly not completed any more than the reader alone constitutes the finishing of the school grade.

Oh, for words to impress that notes and note reading are, or should be, elementary and only the tools which the pupil should employ to bring about the finished result. To so many pupils a new piece means just a new arrangement of notes instead of a new musical pattern—a new and lovely picture that can develop under deft fingers, if and when the mind can delegate plain note reading to its rightful and subservient place so that expression can have full and sufficient sway.

* * * *

The sound is in the execution of the pianist what color is in painting.—Louis Moreau Gottschalk

Radio Flashes

By PAUL GIRARD

THIS TIME OF YEAR almost everything centers around the symphony orchestra in the broadcasting of good music. Toscanini and the NBC Symphony have returned to the air. The Italian maestro's twelve scheduled concerts are about to draw to a close, but the memory of them will live on, for these concerts have been of the highest order. This year the broadcasts of the NBC Symphony have not only been tonally bettered, but the unity of the orchestra has been greatly improved.

This year, in connection with the NBC Symphony broadcasts, Mr. Samuel Chotzinoff, the pianist and critic who, at Mr. David Sarnoff's behest, was directly responsible for Mr. Toscanini's return to America last year, is heard as commentator in the intermission.

Howard Barlow, conductor of the Columbia Broadcasting Symphony Orchestra, who recently concluded his third summer of Sunday afternoon "Everybody's Music" concerts, is continuing this program, by popular demand, in a new evening series. Mr. Barlow has built up a large and devoted following on the air, not only for his exploitation of the classics but also for his playing of works by unknown American composers. In the new series of concerts (heard on Wednesdays 9:00 to 9:30 P.M. EST, Columbia Broadcasting System) the conductor is carrying out the principle established in his Sunday concerts by performing the works of modern and classical composers that everybody enjoys hearing, as well as American works that show exceptional merit.

A cast of familiar personalities has been assembled for this year's Sunday afternoon broadcasts by the celebrated New York Philharmonic-Symphony Orchestra. At the helm is John Barbirolli, the young English conductor, who was born in London in 1899 of an Italian father and a French mother. The guest conductor, during Barbirolli's mid-season vacation, will again be the splendid Roumanian violinist, composer and conductor, Georges Enesco. Mishel Piastro is again the concert master of the orchestra, and Joseph Shuster is again the leading violoncellist. Ernest Schelling, the American pianist, composer and conductor, who has been called the "musical godfather of America's younger generation," after an unfortunate illness which kept him from his musical duties last year, has again assumed control of the orchestra for the Saturday Morning Young People's Concerts.

When on October 17 the Rochester Civic Orchestra gave its first concert of the year, the National Broadcasting Company inaugurated the most extensive series of symphonic broadcasts ever offered to the American radio audience. This program was the first of 90 to be broadcast this season from Rochester, New York, over a coast to coast NBC network. The complete list of concerts includes four Thursday matinees and eight Thursday evening broadcasts by the Rochester Philharmonic Orchestra; twenty-eight Monday, and fifteen Tuesday afternoon programs by the Rochester Civic Orchestra, and sixteen Thursday evening and nineteen Saturday morning broadcasts by the Eastman School of Music Orchestra. There will be two Thursday evening broadcasts of the Rochester Philharmonic during January, on the twelfth and the nineteenth (NBC-Blue Network, 8:30 to 9:30 P.M., EST).

This season is the eleventh consecutive one that Dr. Walter Damrosch, dean of American conductors, and the NBC Music Appreciation Hour have been heard. As Dr. Damrosch's schedule this year is not weekly, we suggest that you consult the newspapers for dates of appearance. Instructor's Manual and Student's Notebooks for these broadcasts can be obtained by writing to the National Broadcasting Company, New York.

FIFTY YEARS AGO THIS MONTH

EUGENE E. AYERS, a leading piano teacher of his day, contributed to the columns of THE ETUDE the following significant analysis of the successful teacher.

"He is a model teacher. He has a model studio and model disciples. We are interested in all he does from the very first moment. He has a good piano—not a mere piece of furniture—a little worn, perhaps, but first class in action and quality of tone. His studio is plain, but attractive. He has more books than bric-a-brac, and more music than silverware.

"1. He is *patient*. To some listeners the ordinary playing of an inexperienced pupil is hardly endurable. Some teachers are very restless and unhappy while submitting to this ordeal. And this infelicity generally communicates itself to the pupil and results in a general nervousness which is disastrous to the temper of both teacher and pupil. But our model teacher seems to be interested in the poor playing of his pupil.

"2. Genuine patience does not imply stolidity or dullness. Our teacher has *animation*. He never talks sleepily, he is wide awake, and he manages to keep his pupil awake. All ennui is dissipated. His mind is active, and alive to every point of interest. He quickens effort. His pupil is impelled by the liveliness of his method.

"3. His language is choice and forcible. His ideas are clear and attractive. His method of presenting truths is logical and natural. He is at home with his subject: he knows every phase of it; he has explored its dark places for himself, and he leads his pupil confidently. His study has not been confined to his subject; he also knows his pupil. He frames his argument to suit his listener, and draws his illustrations from subjects with which she is familiar. If she is literary, he knows that he must draw many of his analogies from literature.

"4. He is *hopeful*. He expects to reap a rich harvest. In each pupil he tries to see the budding forth of promise. He is quick to perceive it when his pupil has talent, he is sanguine in his expectations. He finds in each soul some gem worth the polishing, and rejoices in the anticipation of the result. Hopefulness is contagious. His pupil may not be capable of gaining so much from his intelligence, but his hopefulness is like a strong stimulant. Some pupils need more of hope than of instruction.

"5. *Persistency* is another element in our model teacher's character. He is determined to succeed. No difficulty is great enough to weaken his endeavor. No obstacle shall stand in his way if perseverance can overcome it.

"6. He is an *enthusiast*. Nothing ever really moves in this world until some enthusiastic man begins to move it."

The "Moonlight" Sonata

Fact, Fiction and Fancy

By SIDNEY SILBER, Mus. Doc.
DEAN OF THE SHERWOOD MUSIC SCHOOL, CHICAGO, ILLINOIS

THE BOURDELLE BEETHOVEN
In the Metropolitan Museum of Art, New York City
Translation of legend: I am the Bacchus who presses delicious nectar for mankind.

WHEN A MUSICAL MASTERPIECE becomes universally beloved; when neither time nor changing fashions in composition diminish its popularity with musicians, artists and music lovers everywhere: we are indeed confronted with an intriguing phenomenon. Such is indisputably the case with Beethoven's so-called "Moonlight" Sonata. What may be the reasons for this widespread acceptance? Indeed, a difficult and complex question! As for myself, I see in this work an intensely human document, abounding in vitality and wrought with consummate skill; an utterance inspired by the master's keen reactions to life, as well as to his individual existence, his yearning and struggling for self-expression and self-mastery. Since these are, potentially, the aspirations of the great mass of average, inarticulate humans, their revelation in tones cannot but evoke sympathetic response.

While every great master is an emancipator of some sort, Beethoven remains the most potent of them all. He took music from the salon to the concert hall, from the castle to the cottage. He loosed this already grown up art from the incongruous nursery of the idle, but cultured, rich, and gave it a rightful place, for the very first time, on equal terms with its adult brethren. In short, he made the art of music truly democratic!

So Truth must Stand

THE FOLLOWING FACTS have been established by authoritative biographers:—

1. The designation "Moonlight" was not given by Beethoven.
2. Beethoven left no clue, other than the manuscripts, to either the source of its inspiration, or its interpretation.
3. The dedication to Countess Giulietta Guicciardi was casual, having no reference to an unfortunate love affair. (The countess married Count Gallenberg at the end of 1801—the year the work was composed.)

Let it furthermore be noted that this is not a sonata in the strict sense of the term, since the first movement is not in sonata form. Beethoven called it "Sonata quasi una fantasia (Sonata in the manner of a fantasy)"—the term *sonata* probably referring to the literal meaning—an instrumental composition, in contradistinction to *cantata*—a vocal composition.

Rubinstein's Reactions

A GREAT INTERPRETER'S reactions are quoted as revealing the true musician's and artist's attitude toward the interpretation of all lofty music. In Rubinstein's "A Conversation on Music," we find the following passage, where the great pianist is discussing designations attached to musical compositions, such as *nocturne, romance, impromptu, capriice, barcarolle*, and so on. Among other things, he says, "Having become stereotyped, they facilitate the understanding and rendering of the compositions for the public; otherwise, these works would run the risk of receiving names from the public itself. How droll this is, is sufficiently shown by one example, the 'Moonlight' Sonata.

"Moonlight demands in music the expression of the dreamy, fanciful, peaceful—a soft, mild radiance. Now, the first movement of the C-sharp minor Sonata is TRAGIC from the first to the last note: a beclouded heaven, the gloomy mood of the soul. The last movement is STORMY, PASSIONATE, and the exact opposite of peaceful radiance. The second movement alone would, in any case, allow a momentary moonlight."

The Designation, "Moonlight"

SAYS KREHBIEL in "The Pianoforte and its Music," "Much mischief has been made by the titles which publishers and others have given to works without the sanction of the composer. The sonata in C-sharp minor has asked many a tear from gentle souls who were taught to hear in its first movement a lament for unrequited love, and reflected that it was dedicated to Countess Guicciardi. Moonlight and the plaint of the unhappy lover! How affecting!"

In a letter, dated January 22nd, 1892, Alexander W. Thayer, the greatest of Beethoven's biographers, says: "As for the epithet 'Moonlight,' it seems to owe its first existence to a comparison made by the critic Rellstab of its first movement, to a rocking on the waves of Lucerne, on a moonlight evening.

"Many years ago, a picture on the title page of an edition led the Viennese to call it 'Laubensonate (Arbor Sonata),' the picture evidently referring, or giving rise to a story of its composition in an arbor."

The Dedication

SCHALTTER, in his biography of Beethoven, has this to say: "Although, if any girl caused the sadness and dispair reflected in his music, her name was not, in all likelihood, Giulietta. For the composition Beethoven originally intended dedicating to the countess, was the not particularly ardent Rondo in C major, Op. 51, No. 2. At the last moment, however, wishing to inscribe this piece to the Countess Lichnowsky, he asked it back and dedicated the C sharp minor to Giulietta instead. There is no good reason to suppose that his devotion to her lasted more than a few months. In her old age, Countess Guicciardi-Gallenberg spoke of Beethoven without affection, as a person who had composed some 'crazy' music. Then, an afterthought, with sudden animation: 'But his playing . . . it was heavenly!'"

A little known Source of Inspiration

AGAIN REFERRING to Thayer, we find that "the subject of the sonata was suggested by Seume's little poem "Die Beterin (The Praying Maiden)." The poem describes a maiden kneeling at the high altar in prayer for the recovery of a sick father. Her sighs and petitions ascend with the smoke of incense from the censers, angels come to her aid, and, at the last, the face of the suppliant glows with the transfiguring light of hope. The poem has little to commend it as an example of literary art, and it is not easy to connect it in fancy with the last movement of the sonata, as with the first and second; *but the evidence that Beethoven paid it the tribute of his music seems conclusive.*"

Fiction that Falters

AGAIN SCHALTTER: "Some sentimentalist invented a popular myth about the so-called 'Moonlight' Sonata. There are several versions. One of the more imaginative holds that Beethoven was wandering in the moonlit streets of Vienna, when he saw a blind youth leaning on the arm of his beautiful sister and lamenting the fact that he should never see the greatest of all musicians. Beethoven accosted them, went to their humble home, seated himself at the poor piano, and, inspired by the sightless orbs of the boy, by the *beaux yeux* of the maiden, and by the moonlight pouring in at the casement, improvised the C sharp minor Sonata. Then, rising to his full five feet-five, he revealed his identity, embraced the lad, and rushed forth to dash down his inspiration."

A variant of this tale makes Beethoven pass the blind boy's window, overhearing him banging the "Sonata in F major, Op. 10, No. 2," and expressing a wish that he might hear the composer play it. Then it makes the latter push his way in unannounced, play it correctly, and fall to improvising the "Op. 27, No. 2."

Where "ignorance is bliss"

NOT LONG AGO THE FOLLOWING LINE was encountered in a book (not on music) by a very prominent clergyman: "He (Beethoven) took moonlight and made of it a sublime sonata." This good man can hardly be blamed for such an ambiguous and basically meaningless statement, since numerous writers on music—and some of them of considerable prominence are quite as guilty of foisting so-called poetic analyses upon their readers."

One of the most amusing comments, by a certain F. F. Weber, appeared in the eleventh volume of the *Neue Berliner Musikzeitung*. Read, and reread the second sentence. It is a weird and wonderful specimen of the tape-worm type of sentence in vogue, many years ago, in "erudite" Germany. We quote: "Beethoven, in this sonata, represents dream-scenes which take place in visible Nature. Were we to stand in the hush of night, amidst luxuriant vegetation, and did there then approach us, step by step, the natural essences which fill the cells, well-nigh to bursting, and in which the world of growing things surrounds us with its loving embrace, so that our senses should be finally quite absorbed in noiseless, yet unremitting activity of the busy vegetative world around us—that shows in the least leaflet the full intensity of its power—and should the spirits of the processes of Nature continually obtrude themselves upon us, neither withheld nor to be driven away by any means whatsoever, only occasionally betraying their sublime spirituality, by a shy starting-back at some sound—no actual sound, but a dream-sound imagined in the shell of our own ears; *were we to experience this, we should then stand, as Beethoven fancied himself standing when writing the last movement of his sonata in C sharp minor.*"

Let Others Speak

IN THE FOURTH VOLUME of the Berlin music journal, *Echo, No 43*, is an article by Peter Cornelius, in which he compares the first movement of the "Moonlight" Sonata to "a majestic Gothic cathedral, whose inviting chimes guide seeking believers on their path, through the wilderness, to its sacred enclosures. All pain floats upward through the wilderness and is resolved in the harmony of a blessed spirit-prayer. In the second movement, earthly love holds sway and would lure down those sacred chimes with the tones of its harp. To this love is issued a mandate rather to turn toward you holy refuge, whence it has enticed the devotional throng with irresistible might. In the third movement, the dim forest is again sought out. Evil spirits have closed the doors, the holy chimes are mute yet their echo still sounds. Belief is dead in the heart. Disconsolate wandering! But the heart is haughty and bold—ONWARD! It must answer, soar aloft

(*Continued on Page 60*)

The Threshold of Music

A STORMY SEVENTH — AND SOME EVEN MORE COMPLEX CHORDS

Natural Laws That Guide The Flow Of Chords

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the tenth in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter.*

Part II

THE LAW OF MOTION AND REST: Music is a peace loving art. One could almost accuse it of being indolent. In music we find constantly a desire to convert motion into rest, conflict into peace, confusion into harmony, unpleasantness into pleasantness, disorder into order, wrong into right, dissonance into consonance, tension into relaxation, discord into concord, roughness into smoothness. The technical names used by most musicians are *dissonance* and *consonance*, but perhaps the words *motion* and *rest* will give you the idea more clearly and simply.

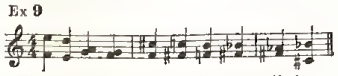
Have you ever studied a snapshot of an athlete in action? Of a tennis champion lunging for a back-hand, or a pole vaulter about to clear the bar? Have you ever thought how painful it would be, or even impossible, for anyone to hold such a pose for more than a fraction of a second? Music gets itself into just such positions—perhaps not as violent ones, but precarious enough to make us uneasy if they are held too long. Each time an action chord strikes our ears, we hold our breathe in suspense until it is followed by a chord of rest.

If we look for the reason why some chords create an impression of being "on the move," while others are peaceful and motionless, we will have to examine the intervals of which these chords are constructed. For in practically every case it is the intervals which give each chord its particular type of personality.

There are certain intervals which we call *dissonant*, or intervals of motion. Those which fall into this group are:

1. All sevenths and seconds.
2. All diminished and augmented intervals.

Ex 9



The remaining intervals are called *consonant*, or intervals of rest. These are:

1. All the perfect intervals (unisons, octaves, fifths and fourths).
2. Major and minor thirds.
3. Major and minor sixths.

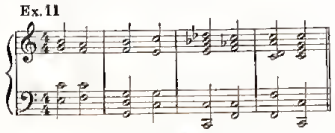
Ex.10

There are only two chords which contain nothing but restful intervals, the major triad and the minor triad. That is why either one or the other of these two triads is always used as the final chord of any piece of music. All other chords contain one or more intervals of unrest, thereby giving the chords themselves, to a lesser or greater extent, an atmosphere of unrest.

Again the humble harmonica serves as an illustration. For in the world of practical music, the simplest example of the Law of Motion and Rest is contained in the mouth organ. You suck in, and the music is in motion. You blow out, and it finds repose. Why? Partly because of the Melody Law, but mainly because sucking plays the notes of a dominant sixth chord (containing four restless intervals) and blowing plays the tonic triad (all consonant intervals).

Here are several pairs of chords. In each of the four measures the first chord is one of motion and the next is one of rest.

Ex.11



C: I_7 4 C: 5_7 1 F Min. 5_6 1 C: I_7 1

In the first chord of the opening measure there is only one element of unrest: the clash between B in the right hand and C in the left hand (a major seventh). In the second measure we find a dominant seventh chord, containing two restless intervals: a minor seventh (G to F) and an augmented fourth (F to B). In the third measure the situation becomes more acute, with no less than four action-intervals: a minor seventh (C to B-flat), a minor ninth —which is the equivalent of a minor second (C to D-flat), a diminished fifth (E to B-flat), and a diminished seventh (E to D-flat). The resulting chord is a tangle of conflicting tones.

The fourth measure is mild by comparison. The D in the right hand is the only dissonant element. If we leave it out the chords become the familiar "Amen" pair —the ultimate in restfulness, the musical embodiment of "Peace on earth, good will toward men".

So, you see, there are all grades of unrest in music.

When intervals of motion want to find peace and quiet they do not go about it in hit or miss fashion. We find as a general rule that seconds expand into thirds, sevenths contract into sixths or fifths, and ninths contract into octaves. We also find that diminished intervals tend to contract, and augmented intervals to expand. And with all these intervals the tendency is for the two notes to move in opposite directions —either to approach each other or to fly apart. That seems to be a more satisfying way of doing it than for both notes to move in the same direction.

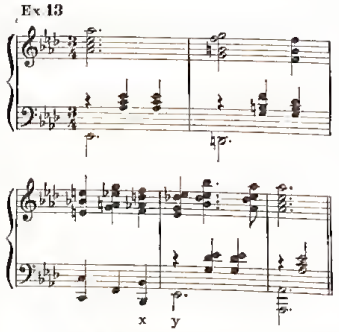
Musicians call the practice of contracting or expanding *contrary motion*. Thus, two notes will generally come together — or spread apart — rather than rise together ═ or fall together ═

Ex.12 rather than

The Melody Law, you can be sure, also exerts an influence in urging each note to its nearest possible haven.

Please do not be misled, at this point, into supposing that music gets nowhere in its endless see-sawing between action and repose. You may have gotten the idea that it is like an airplane which merely bounds along the landing field, sometimes rising a few feet, sometimes touching the ground, but never soaring into the upper atmosphere. That is far from true. Music does soar. But it soars as a hawk does, sometimes flying actively and at other times gliding effortlessly. The presence of consonant chords does not stop music's flow of thought. These chords are just momentary pauses between pulsations. And it often happens that a chord containing an interval of motion melts into another chord which seems at first glance to be passive, but turns out to contain another motion interval which prolongs the flight and keeps the music buoyant. To illustrate, we quote from *I'm Falling in Love With Someone*, from "Naughty Marietta" by Victor Herbert.

Ex 13



This quotation from *I'm Falling in Love With Someone*, from "Naughty Marietta" by Victor Herbert, is reproduced with the permission of the Music Publishers Holding Corporation, owners of the copyright.

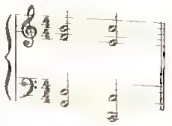
Here are five different dominant sevenths in a row, each one a chord of motion. The chord marked x, for instance, is a dominant seventh belonging to the key of E-flat. You will find its chief interval of motion

Ex.14

in the right hand (A-flat to D-natural). With the next chord, marked y, this action-interval expands into an interval of rest (G to E-flat). But at the same time the chord "y" introduces a fresh note of dissonance (D-flat, a diminished fifth above G), thus keeping the music continuously in motion.

Once more we are going to turn to that pair of chords which illustrated the mob spirit as applied to the Melody Law: the dominant seventh chord and the tonic triad:

Ex.15



Now that we view this progression as a product of both the Melody Law and the Law of Motion and Rest it seems doubly effective. How inevitably the two right hand notes move apart, in contrary motion, to their nearest neighbors. On further examination, however, we notice another thing, not explained by either of these laws. The lowest note in the left hand is not attracted by any of its near neighbors. Instead, it jumps more than half an octave down to C. This downward leap of a fifth, we shall soon discover, is a characteristic one, and is governed by the third law of musical sentence structure: the Bass Law.

Down a Fifth, or Up a Fourth

ACCORDING TO THE BASS LAW, the lowest note of any chord is impelled by an instinctive desire to move a perfect fifth lower or a perfect fourth higher.

Offhand this seems like a singularly arbitrary and whimsical desire. It is the equivalent of the knight's move in chess; instead of progressing to the adjoining square, as kings and pawns do, the knight must have its own peculiar jump. So it is with the bass notes in harmony; they insist on expressing their own personality, and the manner in which they do it is by leaping up a fourth or down a fifth.

This move is not, however, really as arbitrary as it sounds. If we turn back to the "Constitution and By-Laws" of music —the harmonic series (illustrated in Chapter I of this series)—we shall find a good reason for it. Of the overtones created by the low C-string of the violoncello, the three which can be written in the bass clef (C, G and C) are separated by wide intervals; while the higher overtones in the treble clef are much closer together, most of them being only a tone or a half-tone apart. So there is plenty of precedent for the Melody Law to favor motion by steps and for the Bass Law to prefer motion by leaps. If we examine the three base overtones (C, G and C) more carefully, we shall find that, from G's point of view, the fundamental tone C is represented in its higher octaves by notes located exactly a perfect fifth below and a perfect fourth above. So the Bass Law is also a child of nature.

Bass Law motion occurs most frequently with dominant chords. Whenever a next to the last (dominant) chord is followed by a last (tonic) chord, the bass is sure to move down a fifth, or up a fourth to the higher octave—from the dominant note (root of the dominant chord) to the tonic note (root of the tonic chord), or, more simply, from So to Do.

Observe that, in the chords quoted above, G of the dominant drops down to fifth to the tonic C. This skip of a fifth down, or a fourth up (the two forms of the move are really identical, since both carry the bass to the self same note, the first taking it to the lower octave and the second to the higher), almost always takes place whenever a So chord is followed by a Do chord. The only exceptions are when the bass is not the root of the chord above it; and until we mention the wrinkle in harmonizing known as Inversions, we must assume that the bass of a chord is always the root.

The characteristic Bass Law skip is not confined exclusively to dominant chords. On other occasions as well, bass notes continue to have a ceaseless desire to make this move. For example, in *Ol' Man Devil* by Max Rich we find

(Continued on Page 62)

How to Abolish Fear Before Audiences

The Meaning of Mike-Fright

A Symposium Secured Expressly for The Etude Music Magazine

By ROSE HEYLBUT

GLADYS SWARTHOUT

EVERYONE WHO HAS PERFORMED before an audience has, at some time and in some way, been affected by the thing we call stage fright—which is not stage fright at all, but audience tension. We are quite easy in our minds when we talk with people, work with them, play with them—even quarrel with them. But the act of performing before them brings on a very definite psychological reaction.

To some, audience consciousness reveals itself as a warming sense of expectancy, keying them up to do even better than when they are alone; to others, it takes on the nature of a complete paralysis of self. Some overcome it readily, while others grow more nervous. Many theories have been put forward as to the origin of stage fright—it is a matter of inborn temperament—it has to do with lack of preparation or experience—it results from a state of health—or from a sense of responsibility. Whatever it is, though, stage fright presents a very real problem, to the professional artist as well as to the student preparing for his first pupils' recital. Its solution means much to everyone concerned with musical performance. What can we do about stage fright?

Stage fright can be cured. To clarify the cure, THE ETUDE has asked four distinguished and experienced artists to tell of their own reactions to audience tension, and their personal means of conquering it.

Richard Crooks, beloved American tenor, and renowned for his work in concerts, radio, and at the Metropolitan Opera, makes an interesting distinction between good and bad stage fright. The self-consciousness which springs from inexperience and faulty preparation is dangerous. On the other hand, the pulsing expectancy of looking forward to performance is definitely helpful, buoying the performer exactly as excitement before a party helps you to have a better time. You must make sure of what it is that you are feeling when you stand waiting in the wings.

"I began my public singing as a boy soprano of ten," says Mr. Crooks, "and at that age I was quite unconcerned with the unhappy aspects of nervousness. I had confidence in my teachers and in myself; I was well coached in my songs; I loved to sing—so I simply went out and sang without worry. In the years since then, I have learned more of the difficulties of the task of public singing, and of the responsibility a performer owes to the audience that comes to hear him. And awareness of this kind has, naturally, robbed me of much of the casualness of my boyhood approach. Still the dreadful, laming aspects of stage fright have, mercifully, left me free.

LUCILLE MANNERS

An Early Beginning Helps

"WHY? I ATTRIBUTE IT to my early beginning. The very casualness of those years helped me to build a fearfree attitude of mind into second nature. I believe, after all, that stage fright is more an attitude of mind than anything else. If one opens the way for it to lay hold of him, it will simply spread its tentacles. My earliest teacher and counselor was my mother. She never led me to feel that singing for people was in any sense an ordeal. On the contrary, it was a pleasure. Part of the pleasure came from the joy of singing, and part from the idea (or the hope) of pleasing my hearers. She taught me, too, that it is no more disconcerting to sing for ten people than for one—for a hundred than for ten. Indeed, the numerical count of the audience should make no difference at all.

"Thus, my first counsel is: Let the student make as early a start at public performance as he can. Let him, as a child, take part in little studio recitals or church concerts, convincing himself in his most plastic years, that the act of performing carries in itself nothing terrifying. Let him learn to regard these appearances as pleasurable experiences. Do not pave the way for fright by assuring him that he will not be nervous. Take it for granted that he will not, and stress the pleasure that he and his hearers are going to have from the event. Let him look upon his audience as his personal guests, whom he is about to entertain with the same free, frank, unafraid cordiality he would use in making guests comfortable in his home. The early implanting of thought habits of a pleasant and fearless nature will go far towards removing the hazards of stage fright.

"But that is not the whole story. The free, fearless thoughts must be bolstered up by a solid foundation of good work. The painful aspects of stage fright can be usually traced to insecurity or lack of experience. The performer who is sure of himself in every breath, every note, every word, every shade of interpretation, has little to fear. Only unreasonable panic can harm him, and a carefully built background of safe habits of thinking and working can protect him against that.

"As to the good kind of stage fright—well, it is not fright at all. Every performer, no matter how experienced, feels a wave of excitement before he steps out to the stage. And that, I hold, is a necessary part of his equipment. It is this upswinging force which makes him an artist. It lifts him out of the everyday level of things and enables him to project himself across the footlights in a better than everyday manner. The absolutely unmoved performer is likely to be dull, just as the guest, who remains absolutely unmoved when he enters a ballroom, is likely to provide a dull time for his partners.

"So get used to performing, through a timely start; be sure of what you are about, and take pleasure in your work. Then stage fright cannot hurt you!"

Self-Eliminating Stage Fright

MOST PERFORMERS have to unlearn stage fright. Gladys Swarthout, star of the Metropolitan Opera, of concerts, radio, and motion pictures, offers one of the rare examples of learning to be afraid. But we will allow Miss Swarthout to tell you about it.

"When I first began singing—and at that time I had no ambitions for a career—I

was not afraid of anything. Such was the sublime ignorance of youth that I learned the difficult *Ave Maria* from Max Bruch's "Cross of Fire" in four days, sang it with orchestra on the fifth, and took the entire matter quite for granted. I knew, of course, that other people get scarced; but I attributed such reactions to a lack of preparation and felt sure that, if I worked faithfully, they could never touch me. And then I was engaged for the Chicago Opera. I was cast as *Siebel* in "Faust," opposite Chaliapin's *Mephisto;* and, waiting in the wings to go on for the *Garden Scene,* I saw Chaliapin pacing the floor, ashen green under his make up, and moaning to himself. I thought, of course, that the great basso was ill, and hurried to summon the stage manager. He laughed at me.

"'Ill?' he said, 'He's not ill; he's *nervous.* He gets like that every time, just before he goes on. Half dead of stage fright.'

"I couldn't believe it. And then, through my disbelief, a completely new sensation overtook me. If a superb artist like Chaliapin suffered so horribly from stage fright, surely there must be something very wrong with an inexperienced little beginner like me, to be so nonchalant about it. And, then and there, I got scared, too—and from that time I never have been completely free from stage fright.

"I believe that, essentially, stage fright is a very personal matter between yourself and you. Audiences have little to do with it. To me, the kernel of this fear is a dread of not doing my best, regardless of what the audience may be kind enough to like in my work. Stage fright, then, is a question of responsibility.

"Having learned it, I have since spent much time—not always successfully—in trying to unlearn it again. The first step towards acquiring security (in contrast to having it naturally, as in the beginning), is to be perfectly prepared, and quite certain of that fact. My greatest aid, in those moments before going on, is to tell myself over and over again that I have honestly done all I can to assure my hearers an adequate performance. I impose calm and quiet on myself. I allow myself to think of nothing but the work ahead and the best way of doing it. I do not find it at all helpful to distract my thoughts with alien topics. I want to be as close as possible to the coming performance, and to avoid that fatal 'inspiration of the moment.' I never read telegrams in my dressing room, or receive visitors, or look to see who has sent the flowers, until the performance is over. Things like that have an unexpected way of cropping up at the wrong moment—during a song, for instance, one may become hopelessly distracted by suddenly remembering the chance remark of some caller, or the flowers of a friend one has not seen in months. Then there is a gap in the continuity of one's thoughts and a less than easy feeling creeps in.

Make Conditions Familiar

"I FIND, TOO, THAT purely physical and material considerations have a share in calming one's mind. I always rehearse once at least in the same hall in which I shall sing and with the same accompaniment. Nothing strange should be left to performance time. The same is true of clothes. I never appear publicly in a gown or slippers or gloves that I have not first worn at home, making myself entirely comfortable in them, getting to know their feel, their fit, their adjustment. I rehearse the feel of clothes and atmosphere as carefully as I do my songs.

"The best thing, of course, is to prevent the petrifying sort of stage fright from getting a grip upon one at all; and this can be done, I know, by concentrating on a perfect preparation and by not allowing distracting thoughts or influences to be upsetting. But, once it has shown itself, it can be overcome by confidence and self imposed calm."

Mischa Elman, world renowned violinist, believes that stage fright is simply the consciousness of one's own limitations, at a moment when limitations of any sort place a barrier between what one wants to do and what he can do. Everyone has his limitations, of course; and, even if the audience does not even notice one's shortcomings, the performer himself is always conscious of the discrepancy between his ideal and his work. One grows nervous, then, through a self-conscious dread of doing less than one's best.

"To overcome stage fright," says Mr. Elman, "try to get rid of self-consciousness. Your duty on the stage is to project the message of the composer into the hearts and minds of your hearers. You are only a means towards this end. Therefore, stop thinking about yourself and concentrate on the music. Then do your honest best and do not worry about the effect you are making.

"A certain amount of stage fright is quite normal, especially to inexperienced performers. The more one plays in public, the better able he should become to master the fear that comes from sheer inexperience. So do all the playing you can. Do not hold back from it. Plunge in, and earn for yourself the experience that drives away fear. Make up your mind at the start that your first dozen performances will be less than your best, simply as the result of this apprentice nervousness. Give as many bad performances as possible, as soon as possible, and do not worry about them. Play naturally and let the music come first in your thoughts. Then, as you progress in public performance, you will find the fear wearing off.

"After a dozen attempts at public performance, then, you will find that one of two things will result: either you are mastering the dread of stage fright—or you are suffering from it worse than before. In the first case, you are approaching that state of freedom and experience that makes for success in public performance. In the second instance, you should face the fact that public performance is not for you. It is well known that some natures never master their dread of playing for people. Some extremely gifted and sensitive musicians simply cannot face an audience. This is a sad fact, but a fact none the less. The person who cannot control his nerves or his fears is better off away from the public platform. Neither he nor his hearers will benefit from a performance conducted under conditions of horrible tension. But these cases, very happily, are the exception rather than the rule. We may safely concentrate our discussion upon the stage fright which can be cured by confidence, musical surety, and self-control.

He Cultivates Stage Fright

"THERE IS ONE TYPE OF PERFORMER who always gets stage fright! He is the one who practices after his concert instead of in advance. We have all known people who give a performance and then tell you, afterwards, what they should have done differently. Settle your problems in the practice room; and come to your performance with a clear, faithful conception what you mean to say and how you mean to say it. Leave nothing to chance. What went badly at practice will certainly not get better in performance. Consider every note, every tone, every phrase. Then play naturally, keeping in mind only that ideal conception of the music for which you are striving. Do not think of yourself as playing for people; remember only that you are playing fine music, in the finest way you can. Thus, you will, of your own will, close the doors to the fear that you are not doing your best. And just that fear, I believe, is the root of all stage fright."

Thus far, we have considered only that tension which comes from facing a visible audience. Lucille Manners, popular radio star whose career has thus far been made in radio alone, assures you that there is a very real stage fright problem in working before a microphone, without a single visible listener in the studio. Mike fright!

"Naturally, one is not afraid of the microphone at all," says Miss Manners; "but there is the remembering that, on the other end of that harmless little 'mike,' there are more listeners, probably, than could be gotten into the largest auditorium. I used to suffer badly from mike fright; but I have cured myself, and others can do the same.

"Stage fright of any kind is pure self-consciousness. What really takes place is that the performer forgets the fact of performance, for the time being, and distracts herself with thoughts about 'my' looks, 'my' voice, 'my' interpretations, 'my' personality. If that were not the case, there would be nothing to fear—certainly, one would not be frightened about Beethoven. So the first thing is to try to cut loose from one's self entirely. Do not let 'I', 'me', and 'mine' enter the picture at all. Think of the music you are going to project, the theme of your songs, the emotions you wish to arouse. And discipline yourself into thinking that, no matter how you feel, you have to go on and do well.

"I got my first cure in stage fright from my grandmother. She was a great clubwoman and often had to make public addresses. Just before she spoke, she would sit quietly and look rather unhappy. When I asked her what was the matter, she would say, 'I don't particularly like to make that speech, but I have to make it—and I'm going to make it, and make it well.'

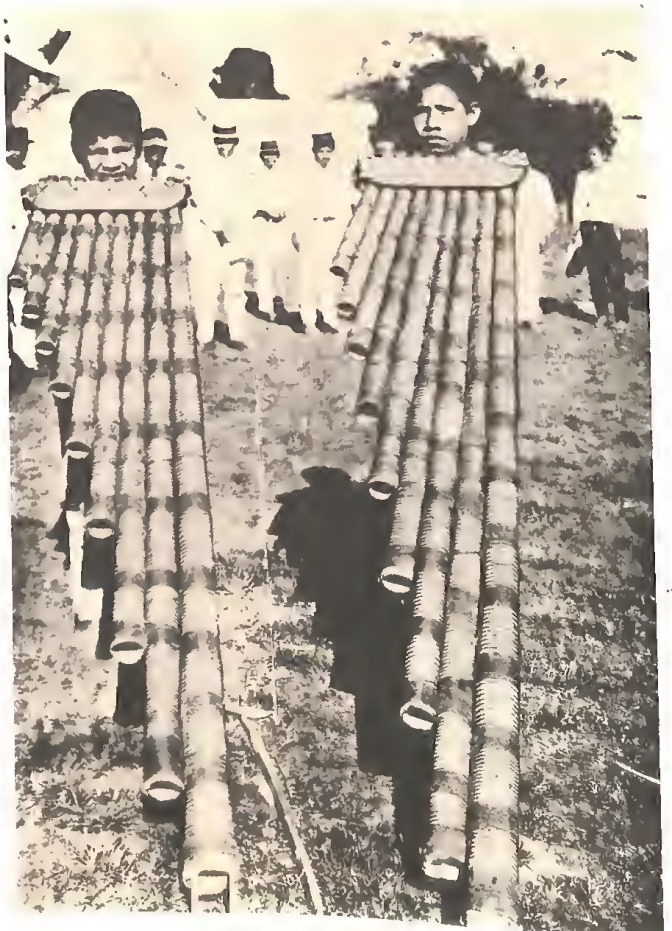
"You can discipline yourself into doing anything you want.

"One thing about radio work, which might entitle one to be a little bit scared, is the fact that there is no immediate means of gauging the reactions of one's audience. One simply does not know whether pleasant impressions are being aroused or not. That can be troublesome—until the mind has decided not to think of the effect at all. One must live alone with his music, at such moments, and must perform it in the best possible way. The effect part will take care of itself. Once one gives of his best, there is nothing more to be done about it; so do not worry about anything more.

"The way one stands can help in the control of his nerves. The firm, erect posture, which is necessary for the emission of good tone, is the best to calm one generally. Feel conscious of strong support from the spine. Breathe deeply, as though covering a tone. Stand firmly, and stand down on the knees. Even before beginning to sing, this singing posture will help. It is a good posture for instrumentalists, too.

"Get as much practice as possible in singing for people. Try your wings in the teacher's studio. If you can sing there, with a few people close upon you, there should be no trouble in a concert hall. Indeed, the greater distance between the singer and her hearers makes her to feel more comfortable. At first I was scared of my studio audience of over fifteen hundred people, but by applying these methods, I have now so completely mastered this fear that I should miss the audience if it were not there. But, no matter what helps may be derived from outside matters, like stage distances and good posture, the chief thing in ridding one's self of stage fright is to forget one's self!"

If we ask "What about stage fright?" the answer is, "It can be cured, and it depends only upon one's self to cure it."



WHAT A MOUTH ORGAN!

These Indian boys, from Lake Titicaca, must be remarkable blowers, to play these giant instruments.

The Men of the Orchestra

A Visit with the Individuals Who Produce the Music

By MISHEL PIASTRO

CONCERTMASTER OF THE NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

A Conference Secured Expressly for The Etude *Music Magazine*

By STEPHEN WEST

AN ORCHESTRA CONSISTS of two vital and integral parts—the conductor and the men. The conductor, who leads the performance, is responsible for its interpretative worth. He uses the men as his instrument and plays upon them. The men, playing instruments of their own, follow the conductor and submerge their musical ego in his. Both parts are mutually interdependent, one upon the other. Publicly, one hears the orchestra speaking through the conductor. But the men have a great deal to say for themselves!

First of all, let me stress the point that a position in a good orchestra is a completely worthy, dignified, and important form of musical expression. Unfortunately, most people do not realize this. The common notion is that a young musician must study for the sole purpose of becoming a great solo virtuoso. If he achieves this, he is a success. If not, then he takes a post in an orchestra and lives out the rest of his life as a failure. I have heard this attitude expressed hundreds of times—by parents, teachers, and by the players themselves—and it always makes me sorry, because it is so entirely untrue.

No one can pretend, of course, that the orchestral player receives the same attention by way of glamour, curtain calls, and publicity, that the soloist does. But the student who measures a career in terms of these things alone is better out of the musical profession than in it. It does not follow that the man who falls short of spectacular virtuoso heights is an inferior artist. Conditions, which have nothing to do with musical ability, may hamper his progress—health, financial circumstances, luck, sheer nervousness in facing an audience. Some of the finest players I know are at their best only in their own homes. Further, public success requires a certain indefinable animal magnetism as much as musical ability. The power to project one's self across footlights and to move people's hearts is a gift in its own right. Not every one possesses it, regardless of the musical endowments he may have. It is quite possible to be a magnificent artist, and still not make one's mark as a big soloist. Thus, it is neither true nor just to rate an orchestral player as a musical failure. Young people could save themselves much heartache by realizing this fact.

An Honorable Service

THE ORCHESTRAL MUSICIAN is performing one of the finest pieces of work in the musical world. And there is the chance for splendid achievement awaiting him. It is he who gives the great masterpieces their tonal splendor, their sensuous appeal. It is he, in the last analysis, who makes them *sound*. To bring forth the full value of the "Ninth Symphony" is hardly synonymous with musical failure. Let us be honest enough to measure musical success by musical standards.

In the eighteen years I have been in this country I have been increasingly impressed with the immense improvement to be found in the quality and preparation of the younger orchestral players. Both technically and musically they are almost incredibly superior to the young men of years ago. Graduates of the leading conservatories are coming into the ranks, realizing that a fine musical life (and a by no means unprofitable business life) awaits them there.

The best thing I can advise for the development of good orchestral material—and for general musical development, regardless of future professional possibilities—is the early habit of reading chamber music in groups. As soon as young students are technically able to manage the notes of the standard trios, quartets, and so on, let them band together into groups of threes and fours, to acquire practice in the playing and reading of these works, together.

The word to emphasize is "together." No matter how fluently one may read notes alone (or with one's regular accompanist), an entirely new vista is opened in group work. Here the secret lies not merely in producing the requisite number of correct tones but in mastering the give and take of playing in numbers. The earlier the student begins to acquire this practice in ensemble reading and playing, the better his chances for success in group work. Chamber music offers the most direct means of getting this drill, if only for the reason that the student has fewer active partners with whom to "break in." Even the larger student orchestras do not afford the same opportunities as this early start in chamber music playing.

All May Be Readers

THE SECRET OF SIGHT READING is speed. Anyone can read accurately, if he goes slowly enough and takes enough time for it. To read accurately at the proper *tempo* is another matter. And this, of course, is the object of practice in reading. Some people have a natural gift for reading, but facility can undoubtedly be acquired, through constant practice. Begin to read the simplest music you can, simpler than the grade of music you normally play. But set yourself the task of going through the piece accurately and at its proper *tempo*. As your ability to do this progresses, advance to more difficult things. But do not take the difficulty of the composition as your goal. Speed, with accuracy, is the thing for which to strive.

If the young players who form such an ensemble group are too inexperienced to give the music its proper *tempo*, shading, phrasing, and emphasis, there is an excellent conductor waiting to help them. This is the phonograph. Almost every studio possesses one of them, nowadays; and if not, local music dealers will permit one to listen in their shops. All the standard chamber works are available now in reliable recordings. Get hold of these discs, listen to them, watch your notes while you listen and mark in the *tempi*, the shadings, and so on. If possible, play along with the records, repeat them, go over the troublesome passages with them. Then stop the phonograph, and listen to the improvement in your own group playing. This is an excellent training for conductors, too.

It is also possible to secure mechanical piano rolls which will provide you with the piano part of the great sonatas (or the orchestral part of the concertos, played on the piano). These are invaluable, in communities where it is difficult to find adequate accompanists.

Larger Ensemble Study

AFTER THE STUDENT has had a good taste of playing chamber music, let him and his fellows form a small orchestra—possibly for strings alone at the start, progressing later to the inclusion of woodwinds and brasses. I should think that this would be a most welcome addition to any community life. It would also provide ideal opportunities for practice in group routine playing, for it may be supposed that students would have even more time at their disposal for drill than the professional musician can get.

The National Orchestra Association, in New York, offers perhaps the best example, of which I can think on the moment, of what can be accomplished with a student orchestra. Under the able direction of Leon Barzin, and officially sponsored by members of the Philharmonic-Symphony Society, this is a body of non-professional music students, ranging in age from sixteen to twenty-two; and they perform music which would need careful drill by a seasoned orchestra. Some of our professionals play along with them, as a matter of helping them achieve proper balance, but the organization as a whole stands as a student group. Only the best students are taken into this orchestra, and the boys achieve truly wonderful results, not only in the mechanics of playing but also in learning the other values necessary for orchestral performance. A student orchestra of this kind is an excellent asset to a community. Besides its advantages in training the boys, it becomes a fine clearing house when young men are needed in professional orchestras.

The other values demanded in routine playing are discipline, orderly thinking, consideration, respect for one's neighbor, and the cooperative ability to pull along with others. These have nothing to do with music, but they are vitally necessary. To acquire them one must have drill in playing with others, and just this becomes the great problem for the average amateur orchestra. Its members must be given opportunity, for playing the standard repertoire in company with others. Drill in reading (and playing) many varied kinds of music, plus drill in playing it together, are necessary. To play a limited repertoire in a group is as useless as to play quantities of music alone. A good, solid student orchestra can provide chances for both these needs, supplying, for its members the best chances for future orchestral success.

The Desire for Permanent Members

THE GREAT DANGER CONFRONTING ANY ORCHESTRA, whether amateur of professional, is that of a too frequent change of personnel. No matter how fine the individual players may be, the orchestra as a whole is at its best only when those players are perfectly accustomed to each other. This familiarity must go further than mere playing together. The men must know what to expect from each other, temperamentally and psychologically. An orchestra's success depends upon its unity, and perfect unity comes only with perfect familiarity. It is exactly the same as in a family group, and oddly different from the workings of any other profession. In a family the welfare of the unit as a whole comes before that of any one of its members. To achieve and maintain it, each one must make concessions, must learn to give and take, to sacrifice. Just so in an orchestra. One must learn the musical idiosyncrasies of the man playing next to him, ahead of him, behind him. One must adjust his own playing to theirs and they must do the same. If your deskmate has a rough tone, you must refine yours to balance it. A mere performing of notes never gives an orchestra finish and polish, no matter how well those notes may be played. The more the men work together, studying each other's individualities, and adjusting themselves to them, the better the orchestra sounds. I can think of more than one famous orchestra which falls short of being a great orchestra simply because the men are not familiar enough with each other to work properly together. Certainly I am not advocating that younger men be kept out of the organization, but I believe that all the players, both old and new, should be assured of a definite period of three or four years of playing together.

Necessity of Discipline

ORCHESTRAL PLAYING CULTIVATES DISCIPLINE

(*Continued on Page* 64)

MISHEL PIASTRO AND JOHN BARBIROLLI

Lessons With Ossip Gabrilowitsch

Piano Virtuoso and Conductor—An Apostle of Beauty in Piano Playing

By CECILE DE HORVATH

PART II

Theories on Tone Production

FOR OUR MELODY TONE he advocated fairly flat fingers with the last joint slightly curved. But there must never be any flabbiness. All singing tones must have the weight from the shoulder, and the wrist must be low. Also all heavy chords must have behind them the weight from back of the shoulders. The arm must hang relaxed; the hand must be kept very quiet. In Gabrilowitsch's playing the softest notes penetrated to the farthermost corner of the hall, because he knew the secrets of acoustics and long vibrations. He explained that if the singing tone was played with finger weight alone, there would be no vibration. If with the forearm weight alone, the vibration would be too short; but with the weight of the arm from the shoulder, the vibration is so long, even in *pianissimo*, that every tone carries. For a perfect *cantilena* there must be a *legatissimo* almost oily in quality. It is important that the hand be completely relaxed for a singing tone. This applies also to singing chords, where all the voices sing.

He would say:

"That would not carry beyond the first six rows."

Then he would never let us forget the audience. Gabrilowitsch made us realize that the tones we thought we had been producing were actually no tones at all. We had to listen for vibrations all the time, and at no time would he allow us to play as though we were playing in a small room. One of his favorite remarks was:

"The people in the galleries have just as much right to hear the concert as any one else."

He not only advocated the most beautiful tones possible, but also insisted that we should not overdo any one particular quality of tone. Variety was always what he sought; as he maintained that no matter how beautiful the tone might be, there must be innumerable shadings and color variations of it, to prevent the playing from becoming monotonous. As many colors and different kinds of touches as we could command were what he sought; but, of course, they must all be beautiful. He would never allow us to repeat a passage in the same way. In order to enable us to have the widest range of colors, he wanted us to develop as large a tone as possible; but, of course, without the slightest trace of hardness or pounding. He would repeat and repeat:

"Strive for beauty of tone, beauty of line, beauty of color."

A thousand color nuances can be given by a variation in the depth of pressure, and by skillful pedal combinations, but for these effects he claimed that no teacher could give any but the merest hints. Therefore he urged us to listen carefully when practicing and to train our ears to distinguish and to discriminate the slightest nuance by color, touch or phrasing. He would so often say:

"It is at the quasping of these classic points that the pupil shows whether he is to remain only a pianist who does nothing more than record the music with irrespressible antomatism or is capable of going on and up until he stands with the artists."

As he once remarked

"No teacher alone can really make any one play. He can only indicate, and the pupil has to collaborate in order to attain the best results."

When *legato* octaves are employed in playing a melody, make the pressure toward the outer fingers in order to accentuate the melodic line; but in heavy *bravura* octaves the weight is thrown upon the thumb, to secure a greater effect of brilliancy.

Don't Hit the Piano

NEVER STRIKE A CHORD. In *fortissimo* chords the hand should be on a chord and the weight is from the muscles back of the shoulders, the arm hanging heavily relaxed. Remove the hand from the chord after it is played, so as to release the complete vibration while holding your foot on the pedal. Just as in the singing tone, if the chords are played merely with the forearm weight they are either too small in sound or, if an effort is made, they are harsh and noisy with no carrying quality.

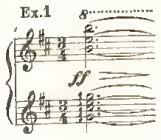
This forearm playing is far too prevalent among pianists of the present day. Many pianists are delightful as long as they play softly; but, to anyone schooled in the Gabrilowitsch ideals of piano playing, they become unbearable when they play *forte* and *fortissimo*. To Gabrilowitsch, all pounding and forcing of the tone was intolerable. He would insist:

"The piano treats you just as you treat it. If you hit the piano it will hit you back!"

He explained to us that a *fortissimo* tone, that is free from all hardness, is actually ten times as big in volume as the forced, tight tone; as it has that much more carrying power, owing to the release of all the vibrations.

Sometimes, in *fortissimo* chords, he would advocate our arpeggiating the left hand very swiftly, almost imperceptibly. This treatment gives an added richness of quality, and it serves to eliminate the dry, unresonant quality which sometimes results from the chords being struck with simultaneous precision. For example, this is very effective in the dramatic chord at the beginning of the *Scherzo in B minor* by Chopin.

Ex.1



This, however, is a dangerous rule to give to any but a highly intelligent and musical pupil, as an undue employment of this effect would result only in slovenly work.

Whether playing *fortissimo* or *pianissimo*, the tone must be rich and deep, and with body and quality. Never play on top of the keys, as the work then loses all impressiveness, just as if a public speaker should talk through closed teeth and not reenforce the tones of his voice by the deep breathing which comes from the lungs. This kind of playing is very unjust to the piano manufacturers, who have provided an action which calls into play the complete resonance of the strings.

In light passage work, the finger tips alone are employed, without the aid of arm weight; but in *forte* passages a little weight is added for contrast. One should have such absolute control of all muscles that they can be called into use at will; and the more control to which they are subjected, the greater the variety of colors in the tone produced. Mr. Gabrilowitsch would say:

"Do not play on the keys of the piano. Play on the strings of the piano. Try to make your listeners forget that the piano is an instrument of percussion."

The Ideal Teacher

IT SEEMS STRANGE that we had to come to the poet of the piano, the singer of the keyboard, to find the ideal teacher, for whom we had all been looking. He was, as was to be expected, a master of interpretation; his ideas on phrasing were consummate; but it was a surprise to find him so meticulous, practical and methodical a teacher; a man who was willing and able to go into such details as none of us had experienced heretofore.

In contrast to the relaxed hand in melody playing, the hand is set for *staccato*. The keys are never struck in *staccato*, but the quick action comes after the key is pressed. This makes a *staccato* of better quality, with none of the harsh, percussive effect of the struck *staccato*.

But whenever a running passage is repeated, an excellent effect in contrast can be obtained by playing the first run with such an overlapping *legato* that it sounds like a *glissando*, and the second one with thrown fingers, producing a *staccato* like effect. Gabrilowitsch would say:

"Contrast is as essential in music as it is in painting. Therefore use your colors judiciously, and never do the same thing twice. For instance, here a phrase is repeated three times. What is it you intend to do with these repetitions? Something has to be done in order to secure a contrast."

In the classics a very crisp, *semistaccato* touch is often in place, while in Chopin, a *legato* style is more appropriate.

Gabrilowitsch was keenly aware of the effectiveness of the thumb, and used it often to end brilliant *arpeggio* runs or *glissandos*. Sometimes he would have us throw the entire weight of the hand on the thumb for especially big effects. For deep soulful effects, roll the weight of the arm on to the thumb, and be sure not to bend the last joint. For this quality of tone, he especially recommended our practicing *On Wings of Song* by Mendelssohn-Liszt.

In passage work and chords, the little finger must be scarcely curved at all, as we need all of it. But in organ effects in left hand bass chords, weight is thrown into the little finger, so that it has a deep, rich organ quality even in the softest chord.

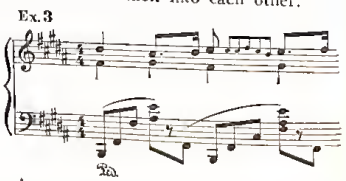
He was extremely particular about the use of the pedal. He always wanted clarity in the standard works, but he decried too little pedal as he would then complain of dryness. In the modern works he showed us marvellous veiled effects, opening up to us great new possibilities, through expert use of the pedal.

For bell-like tones, such as in the *Prelude No. 17* by Chopin, he had us strike the A-flat in the bass quickly with the finger tips so that, with the aid of the pedal, we produced a metallic, gonglike effect.

Ex.2

He was very fond of bell effects. In the slow movement of the "Sonata in B minor" by Chopin, for instance, an effect of distant bells is secured by using the pedal so that the overtones of the inner voices in the right hand will melt into each other.

Ex.3



A good way to find out whether your fingers have control of color is to see how many colors can be produced with the fingers alone, without the aid of the pedal at all. Although the pedal is an invaluable aid to color, it is a great mistake to depend entirely upon it. That is the fault that Chopin found with Thalberg. He said:

"He is not the pianist for me, as he gets his effects with the pedal instead of with his fingers."

Gabrilowitsch once said that a pianist who has great technical facility and no beautifully colorful moods is like a gorgeous chandelier without the lights lit.

Good Taste In Interpretation

GABRILOWITSCH was opposed to very fast playing, and he never allowed us to play a technical passage like an exercise. As he said, it should always be expressively colored with *crescendo, diminuendo* and varying tints. Brilliance should be beautiful and big, never coarse and noisy. "That sounds too technical," he would say. In any *bravura* composition he always wanted the passages to sound musical and interesting. He would say:

"Do not commence your crescendo with a forte as it will degenerate into noise.

"With every change of key there should be a change of color.

"Always give the melody a different tone color from the accompaniment, whether the latter is in the same or in a different hand."

Gabrilowitsch's ears had become so sensitive that all tones that lacked quality were agonizing to him.

To express the ebb of a phrase, he used the picture of circles in the water which gradually grow fainter and disappear. He would direct:

"Play as you breathe. Phrase it as a sphere would."

He constantly preached to us the importance of balance and proportion, and all excesses, exaggerations, and distortions of line were abhorrent to him. As Olin Downes has said

"Gabrilowitsch is a born aristocrat as

(Continued on Page 64)

The Spelling of Musical Notation

Musical Orthography Made Clear

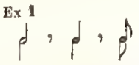
By PRESTON WARE OREM

THERE HAVE BEEN from time to time sporadic outbursts of "spelling reform" in language, "phonetic spelling" as it is called. The late Theodore Roosevelt was interested in the last reform wave of this nature, just as his boundless nervous energy pushed him into so many other matters of greater or less importance. Now we know, of course, the old saying that "a rose by any other name would smell as sweet"; but would it, really? *R-o-z-e-s* or *r-o-z-s* would seem to strike us unesthetically, to say the least. Then if we happened to incur an ache somewhere in our anatomy and a fellow should come along and spell it "ake," very likely a new "aque" would develop elsewhere. We have it on authority that no less than thirty-two dialects are spoken in Germany; and, judging by what comes to us over the "raddeo," there are many more varieties of English spoken in this country, politicians, apparently, being the worst offenders. And what has all this to do with music? It strikes a parallel. Personally, both by ancestry and inheritance, we are jealous of our English. The romantic and colorful history of our English speech is reflected in its very spelling, and a large majority of us seem to resent any tampering therewith. To us the very appearance of many a word, its spelling, calls up an eventful racial history.

Now, this art of music of ours, largely empirical, adventitious as it is, has developed a whole system of symbols for its notation, as it has progressed; and this so accurate and systematic as to provide us with a written universal language. To this we must learn to adhere, in all sincerity. This applies alike to the student, the theorist and executant; and we shall realize this as we go along. In our tuning of instruments, we have seen fit to adopt during the last two hundred years, and to propagate a device called equal temperament. We will not bother the reader with it at this time; but, since it is with us, we must abide by it. Our present system of musical notation is in accordance therewith; and so is our "spelling."

Musical spelling begins just as soon as, by sounding two tones, we create that which we call an interval. Even the unison (two tones of the same pitch) is included; and musical notation decrees that, in "short score" (as in hymns) or even in piano or organ music, wherein we indicate merely the part writing we shall use appropriate symbols—the linked notes or the double stems.

Ex 1



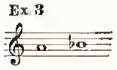
At once our troubles begin. Let us dismiss for the time being the melodic intervals, formed by the members appearing in melodic line, and tarry a while with the harmonic intervals, or those used in forming chords; here is where our real spelling comes in. It will not hurt any of us to review certain pertinent facts. We reckon all intervals by degrees (successive letters), A, B, C, and so on, in the first instance. This process gives us the name; hence A to B, a second (two letters); A to C, a third (three letters); and so on. A chromatic modification of each kind gives us the final identification. For instance, what is this? Old stuff! Yes, indeed! But we have seen in our time too many musical misspellings not to realize the importance of the enforcement of the principle Based upon tonality and the tempered scale, our system for the formation and identification of intervals and chords admits of no deviations. Those would be composers, who improvise at the piano and then put down, hit or miss, on paper the results of their keyboard experiments, invariably give themselves away. But the real spelling, once we attain it, fits in logically and beautifully—a help to our analysis, our sight reading, our technical grasp and to our understanding.

To return to our "measurements,"

Ex. 2

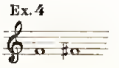
we have here a second (A, B—two letters). But here is also a second

Ex. 3



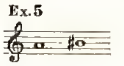
likewise two letters. But, measuring chromatically (by half steps), we find two half steps from A to B, but one half step from A to B-flat. Both are seconds; but one is less than the other; hence those fixed terms; major (greater) minor (lesser), a major second, a minor second. But why not

Ex. 4



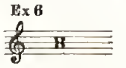
It sounds the same. Lacking two letters, this is not a second at all. It is a phonetic outrage like spelling *cat* as *kat*. Besides, on no stringed instrument would A to B-flat and A to A-sharp be fingered alike; neither would they be on certain other instruments. But we could also write a second as

Ex.5



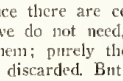
one half step greater than a major second; since we have expanded it still farther we call it an augmented second. But why not write it as

Ex 6



This sounds the same, does it not? Oh, yes! When a horse is tied to a post, he is "fast"; but, when going at a gallop, he is "fast" also. Not until the spelling of intervals is firmly established may the structure of chord formations be satisfactorily handled. We are not attempting to teach harmony in this article, however, merely to illumine certain important principles of writing. What we have said about seconds will apply to thirds, sixths and sevenths, except that since there are certain modifications that we do not need, we do not worry about them; purely theoretical intervals may be discarded. But let us look for an instant at sixths and sevenths. Here is a minor sixth:

Ex.7

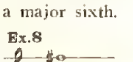


and Ex. 8 is a major sixth.

Ex.8

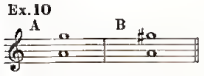
All perfectly simple: but later we have important use for the augmented sixth,

Ex 9



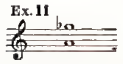
No we do not alter chromatically the lower member of any interval. All in musical theory is built up from a fixed foundation. The seventh is another story. Ex. 10A is a minor seventh,

Ex.10



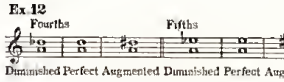
while Ex. 10B is a major seventh. But there is no use to augment it. Rather let us diminish it:

Ex.11



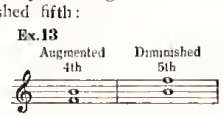
Always enumerate the half steps included, for the verification of any desired interval. Fourths and fifths, as derived from the major scale we know, are called perfect; but these may be either diminished or augmented.

Ex.12



There are just two letters of the musical alphabet, B and F, which, without the employment of sharps or flats, will form, respectively, an augmented fourth or a diminished fifth:

Ex.13



a continual trap for the unwary. As to scales, we are not much concerned with them at present.

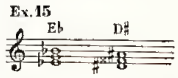
The preceding is but a preparation for a consideration of the chords. These must engage our chief attention. Whatever we do in music is dictated by the ripe experience of some centuries, and a consensus of enlightened opinion. The spelling of music has grown just as has the spelling of language. So far we have seen fit to build up our chords in thirds from foundational basses; this custom will cover anything that we do, legitimately. We are talking music now, not acoustics. Please bear in mind, we are talking not only harmony but counterpoint as well. Since, even in the most elaborate counterpoint, we have an eye always (and an ear too) for the implied harmonies. We are convinced thoroughly that future originality in musical creation will arise from purely contrapuntal (horizontal) habits of thoughts, but nevertheless our work must be duly systematized.

The spelling of the common chords, those triads so dearly beloved of the elementary teachers of to-day, calls for no special comment, since it is based entirely upon the scales. What we need to remember is that all chords in their original positions are built up in thirds, and that, no matter how their members may be scattered in their various positions, the spelling remains unaltered. Of course, where modulations are being consummated, requiring accidentals for the consequent changes in key, the spelling must be watched closely. We have seen some very queer spellings as the result of comparatively innocent modulations. The triads seem to take care of themselves pretty well, except when inverted. For instance, we have seen in print the first inversion of the C minor triad spelled thus:

Ex 14

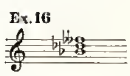
Occasionally when accomplishing modulations we get into trouble of an enharmonic nature; a change of spelling without a change of sound. The point is, of course, that we may not make only a partial change of spelling. The innocent E-flat major triad looks quite different if spelled in sharps.

Ex.15



We just cannot get along without that F-double-sharp; and that chord in the twenty-ninth measure of the *March Funebre sulla Morte d'un Eroe* in Beethoven's "Sonata, Op. 26" has a rather outlandish appearance in some old German editions, the F-double-flat being an enharmonic notation for E-flat, the real root of the chord as heard by the ear.

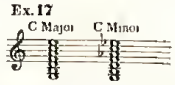
Ex.16



Beethoven's meticulously exact spelling went astray in this particular chord, though his careful habits are nowhere better exemplified than in this number, which will repay careful analysis.

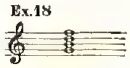
But when we leave the triads our real troubles begin. We will be better off, of course, should we quit theorizing and ascribe all dissonant combinations of tones to one root, the dominant. Then only, in the analysis of any chord, can we reconstruct the chord mentally, in thirds, and arrive at its real significance. In the tonality of C, such a dominant from root to thirteenth will read:

Ex.17



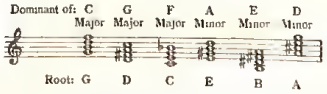
From this aggregation the group most commonly met with is the dominant seventh, which, be it remembered, is the same whether the key is major or minor:

Ex.18



Ordinarily this group is misspelled, but seldom, except enharmonically, as we shall soon see. To spell any dominant seventh chord correctly, we have only to remember the correct sequence of the component intervals, major third, perfect fifth, minor seventh. From the point of sound, there are but twelve dominant seventh chords that we can write. Furthermore, we must remember that when we speak of tonality, we mean that group of related keys that surrounds every given principal key; and again this should be a help to our spelling. With C as the principal key, we find six dominants in use.

Ex.19

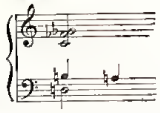


A neat assortment! Bear in mind that the third of each of these dominants is respectively the leading note to one of this group of related keys, and we have the whole principle in a nutshell. Next, transpose these dominants into all possible keys; and their spelling should become fixed.

It is difficult, in an article like this, to express all that one seeks to tell, without undue technicality; but in these days every music student knows at least something about harmony, and fortunately many know

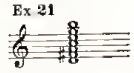
a lot. Just recently we have seen in print an atrocity in notation perpetrated by a composer who certainly should have known better. Here it is:

Ex. 20



But why did not the musical editor see this? Ah, he should have done so! It is, after all, a complete dominant whose root is D.

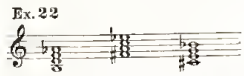
Ex 21



How much simpler to have spelled Ex. 20 correctly. Just the alteration of the F-flat above to E-natural, and of G-flat to F-sharp, would have straightened out the whole thing.

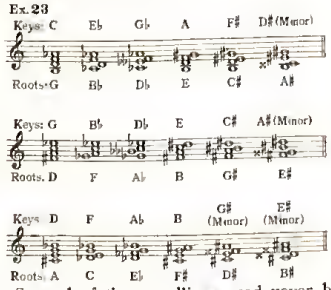
Possibly one of the most frequently misspelled chords is that familiarly known as the diminished seventh: that chord which has been called a part of the "stock in trade" of the old fashioned Italian opera. So far as its derivation is concerned, it may be ascribed to the dominant as a root, said root being omitted. It is made up of the third, the fifth, the seventh and the minor ninth, of the dominant harmony. Its popular name comes from the fact that from its lowest member to its topmost one is measured the interval of a diminished seventh. As it stands, it has the peculiarity of being built up all in minor thirds. And in point of sound, there are but three actual diminished seventh chords. Here they are:

Ex. 22



It is by their spelling alone that we are able to distinguish the key to which each belongs. But the joke of it is that each of these three may be spelled in six different ways. Here are the complete enharmonic spellings of each, with the keys and dominant roots given.

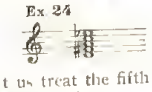
Ex. 23



Several of these spellings need never be used; we have put them in merely for completeness and to help to show what should be avoided. Should the roots of these groups be considered as roots of major supertonics, the spelling will be unchanged; the difference will be one of resolution and progression only.

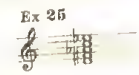
The most often mispelled chord is, of course, the augmented sixth. To make sure of this chord, there is just one way to work it out. Let us, first of all, construct a major chord on the supertonic of the scale; then add to it the seventh and the minor ninth. In the Key of C (major or minor) this will give us

Ex 24



and then let us treat the fifth of the chord as a diminished fifth

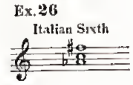
Ex 25



We have then all of the members from which all three forms of the augmented sixth chord are constructed. Its simplest form, the Italian Sixth, is an inversion of the above group, which comprised the diminished fifth, the seventh (doubled), the minor ninth, and the major third.

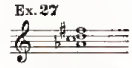
Ex. 26

Italian Sixth



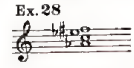
The French Sixth (so much employed by Wagner) is just as easy; merely add the root to the preceding group.

Ex. 27



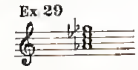
We agree with Wagner, we like it much. And the German Sixth merely omits the root, but adds the minor ninth.

Ex. 28



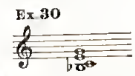
This latter form is found all through the classics. Yes, you say, but it sounds exactly like a dominant seventh:

Ex 29



Of course it does, but it is not "how it sounds" but "where it goes" that regulates its spelling. Anent this very chord, there is a glaring misspelling in the beautiful *Prelude in E minor* of Chopin; which, in view of Chopin's overpowering genius, no editor has had the temerity to correct. The chord is spelled

Ex. 30

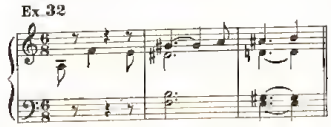


and comes just before the cadence. It cannot be a dominant seventh, since it occurs in no key related to E minor and its seventh does not descend. It is the augmented sixth (German) of the principle key.

Ex. 31

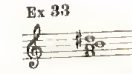
The augmented sixth chord is so called because it is the only chord containing the intervals of an augmented sixth. Then what about that passage at the very beginning of Wagner's "Tristan and Isolde" over which there used to be some discussion? No mystery at all! Wagner knew his spelling and was meticulous about it.

Ex. 32



Disregarding the G-sharp (auxiliary tone) in the first chord, it is but the augmented sixth (French) of A minor:

Ex 33



and, disregarding the A-sharp (another auxiliary tone) the following chord is the dominant seventh of A minor; just as it should be.

The auxiliary tone, mentioned above, when written properly never clouds the issue; written upon an accent, a degree above or below a member of a chord which it temporarily displaces, its function is to round out the squareness of certain passages and to give a certain tenseness to the emotional content.

Passing tones, not falling upon the accents, follow usually the scales from which they are derived. If chord tones are indicated correctly, there will be little trouble as to passing tones.

We cannot refrain from one more quotation. Old Dr. S. S. Wesley is said to have

(*Continued on Page* 51)

Recent Record Releases

By PETER HUGH REED

FAR MORE EXTENSIVE than that ordinarily heard in the concert hall is the recorded repertory of Mozart. With many music lovers this most humanly lovable composer is the beginning of all music. Several musical friends have remarked to us recently that their love of really great music began with Mozart, advanced to Beethoven and later composers, and then went back to Bach and Mozart's forerunners.

No less than five of Mozart's piano concertos, those improvisatory musical journeys in which are to be found some of the composer's most charming and characteristic inventions, were recently issued by Victor. This latter observation is borne out in the wholly delightful "Concerto in G major (K. 453)" (Victor Set M-481), which Edwin Fischer plays, and also in the "Concerto in C major (K. 467)" (Victor Set M-486) and the "Concerto in C minor (K. 491)" (Victor Set M-482), which Artur Schnabel and Edwin Fischer respectively perform; the two latter of symphonic proportions. A deeply felt work of rare unity is the "C minor," undoubtedly the greatest of all the concertos. Attractively bright and effectively worked out in the coördination of its two keyboards, is the "Concerto in E-flat (K. 365)" (Victor Set M-484) which Artur and Karl Schnabel play in the recording. Lastly, there is the scintillating and polished "'Coronation' Concerto (K. 537)" (Victor Set M-483) which is brilliantly played by Wanda Landowska. On a single disc (Victor 15185) Fischer plays a particularly cherishable *Rondo* for piano and orchestra (K. 382) which Mozart valued so highly that he wrote his father, "I want no one to play it after me but my dear sister."

Toscanini, conducting the B. B. C. Orchestra, touches off the brilliant music of the overture to Mozart's "Magic Flute" with his usual magic (Victor disc 15190); and Adolf Busch and his Chamber Players give notable utterance to the composer's *Adagio and Fugue (K. 546)* for strings (Victor disc 12324). Two "must haves" for the true Mozartian!

In his sonatas for violin and piano Mozart gave considerable prominence to the keyboard instrument; that is why these works require two ideally matched musicians for successful performance. Adolf Busch and Rudolf Serkin are such a team, as their fervently played performance of the composer's "Sonata in F major (K. 377)" proves (Victor discs 15175-6).

An attractive early Mass, written by Mozart in his nineteenth year, possessing in its music the aura of a youthful elation which brightens its solemn text, has been recorded by Musicraft (set 23). As sung by the Motet Singers of New York, with string orchestra, directed by Paul Boepple, this work has an appealing artlessness and is a simple expression of faith. A worthy addition to any record library.

Among recent recorded symphonies two "number fives" stand out for their unassailable musical ranking and the unapproachable eloquence of their latest performances in recording, and a third finds its ideal representation on records at the hands of the composer's compatriots. Wilhelm Furtwängler directing the Berlin Philharmonic Orchestra with splendid ease and fine precision, gives one of the best performances of a Beethoven symphony on records in his interpretation of the composer's mighty "Fifth Symphony" (Victor set M-426), and Koussevitzky, directing the Boston Symphony Orchestra, gives a superb and intensely personalized reading of Sibelius' "Fifth Symphony" (Victor set M-47) along with a brilliant reading of the composer's tone poem, *Pohjola's Daughter*. Georg Szell, conducting the Czech Philharmonic Orchestra, sets forth the gay and nostalgic qualities of Dvořák's "Fifth (New World) Symphony" without pretense or exaggeration.

The Jacques String Orchestra of London, playing the late Gustav Holst's "St. Paul's Suite" (Columbia discs 17113-4-D), sets forth this refreshing folk-modal music with healthy exuberance and appropriate precision; and Hamilton Harty and the Hallé Orchestra play the Incidental Music to "Rosamunde" by Schubert in a wholly satisfactory manner. The recording in the latter, which dates back several years, has an appropriate mellowness. (Columbia set 343).

Among recent chamber music releases, that of the "Quartet in D major" by Ravel (Columbia set 339) is important, not only because it is the first chamber work by this noted French composer to be inscribed on wax, but because it is a composition of marked distinction. Played by the Roth Quartet, which gave the work its first public performance, the elegance and refinement of the music is tellingly voiced; particularly is this true in the emotional and sensitive *Adagio*, which is similar in mood to the slow movement of the Debussy quartet. The Busch Quartet, which Toscanini, among others, regards as one of the foremost ensembles of its kind before the public, renders unto Beethoven and Schubert all that could be asked in its unified and rarely eloquent performances of Beethoven's "Quartets in E-flat, Op. 127 (Victor set M-489), and in A minor, Op. 132" (Victor set M-490), and of Schubert's famous posthumous quartet, "Death and the Maiden."

New piano recordings include: Johana Harris' conscientious rendition of Busoni's transcription of Bach's *Chaconne* (Victor set M-506); a work which being more Busoni than Bach should have a bigger frame than it is given here; Anatole Kitain's smooth, unsentimentalized performances of the "Waltzes" of Brahms and of the "*Edward*" *Ballade, Op. 10, No. 1* (Columbia set 342); and Louis Kentner's electrifying pianism in Liszt's musically empty but technically impressive *Venezia e Napoli* (Columbia set X-105).

Other piano releases include Edwin Fischer's cherishable rendition of Schubert's two sets of "Impromptus, Op. 90 and Op. 142" (Victor set M-494); Cortot's fine playing of Mendelssohn's "Variations Sérieuses," a skillfully contrived composition regarded by many as the composer's best piano work. Among vocal discs recently issued are: Charles Kullman's fervent renditions of the *Prize Song* from "Die Meistersinger" and the *Narrative* from "Lohengrin" (Columbia disc 9146-M); Marian Anderson's vocally opulent performances of Bach's *Komm, susser Tod* and Handel's *Sicilliana* (Victor disc 1939); Gerhard Husch's fine singing of the Beethoven song cycle, "An die ferne Geliebte" and the same composer's song, *Judenkuss* (Victor discs 12246-7); and Charles Panzera's rarely nuanced performances of a well chosen group of Gabriel Fauré's songs (Victor set M-478).

One of the choicest albums of old music ever released is the Monteverdi set (Victor M-496), containing some of the composer's most expressive and moving works in madrigals, arias and others. The set was made at the instigation and under the direction of Nadia Boulanger, the eminent French conductor, composer and teacher. It is music that needs only to be experienced to realize its splendid worth. We recommend that our readers be sure to hear it.

Earning a Living Through Singing

"Sing a song o' six pence
A pocket full of rye"

By the Well Known Concert Soprano and Teacher

CRYSTAL WATERS

EDITOR'S NOTE

Crystal Waters, author of this article, is characteristically American. She was brought up in California, where her father organized an orchestra and then a band. Crystal played the piano in the first, and alto horn and cornet in the second. At seventeen she became a church soloist. After being graduated from the Los Angeles State Normal School (now the University of Southern California), she taught school and gave private lessons in singing and piano playing. She then borrowed money and went to Italy to study for two years, merely with the desire to learn to sing artistically. She says that she is one of the few singers who did not go to Italy as a trained nurse for an operatic bee. The following five years were given to studying, to singing in church and recitals, and to teaching in Boston. Two years more were spent as a teacher at Mt. Ida School for Girls, when she proudly paid back, with seven per cent interest, the considerable sum she had borrowed to go abroad. The next year she went to France and sang for the soldiers at the front. Since the War she has located in New York, as a teacher, and a soloist in leading churches. Her radio programs have been very comprehensive, and distinguished by sheer originality and modernity. She appeared also as a soloist with the great Hungarian composer, Béla Bártok.

CRYSTAL WATERS

"SHALL I BE ABLE TO EARN my living with my voice?" is the first question asked by a new comer to a vocal studio. Young people who love music, and whose voices are good enough to attract attention and comment, are eager to go into the vocal profession as a life work. A few of them consider this field of endeavor with the same common sense and serious minded point of view that they would weigh the possibilities of becoming a trained nurse, a dietitian, a doctor, lawyer, pedagog, or social worker. Each is ready to prepare himself for his own unique niche, on the level that suits his particular talents. But the majority of these young people, unfortunately, demand being told at the outset that they are sure to reach the top. Without that assurance they seem unwilling to enter the vocal field. Singing, to them, means the intoxication of fame, glory, dressing rooms filled with flowers, ermine wraps, and a stream of gold flowing in from some mysterious source.

Too frequently the teacher's answer to that first question is influenced by his wish to gain a pupil. He exaggerates his praise and promises large rewards, disregarding the many factors, other than a good voice, necessary to make an artistic career possible. Usually, he holds out grand opera as a goal; and that is just what that majority want to hear. The student starts lessons. Leaping blindly toward a pinnacle, proper foundations for a practical musical life are neglected. Other capabilities the individual may possess, and we all possess some of them to a degree, are left sleeping. In the end the money runs out, the goal is not reached, and the teacher cannot be held responsible.

The world is full of disappointed singers who have put all their faith in such promises. One girl, to our knowledge, was so determined to be a grand opera star that, when fame did not arrive in her home town, she spent all of her small inheritance studying with famous coaches in Italy. After five years she returned to America penniless. She did not qualify at the Metropolitan. She was not prepared for any other phase of vocal work. Circumstances forced her to take a job as a filing clerk. A young man, after a similar experience, was glad to get a job as a sales clerk. Both could have been artistically useful to our country; both could have had happy, prosperous lives; if they had rounded out their musical education, developed all their natural capacities that pertain to this work, and had had the right attitude about the phase of singing they were equal to doing.

Great Vocal Talent Not Indispensable

TO EARN ENOUGH SIXPENCES to have a decent living, it is not enough to have a fine voice. It is essential to develop a broad love for all humanity, objectified in a pleasing personality. Equally important, one must know all about music, including time, rhythm, harmony, theory, and sight reading. One must love poetry and be able to interpret it so that the emotional values behind the words can be communicated to other people, arousing them to think and feel. To go farther and win the highest goal, one also must have such qualities as a flair for languages, dramatic instinct, artistic sensitivity, musical intelligence, a feeling for the theater, and that divine inner fire called temperament. The greatest gift of all is a talent which persists in discovering every capacity within the individual, and in developing each of them to the fullest extent. Some of the biggest ones do not appear until the smaller ones are matured. It is the utilization of these abilities which enables the young singer to reach the heights; and the heights are so glamorous that obviously no effort should be spared in scaling them.

Be One of the Chosen

OF COURSE EVERYONE CANNOT ARRIVE at the top, or no top would exist. As in any field of work, few become so outstanding as to be known internationally. But many are rewarded with substantial incomes, tripled, in effect, by the sheer joy of being in the work they love. Here one does not vainly yearn for the time and leisure to acquire growth of character and the art of living, because such development becomes a necessity—an integral part of the whole.

If you have a predominating urge to be a singer, do not let it discourage you to learn that only about one per cent of the students of singing become famous. And do not fall in the dumps if someone "in the know" tells you that the size and quality of your voice will never set the world on fire. Remember that some of the greatest successes have had inferior voices. Mary Garden is an outstanding example of international renown in spite of an inadequate voice. Even critics, who worshipped at her feet, called it defective. She became a famous *diva* because her singing held her audiences spellbound. Her musical intelligence and her personal magetism compensated for her lack of voice. She had the distinction of creating many operatic rôles, including Debussy's *Mélisande*. Another example is Povla Frjsch who, again in spite of a limited voice, is proclaimed in Europe and America as one of the greatest among interpreters of songs. The lovers of art from stage, studio, radio, dance and screen fill her concert halls to capacity.

Your own voice may be strong and beautiful, but no one can predict an outstanding career for you just by hearing you sing. I know many cases where grand and glorious voices, yes, and too much talent, are a handicap. The students who possess such gifts too frequently become so enamored with the sensuous sound of their own voices that they are both lazy and careless. Under the intoxication of their friends' extravagant compliments, they refuse to work toward the high standards set for professional singers. Others with ravishing voices have not enough interest in music to become specialized. After all, it is the mind that sings, and the vocal bands, whatever their size, are willing followers of that mind. How can any one tell that you have the common sense to build a firm foundation in vocal production, musical knowledge and artistic expression? How can any one discern that you have many of the necessary factors other than a good voice plus the stick-to-itiveness to follow through and develop them?

So, regardless of the volume or size of the voice, you can succeed if you will do the work. Large or small, when it flows fluently with rich, vibrant, mellow tones and appears easy, the sounds always give people a bit of a thrill. Such singing brings a reward so ample in itself that outside praise becomes unnecessary to your enjoyment. The full, expansive breath, playing upon a freely responsive vocal mechanism, and the swirling sound waves in the open spaces of the throat and head, constitute a sensation of boundless delight, as if the tones were out in space, independent of the throat.

Small voices, clearly, freely and smoothly produced, with clean cut enunciation, have been known to win higher places than some large, strong ones. The microphone is friendly to such production, and, if the person with the small voice has more ability to "put a song across," and to let his or her personality shine through it, the mechanics will amplify the sound until it comes over the radio as a full toned voice.

Choosing the Right Teacher

WHEN READY TO TAKE VOCAL LESSONS, choose a teacher who has won recognition as a singer and who has the ability to impart knowledge. Only one who has actually experienced the sensations of producing expressive musical phrases can give instruction.

Good teaching is not a matter of sex. Either a man or a woman may be analytical, patient, explanative and inspiring. But do not be beguiled and misled by a magnetic personality, a glamorous studio, flattering attentions, or divine accompaniments.

Vocal methods have become modernized and streamlined. Scientific research, conducted by the Bell Laboratories in New York City and by G. Oscar Russel of Ohio State University, reveal that the acoustical laws of universal sound apply to the tones of the living human instrument. Find a

teacher who understands and can explain these findings. Conform to these natural laws and you will save much time and trouble. Another important trend is to combine vocal technic with education in musicianship, from the start. Instead of dry, tedious vocalises, students are given their problem to develop from examples and exercises in the songs themselves. Nothing but the finest song literature is used. Thus an excellent repertoire is established from the beginning.

The Broad Education

THE SUREST WAY of developing something within yourself, to be expressed when you sing, is to have a college or university education. If you will make music your major, you will have the courses which automatically lay the bricks for your firm foundation. You will be taking musical theory, sight reading, music appreciation and history, violin or piano, conducting, literature, languages, poetry, phonetics, philosophy, psychology, æsthetics and so on and on.

A university degree is an asset in every region of the vocal field. Suppose, for one reason or another, that you do not realize a living wage from just singing. A degree will help you to secure a position in a private or public school. Vocal music is expanding every year in the school systems. It includes teaching singing in the elementary grades, vocal instruction in high schools, junior colleges, universities, conducting glee clubs and choruses, and the work of music supervisor. Many people have taken up a serious study of the voice after they finished college. They intended to teach anyway, and they would rather teach the subject they love than literature, mathematics, or sciences. So they have usually succeeded in finding a desirable position.

In case you do not have the opportunity to go to college, then have the enterprise to educate yourself up to that standard. Set yourself the task of covering specific readings which will broaden your point of view and deepen your understanding of human nature. Take private or class lessons in sight reading and musical theory, or get a text book and teach yourself. The modern vocal teacher will be glad to assign projects on musical knowledge; and, if you can work as hard for yourself as you would find it necessary to work for someone else, you will carry them out to the finish.

When ready for that first job, look the field over in your own locality. First, consider the church positions. The average pay is five dollars a Sunday; and, while that is not much in itself, it will probably pay for a vocal lesson, or fill out your budget. For preparation, be able to sing from thirty to forty sacred solos and to read any hymn or anthem at sight. Write a neat business note to the organist or the music committee of every accessible church and ask for the privilege of an audition. Explain that although there may be no immediate vacancy you would like to have your work known to them. Take to the audition at least two solos, and have them of different types, one quietly sustained to show the smoothness of your *legato* singing, and the other more dramatic, to show the expressiveness of your voice. But, regardless of your vocal quality, be warned that every organist says that if an applicant cannot read music this individual is promptly disqualified.

Next, make up some interesting recital programs to sell. Remember that an interesting program compensates for lack of experience. Choose songs that are within the frame of your present vocal expression. Naturally, you will not be satisfied with your singing at this time, nor, for that matter, will you ever be so. A serious artist never catches up with his ideals. Then choose songs that the majority of people enjoy, not the high brow ones that demand a musical education for their appreciation. Keep your ear close to the ground, so to speak, and try to listen for the musical needs of your audiences.

Interest in your program may be heightened by bringing the songs into their proper settings. For instance, some story about the song, about the musician who composed it, or the poet who wrote the words, may be told informally. A program of national folk songs, of national love songs, or of national nature songs, may be outlined; or one with words all by one great poet, such as Shakespeare, Bobby Burns, or Longfellow, or Tennyson. Another suggestion is to have a group of sea songs, a group of land songs, a group of mountain songs, a group of love songs, and the like. The history of any nation can be vivified through its song literature. Just think what you could do with American history, if you sang a group of songs of the Revolutionary Period, then one of folk songs from the different states, then some Civil War songs, then those of the elegant eighties and finally a group of modern songs, both art songs and popular ones.

Make a business of being at least partially your own manager. There will be more interest in selling yourself than will be taken by anyone else, and at much less cost. A man with a very commonplace voice became one of the outstanding tenors at the Metropolitan Opera House, simply because he made up his mind that if he used the same trouble and ingenuity in selling himself as he had been using to sell pianos, he would be a success. He began in a very small way, and he reached the very top.

Sell these programs to the clubs and schools in your district. You can obtain the names of all the club presidents from your local newspaper or from the Federation of Women's Clubs. The State Board of Education will give you the names of school principals. Keep a card catalog of all these names and write them letters and explain in an attractive way what you have to offer and that you are willing to give an audition. Make your price attractive at first —not more than five to fifteen dollars and expenses. If you have something people want to hear, you are sure to get a response.

The largest return will come from gaining experience. Every time you sing, whether it is for an audition or a recital, a large audience or a small one, take infinite pains to have your personal appearance, your gracious attitude, your magnetic charm, your courteous manners and your speaking voice, the finest you have to offer. Remember that one person is a potential unit which may lead on to further success or cut you off.

Two hearts full of enthusiasm are better than one. If you can find an accompanist who is also a pianist it might be very much worth your while to go fifty-fifty with her on deals, including the profits. If dressing in costume, piano solos that fit in with the program being given would occupy the time you are taking to change. Also, a group of piano pieces, artistically played, would add variety to the whole. Then the help this will bring towards writing letters and contacting people, will be a welcome relief.

At the same time begin to think about a series of interesting broadcasts. They should have an educational value, or be highly entertaining. Here again, it is more than just a voice that counts. Learn how to send all your personality out on your voice alone. Do not be fooled into thinking it takes a special technic to sing or speak into the mike. The main thing is to have something to say and to say or sing it naturally. Do not be discouraged if the first audition brings no results. Just continue learning how to sing with more ease, with an increasingly smooth and fluent tone, and with more genuine feeling. The next time ask for an appointment with the manager

(*Continued on Page 72*)

An Astonishing Invention of Musical Interest

WHEN new inventions of revolutionary type related to the musical field have appeared, THE ETUDE has departed from its customary non-proprietary policy and announced them in these pages. The new "Mystery Control" radio presented to the public by Philco a few weeks ago, is now attracting wide attention.

It was first exhibited to scientific groups; but, in order to get the impression of the mass public, it was shown at county fairs, where it had a startling reception. As uncanny as the radio itself, this new invention drew crowds away from the Midway, the races, the prize preserves and the prize "critters." The demonstrator, with what resembled a box slightly larger than a cigar box (weight less than three pounds), could, by turning a dial similar to a telephone dial, cause the receiving set to change from one broadcasting station to another, or cause the set to play louder or softer at will. The "Mystery Control" is not connected with the radio by any wires, it is not "plugged in." It is an entirely separate and independent unit. The receiving set may be in any part of the house and at the same time may be controlled by the "Mystery Control" box, from one room to another, from the lawn, from the kitchen, from the porch, in fact from anywhere within an enjoyable listening distance.

In a music school the set may be played from any part of the building, merely by turning the dial on the separate box. Thus, if a teacher wants to make the tone louder or softer, she does not need to disturb the class by leaving her desk. When desirable, the set may be turned off entirely, from the "Mystery Control" box.

The invention suggests so many other possible uses that it becomes astounding, because it controls from a distance light and power through wireless means. Is this the beginning of a new era, an era which may mean an enormous economy in the communication of industrial power?

The wonderful thing about the new "Mystery Control" is that each control box may be synchronized with its particular receiving set, so that a score or more of such sets and boxes may be in the same building without interfering with each other. The "Mystery Control" can be used only with the new receiving set designed by the manufacturers and therefore does not affect radios of other makes in the neighborhood. The receiving set may, of course, be tuned independently of the "Mystery Control," if so desired.

A New European Sound Reproducing Invention

A New Film Phonograph

The Illustrirte Zeitung has announced a method of recording sounds upon a continuous ribbon of cellophanelike material, so that a whole concert or opera may be taken upon one film. This, however, is not like the light film so widely used in moving picture theaters in America; but sounds are graven on the film by a sapphire needle, after the manner of the phonograph. The new instrument is called the Tefiphon, and the inventor is a Dr. Daniel of Cologne.

The Etude Music Magazine strives to keep its readers informed upon all the latest musical devices which represent a departure in this new and rapidly progressing age. It realizes that, as with the automobile, there are sure to be continual changes as the inventive genius of man devises them.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER

CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

The Technic of Teaching Rhythm

How "Foot Beats" Have Been Found Valuable in Training Bands

THE SUBJECT OF RHYTHM has been an engrossing one to all band and orchestra conductors, and not without reason. Not one of them would deny that rhythm has a serious effect on the general performance of his organization, and that its standard of excellence is commensurate with the exactness of its rhythm. At various clinics which the writer has conducted during the past few years, the subject of rhythm has occupied a considerable portion of session time. It must be admitted that even the most reputable teachers seem to differ greatly in their philosophy and methods of developing this phase of student training. But this is as it should be; for it is hardly practical or necessary that all teachers employ the same technic in developing desirable rhythmic responses within their students.

The various devices and methods have their individual advantages and values, and the competent instructor will analyze their comparative worth and employ those which accomplish the end most efficiently and surely.

Rhythm must be felt, and as is true with other factors of a good performance, if properly felt it becomes a part of the performer as well as of the performance.

After an analysis of the various modes of approaching the problem of rhythm, we would confine our attention to two methods of handling the matter of teaching rhythm. On the one hand we have the instructor who teaches his students to read the various figures through use of the ability to "feel the rhythm," while on the other hand we have the teacher who insists that the student count and divide the units of each measure or phase accurately by means of precise mathematical division.

Both of these methods are essential, yet each has its separate weaknesses. Rhythm, we are told, is the regular recurrence of a certain stress, as in poetry, oratory, or good prose, while time is the basis of correct rhythm. Frequently we find a conductor referring to *rhythm* when he actually intends to refer to *time*. We must not fail to recognize that "the symbols of rhythm in the printed page are not rhythm unless these symbols bring definite rhythmic impulses into our bodies." It is this response which our first-mentioned teachers are trying to bring about. The major weakness of this method is that the student usually "feels" the rhythmic pulse, yet does not have the ability to read the various figures in precise time. For instance a student might well feel the beats in a measure of four-four rhythm without being able to count accurately the division of the notes between the beats.

The other group of instructors insist on "arithmetical interpretations" of rhythmic figures, and the weakness therein is a resultant stifling of the student's musical interpretation and expressive qualities. In order that rhythm be properly developed and felt, it is necessary to adhere to the basic principle that there must be physical motion *plus* a mental concept of the accurate distribution of the time value of the rhythmic figures.

Jacques-Dalcroze was perhaps the first to recognize and develop the basic principle of rhythmic training in his work; and this has caused many instructors to turn from a mathematical basis of rhythmic experience to one built upon bodily motion. Through the contribution of the Dalcroze theory, we find to-day thousands of students in the physical education classes training their muscles and bodies to respond appropriately to varying rhythmic patterns. Such bodily response to rhythm should be started while students are in the grammar school, and continue until a true rhythmical expression and feeling have been attained.

Many students begin the study of instrumental music before they have developed these natural capacities for rhythmic response, and quite naturally they have considerable difficulty with feeling rhythm or counting time. In music, "rhythmic feeling" and "time understanding" are indispensable. When students have sufficient rhythmic experience to understand and feel the rhythmic patterns, then the study of instrumental music may be introduced, but it is hardly advisable to do so before such rhythmic training has been experienced.

Methods of Keeping Time

IN KEEPING with the controversial nature of our subject, we must ask the question, "How should we teach our students to react physically to rhythmic impulses?"

Assuming that our students have acquired a normal competency in rhythmic reaction, we must next decide between several methods of "keeping time." The first method is one of "counting" mentally, with no physical reaction. There may also be the actual voiced count, which is physical only insofar as it involves the use of the vocal cords. Another approach is through clapping of hands to fit the rhythm, and this is definitely a muscular method.

While the "vocal" and "clapping" methods are acceptable as an initial approach, and especially for young instrumentalists, they fail as soon as the student gets to playing his instrument. It is obvious that his hands and throat are busy with other functions and cannot be used for purposes of rhythm.

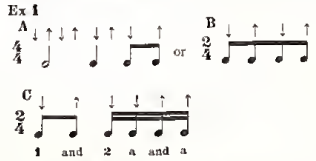
Another approach is that of "beating or tapping the foot." This method involves putting the foot down on the beat and raising it exactly on the half-beat. This method of teaching the counting of time is in my opinion the most efficient and effective means for attainment of definite results in rhythm. One advantage of this method over mental counting is that it is visual, and thus the matter of concentration and thinking is "double-checked" by vision. In the second place, it provides a definite and physically timed division of the beat into halves, which of course is of assistance in further subdivision. Lastly, this system of counting time provides for a sense of pulsation, and at the same time affords a sense of control and organization.

Naturally, the pianist or organist could hardly be expected to use this latter method, but for those instruments where the foot tapping would be impractical, there are other means of teaching rhythmic fundamentals.

A glimpse of the mechanical means used in the "foot-tap" method as well as something by way of explanation might here be appropriate.

The symbols ↓ or ＼ are frequently used to indicate the down beat of the foot, and the symbols ↑ or / indicate an up beat of the foot. It is absolutely imperative that the up beat of the foot comes *exactly* midway in the unit of measure. This may be illustrated as in Ex. 1a or 1b.

Ex 1



Further subdivisions would be indicated by feeling or mentally conceiving of extra syllables "and," "e," and "a," as in Ex. 1c. Any other figure would be an enlargement of this example.

While strongly favored by many musicians and teachers, this method of teaching the counting of time is by no means universally accepted. Those opposed to this practice maintain that the method should not be recommended because it is detrimental in effect to the performer's general musical interpretation. They also hold that if the student "feels" the rhythm, patting the foot is unnecessary.

The just criterion by which these practices should be judged, it would seem, lies in the ultimate result achieved. The ideal in teaching rhythmic figures and developing the associated abilities would be to train the instrumental student so that he could sing his music at sight, with correct pitch, intervals, and rhythms, using his foot as a sort of pendulum. The foot serves in several useful capacities, for it aids in execution of correct rhythm, helps the counting of time or beats, measures the exact value of each note and its divisions, and finally provides a visual means of checking upon the student's concentrative powers.

If we were to examine carefully those students who play the beats in regular rhythm but fail to divide the notes with mathematical precision, we probably would be amazed to find the number of these students who are merely tapping the foot *on* the beat or mentally *counting* the beats, with little or no regard given to the exact evenness or mathematical measurement of the time value of each and every note. It has been our experience that the student who "counts mentally to himself" almost invariably does not *count at all*. At least it is these students who usually fail when called upon for sight reading. The curtailment of note values, the tendency to rush rapid figures, the failure to observe rests, and many other incorrect rhythmic practices can be traced to two fundamental errors: First, the lack of definite and precise "beat feeling," and secondly, the lack of coördination between physical and mental response.

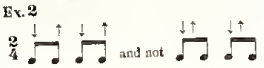
One must first "feel" the rhythm, but it is of just as great importance for one to be able to read these rhythmic patterns. This capability can be developed only through the process of thinking and not solely by means of feeling.

Simplified Rhythms First

RHYTHM IN MUSIC applies, of course, to phrasing as well as to the beat. In teaching the handling and feeling of rhythmic figures, it is essential and important to proceed from the easy to the difficult. Ability to read simple figures should be well developed before proceeding to the more complicated ones. The student should be constantly reminded that evenness and accuracy of rhythm are dependent largely upon the proper division and distribution of the notes within the rhythmic pattern.

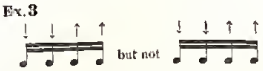
A common fault with those who have been started on the foot tapping method is to raise the foot too soon. The foot should serve as a guide for the equal distribution of the notes within the count, as well as a means for marking the beat unit. For example the foot beat should be

Ex. 2



or it may be

Ex. 3



The tendency to hurry the *foot* on the up beat will naturally cause a hastening of the *notes* of the up beat.

Most young students, when first learning to apply the "foot tap" will experience some difficulty in maintaining evenness in the down and up motions of the foot. Therefore it should be recommended that they "glue" the foot to the floor before attempting to raise it. This is of course an imaginative device, but the suggestion will prove a valuable aid in maintaining precision and evenness of rhythm.

The winning sight reading bands and orchestras of the country have very definitely proven the value of the "foot tap" method. The Joliet High School Band is perhaps one of the nation's outstanding sight reading bands, and I believe that much of its ability to read at sight is partially due to the excellent training the students receive in the "foot tap" during their early stages of learning. Many other excellent bands and orchestras employing this method have shown that this means of teaching students to count is effective and useful.

The "foot tap" should be used only in the early stages, and should not be necessary after the division of the various

(*Continued on Page 61*)

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music appearing in the Music Section of this Issue

A WORD OF GREETING

As 1938 bows out of the picture your Commentator begs leave to extend to his readers, all good wishes for 1939. No one can truthfully say that 1938 proved a dull fellow, and we can even voice reasonably a hope that 1939 may prove as interesting without serving up quite so many "alarums and excursions" with the breakfast coffee! At least the muddled state of the world at large during the year past has served to emphasize the privileges we enjoy as American citizens and should focus interest anew on American music and composers. The eclipse of foreign music centers should release new energy in the American field and help teachers to visualize a great future for the art in this country.

And so, a happy and prosperous New Year to everyone!

INSTANTS JOYEUX

By Franciszek Zachara

Instants Joyeux—*Happy Moments* serves as an instant clue to the interpretation of this piece. At least it leaves no doubt as to the mood!

In form this music is more rhythmic than lyrical and care should be exercised to give proper treatment to the two-note slurs which form so important a part of the rhythmic line.

The middle section contains several short passages almost Chopinesque in style which should be played with freedom and a certain sparkling clarity.

The entire piece is playful (*scherzando*) and is to be played rather fast, *Allegro*.

The interlocking passages in the second section (measures 11 and 15) are really easy to execute and lend added brilliance when played in good style.

Pedal *only* as marked.

BREAD AND BUTTER

Arr. by Guy Maier

Here is a novelty arrangement of an old tune (handed down from no one knows where) by that able concert pianist and teacher, Guy Maier. Naturally, all readers of The Etude know Mr. Maier through his "Teacher's Round Table" page, one of the most popular departments in this magazine. He is known to the world of music at large as a master pianist and teacher of distinction who is responsible for the development of some of the most promising concert artists of this generation.

An interesting phase of Guy Maier's work is that of Children's Concerts, an enterprise to which he has devoted much time, thought, and energy in recent years. He has probably done more to raise the standard of music appreciation among American children than any other one person engaged in this admittedly difficult task. He never "plays down" to a young audience. On the contrary he manages in a magic way to lift his listeners to his own higher level. He is quite without professional fear or snobbery and is not at all afraid to give children occasionally the sort of thing that *they* like.

With unfailing instinct he has selected this old tune for rejuvenation, and youngsters will instantly like it. Incidentally he has arranged it in such manner that it has pianistic value. For example the slurred groups in the left hand give excellent opportunity to develop the drop roll touch. Later in the piece there is ample practice in playing grace notes. There are, too, of course the *glissandi*—of doubtful value but lots of fun nevertheless—which to fertile young imaginations will probably suggest the motions back and forth of the knife as it spreads butter on bread.

MAMMY TELLS A STORY

By Mathilde Bilbro

Miss Bilbro, well known to readers of The Etude, has spent many years in the South and is, of course, well acquainted with the musical idioms of that section.

This piece, as suggested by the title, is in descriptive form and opens rather quietly.

The *tempo* is *andantino*, in expressive mood. Be sure to give proper significance to the two little diagonal lines placed, in parallel position, indicating a slight pause or break in the *tempo*. Observe also the *portamento* marks in measures 3, 10, and so on.

Much change of pace is indicated in the first section which serves as an introduction to the songlike character of the second.

Throughout the second section (measures 13 to 30) be sure to phrase the left hand accompaniment exactly as marked; that is, the first quarter is slurred into and thrown off on the second and the last two quarters are sustained with the pedal. Treat the right hand part as a song played rather quietly in a humming manner.

The piece closes on a short *coda* which makes use of the same *motifs* found in the introduction.

FROM OLD TUILERIES DAYS

By Evangeline Lehman

This short piece is written in dance form and, as indicated in the text, is to be played in gavotte *tempo*.

In character, it is an imitation of eighteenth century music, even to the *musette* section with its drone bass.

The musette was originally an old instrument of the bagpipe family. It was used to accompany certain dances which also came to be called musettes.

A popular device of the day was to write the usual Trio section of a dance in musette style, with the drone bass playing an important part in the general effect.

MARCH OF THE CLOWNS

By Cedric W. Lemont

If at first glance it seems a bit unusual to see a march bearing the time signature of six-eight, remember that it is intended to be counted two to the measure (one count to each group of three eighth notes or a dotted quarter. This gives the "feel" of two-four rhythm on triplets.

Naturally, it will be important to observe all slur signs and accents which play a definite part in establishing and preserving the proper rhythmical swing.

The first theme is in the key of E minor and the second theme in the relative major, G major. Note the marks of dynamics which range from *piano* to *fortissimo*.

Try to inject a bit of humor into the performance and make the piece more descriptive.

THE LOTUS POND

By Alexander Bennett

This composition is in lyric form and should be played in thoughtful, reflective manner.

The opening *motif* is to be played very *legato* and is answered by short groups, all carefully slurred. Meanwhile the left hand supplies a rolling accompaniment which should be pedaled exactly as marked.

Give proper attention to the tonal treatment, indicated by the marks of dynamics. The second section is more animated (played *piu mosso*) and opens with the melody in the left hand. One measure later the melody is resumed in the soprano voice and is carried from this point on by the right hand. Note the *allargando* which goes into effect in measure 29.

The first theme again is heard—D.C.—and the piece ends at the double bar at measure 16.

SEA ANEMONE

By G. A. Grant-Schaefer

Rhythm is of utmost importance in the performance of this piece; a slow, swaying effect being necessary to impart the atmosphere suggested by the title.

After a short one-line Introduction, the theme proper begins with measure 9.

Be sure to preserve the melody line, particularly in such places, for instance, as measures 10 and 11, where the accompanying chord played by the right hand on the second beat must be handled so as not to detract from the melodic progression in the alto voice. The entire first section calls for the best possible singing tone.

The second section—played *poco piu mosso*—is more rhythmic than lyric in character and care must be exercised in playing the triplet figures which begin on the second beat and are phrased into and thrown off on the third beat.

The pedal, as always, should be used with care.

NIGHT THOUGHT

By Edouard Schuett

Much freedom of style and good tonal treatment, together with a bending of the *tempo* (*tempo rubato*) is necessary to the proper interpretation of this number. However, it would be a wise precaution to learn it first in somewhat "strict manner" so that the liberties taken later on will be under control. Otherwise there is always the danger of applying "ritards of convenience" rather than of intention.

It is perhaps unnecessary to point out that the melody line is of utmost importance, as are the secondary voices indicated by *sostenuto* marks, found mostly in the left hand part.

The many changes in pace, tone, phrasing, and so on, are so freely marked that it is almost impossible to go astray in the matter of interpretation. In other words, the composer has clearly indicated just what he wishes to have expressed and it is merely a matter of following faithfully the indications as shown in the text.

The piano pieces of Edouard Schuett always meet with a favorable response on the part of the pupil and this one should find a welcome place on pupils' recital programs.

ETUDE IN C-SHARP MINOR

By Frederic Chopin

While Chopin wrote almost exclusively for piano, he was very fond of the violoncello and this fact is clearly revealed in several of his piano solos which are quite violoncello like in effect.

In fact, this etude makes a most satisfactory solo for violoncello and is often heard as such in recital programs.

See the Master Lesson on this etude by Alberto Jonas which is to be found on another page of this issue of The Etude.

SARABANDE

By Bach-Burmeister

The *Sarabande* is a stately dance, the real origin of which is lost in obscurity.

Some claim that its source is Oriental while others credit its invention, sometime about the middle of the XVI Century, to a Spanish dancer named Zarabande. In any event, it enjoyed great popularity in the Spanish Court in early days. Its movement is broad and stately and it is written usually in three-two meter; however, it is also occasionally found in three-four as in this example from Bach.

Richard Burmeister has given much attention to transcribing the older classics written originally for the harpsichord or clavichord, and has given them rather free treatment in order to make use of the resources of the modern piano.

A comparison with the original will show this arrangement has been greatly augmented. Of course the real trick is to be able to give to this number the benefits of the modern piano without destroying the characteristics of the original.

A study of both is therefore essential.

THE OLD CLOCK ON THE STAIRS

By Cecil Grant

This little First Grade number is quite descriptive of its title.

The *staccato* notes at the beginning of each phrase clearly indicate the ticking of the old clock while the feeling of movement expressed in the passages in eighth notes warns that "Time Marches On" eternally.

Both *staccato* and finger *legato* come in for equal share of development in this short number.

JACK FROST WALTZ

By Cecil Grant

Besides developing waltz rhythm, this little number supplies practice in phrasing and finger *legato* in five finger groups. An ideal First Grade tune.

More important than all this—from the student's standpoint—is the fact that it is really tuneful and interesting.

RAIN DROPS

By Cecil Grant

Another short number with real pianistic value. The *staccati* obviously suggest the rain drops, and for contrast *legato* phrases intervene.

FUNNY LITTLE CHINAMAN

By George Johnson

This little composition should be played in capricious manner with due attention given to *staccati* and the many slurred groups.

When playing *staccato*, it is suggested that wrist *staccato* be used for the single notes and forearm *staccato* for all double notes.

While pupils in this grade cannot be expected to be over subtle in the matter of nuance, they can at least be taught the importance of contrast.

Insist therefore, that wide tonal contrasts be made as indicated by the marks of dynamics.

HOP, SKIP AND JUMP

By Rene Miles

The text indication "Lightly but well marked" means that the rhythm is to be

(Continued on Page 72)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Wrist Levels

Will you please tell me the correct hand position for piano playing. I was taught and also now teach the principle of holding the wrist lower than the hand in general playing, but I notice that most people hold their wrist level with hand. I understand this was the older method, but was told my hand position is incorrect.—I. S., Pennsylvania.

There is no one "correct" hand position. The height of the wrist depends on the player's type of hand and on what the music requires of it. So much hokum has been foisted upon us patient music teachers that it is high time for a hand position debunking crusade.

The first thought not to start in your pupil's minds is the "orange" or "ball" arch. Just try for yourself curving your fingers sharply, and holding your hand at the piano as though you carried a base ball or an orange inside it. How is it? As Grandma would say. "It don't feel so good"; in fact, it feels hard, tight and uncomfortable. (It makes no difference whether your wrist is high or low).

All right, then it is clear that this is not the way to hold your hand.

Now, put your hand naturally on the piano, that is, without excessively curved fingers, or forced arch, and with a level or very slightly lowered wrist. What happens? Immediately it feels easy and relaxed.

All right, then use it!

The position of the wrist changes constantly; for melody playing it is sometimes high, often level, frequently low; for scales, level and smooth; for arpeggios, moderately high, with no "dipping" between octaves; for brilliant, fast octaves, very high for small hands, slightly less high for larger "spans."

A harmful direction given by some teachers is that in playing octaves, the reversed (inside) fingers are to be held *curved*. Again, I say, try it for yourself. If you have an abnormally large span and long fingers you may find it necessary to curve the inside ones, but in nine cases out of ten the result is appalling—rigidity, hard tone, endurance and speed impeded; and after a few weeks "wens" or hard lumps appear on the hand.

All right, then don't do it!

Just be sensible about that hand position, won't you? Always remember that the more you and your pupils concentrate on a light, floating, easily moving elbow tip, the freer you will play. To paraphrase an old expression—"It ain't the wrist, but the elbow." The less you think about the former, the better.

Nervous At Lessons

I am a woman thirty five years old and I started studying piano music a year ago. I have gone through the first two books of the Theodore Presser Series, a Lossehorn study book and am now half way through the third volume of the Theodore Presser Series.

I can play my lessons through fairly well at home, but when playing for my teacher, I am no good at all. My fingers get stiff and I'm too self conscious. I am not exactly nervous, but still cannot think clearly. If I played at home as for my teacher, I would give up music. But I know I can play my lessons, even if my teacher doesn't. She seems to understand my problem, and I feel she is doing all she can to help me.

Could you offer any suggestion that would be of help?—I. G. (Indiana)

Does it give you any comfort to know that almost all students, beginners and advanced, young and old, suffer from the same ailment? Your case is especially severe because you waited so long before starting piano lessons. Most adults are painfully self-conscious when they are examined in a new, unfamiliar and highly complicated skill like piano playing. So, at a lesson, which is of course an examination, everything seems to go haywire.

The only remedy I can suggest is to play your assignment several times to friends or members of the family before you go to your lesson. Play frequently for anybody you can "rope in," even if it does not go well at first. Try your best to make the simplest exercises and pieces sound so cleanly articulated, so musical that your friends will understand, appreciate and love them. This is interpretation in the best sense of the word—sharing with others what you yourself have found beautiful. Which is, after all, what artists struggle all their lives to achieve. And how they struggle!

Also, if your teacher will show you how to practice in very short, intensely concentrated periods, you will soon succeed in gluing your mind to the pieces when you play for your teacher or others, forgetting everything else but the music. Most persons, however, practice in such a diffuse, lackadaisical, yes, imbecilic manner, that it is no wonder they cannot keep their minds focused when the test comes.

Then, too, teachers are sometimes at fault. They often treat their pupils with such a cold, deadly serious "bedside" manner that nervousness is bound to run rampant. At the lesson they should be humorously human, trying every moment to put the pupil at ease, treating lightly—even "joshing"—all tendency toward self-consciousness.

Ensemble pieces, played with the teacher or other students, should be a regular part of every adult's piano course, even during the first year; and each pupil should be required to perform in a students' playing class once every two or three weeks—if only a short composition, exercise or etude. Adults ought to have plenty of chord pieces, which they find easier than "runny" numbers, and which they enjoy playing on account of the masses, and handfuls of notes, the swinging rhythm, the free, full-arm approach.

Try this: ask your teacher for a short, lovely, massive chord piece; learn it carefully and play it with fine, big sweep for as many different persons as you can corral. I will wager that most of your timidity will disappear after the tenth performance, and that your friends will enjoy it too.

Repeating Pieces

I read that repetition of pieces is senseless to a certain extent. Now, I would like to keep my pupils interested as well as getting them ahead in the least possible time. In the June, 1938, issue of THE ETUDE, you advise to drop a piece after two or three weeks' study and go back to it later. Here is my question: Where does the piece stay during that time? With the pupil or teacher? And why? I am afraid if I would ask a pupil to bring back a dropped piece, it would cause very hard feelings on the part of both the pupil and the parents. The pupil would feel he was at a standstill or going backwards, and the parents probably would think I was working in circles.—M. R., Wisconsin.

All of us, I am sure, will get a good chuckle at your healthy doubt as to the disposition of "dropped" pieces. If your pupils and their parents do not have faith enough to believe that pianistic progress is actually served by interrupting the practice of a piece for a week or two, then I'm afraid you have not been able to instill much confidence in them. Or perhaps you are the exceptional teacher whose students never "get sick" of pieces, but learn to play them perfectly in a short time. If so, I would like to know your system, for I find this question of unfinished compositions one of my major problems. All the pianists I know—including the great artists—find it necessary several times to lay aside any new piece they learn, letting it mature before they feel competent to play it in public. This process sometimes takes two or three years for a single composition.

Now, as to your question—where does the piece stay? It can be kept in your studio during the interval, while it is really "sinking into" the student's subconscious mind; then when the piece is given back for restudy, it will not seem like taking up some stale old number from the pupil's music shelf. At any rate, try this and see how it works.

A Hard Tone

When I recently played a piano selection by Liszt, I was told that my tone was rather wooden. Will you please tell me how to overcome this. Are there any good books on the cultivation of touch and tone? If so, please name them.—B. DeR., Wisconsin.

Wow! That's a tough assignment! Since it would probably take a fine teacher a long time to diagnose your case, and still longer to change your whole conception of piano playing, it is really asking the impossible of me to give you remedial absent treatment. I know of no books that show anyone clearly and adequately how to play beautifully. Many have attempted it—Matthay (himself a great teacher); Mason, whose "Touch and Technic" has its good points; Adolph Kullak, whose "Aesthetics of Piano Playing" I still consider the best all 'round volume on the subject—despite its advanced age. Yet, these and others remain somewhat unsatisfactory, for they are not simple, direct, and all-inclusive enough. The question is, will anyone ever be able to write a clear book on the subject—one which students will be able to apply without expert guidance? I doubt it.

The best I can do here is to tell you that your "wooden" quality probably comes from too percussive an approach to the keyboard, playing your tones with hammer finger stroke, hitting them with stiff forearms, or dropping on them with full arms. In other words, you are guilty of attacking, instead of playing the keys. (If only teachers would throw overboard that vicious word "attach," how relieved we all would be!)

Or, if your forced tone is not caused by striking "from the air," then it comes from excessive muscular contraction, making hard, square phrases, poked tones, disjointed rhythms. Here are some suggestions for you to try;

1. Practice only soft, singing pieces for at least three months.

2. Produce no tone without first feeling the finger in contact with the key; release the key instantly the tone is played, even though the note value says "hold longer (let the pedal hold the tone for its full value).

3. Practice the soft, up chord touch recently described on this page.

4. Begin each day's practice with a short, quiet, singing piece, played twice; (a) as softly and slowly as possible (using pedal, of course) with eyes closed; (b) with "remote" control; that is, eyes open, lean back in your chair (throw away that piano bench, or use it for firewood!) play expressively, but coolly, from *pp* to *mp*, trying every moment not to push or press on a single tone; feeling as though your fingers belong to someone else, and that you are merely the distant, impersonal, directing force.

Above all try to find a good teacher; there are many excellent ones in your state. From long association with the musicians and audiences of Wisconsin, I know how fortunate you are to be living in one of the most musically enlightened states of the Union.

A Personal Note from Mr. Maier

The time has come to make clear my position as your consultant, if only to reply apologetically to those correspondents whose questions have not been answered.

First consideration must be given to the queries which will interest and help the most readers. I cannot answer those too elementary or personal, such as, "What can I do to help a young pupil read (or play) accurately?"—"How can I acquire independence of the hands?"—"What is the best fingering (or phrasing) for this passage?"—"Will you outline a course of study for me?"

Also, I will not answer questions similar to those recently given attention on this page. In this category come, "How to keep students from playing the right hand after the left"—"How to gain (or teach) speed in scale or passage playing"—"What to do about double-jointed thumbs or left-hand weakness"—"Sight reading hints"—"Practice time budgets"—"Two-piano playing"—"Stumbling students"—"Finger exercises"—"Octave playing"—"Glissandos"—and other similar questions. So, before writing, *please* refer to your files of THE ETUDE.

Then too, there are many questions which "stump" me; some are too hard, others not of my field. Alas, I am not an oracle, and therefore crave indulgence on the part of my insatiable Etude quizzers.

All of which makes it look as if there were nothing left to ask about! On the contrary, stimulating, challenging and unusual problems are coming to light every month. When there are not enough of these to answer I shall ask the editor to let me quit the "Teachers' Round Table." This page will never become routine so long as I have it.

G. M.

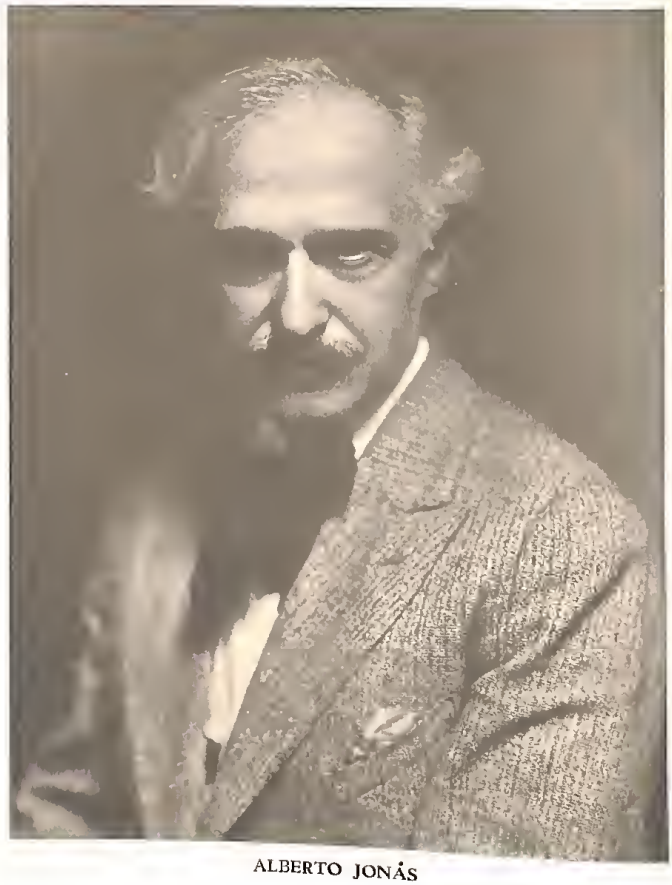
Please keep your questions within one hundred twenty-five words.

The "Etude in C-sharp Minor, Op. 25, No. 7" of Frederic Chopin

A MASTER LESSON

By the Renowned Spanish Piano Virtuoso and Teacher of many Famous Pianists

ALBERTO JONÁS



ALBERTO JONÁS

"YOU OF THE PUNY SOUL, of the dry little heart; you the weak-fibered; do not play the finale of Nocturne in B major, Op 32! Do not attempt the tragic grandeur of his C minor Nocturne, of his Etude in A Minor, Op. 25, No. 11, and both in C minor, in which he hurls forth his passionate, throbbing protest against Poland's downfall! For here the greater, the real Chopin looms up; and you would fail, you would not understand!

"None can exceed the heroic and martial valor of his great soul. In his *Polonaises* in F sharp minor, A flat major, A major, C minor, reverberate the tramp of armies, the boom of cannons, the sinister howl of grim war. Chopin, the morbid dreamer of nocturnes, the elegant composer of aristocratic waltzes, we all know; but not all have as yet fathomed the might and sweep of his greater works; the Fantasy in F minor, the four Ballades, the four Scherzos, the great Polonaises, the Sonata in B-flat minor and in B minor, the Etudes and some of the Preludes and Mazurkas."*

These reflections apply with equal force to the *Etude in C-sharp minor, Op. 25, No. 7*, by Frederic Chopin. Idealism, depth of feeling, fervor, all these and more, are needed to understand and to portray vividly one of the most remarkable, most exalted love duets ever written. The means employed here are different from those used by Chopin in his larger, more dramatic works. Yet the effect of this masterful story of human love, yearning and passion is strongly gripping and forceful, deeply touching and poignant.

When did Chopin compose it? We do not know. On October 20, 1829, he wrote, "I have composed a study in my own manner." In November of the same year he recorded, "I have written some studies." All biographers agree that when Chopin left Poland and settled in Paris he took with him the manuscripts of his two concertos, of all the etudes and of other noteworthy compositions. The "Twelve Etudes, Op. 10," dedicated to Franz Liszt, were published when Chopin was twenty-three years old; the "Twelve Etudes, Op. 25," dedicated to the Countess d'Agoult, Liszt's intimate friend, came out four years later.

A New Voice in Art

THESE TWENTY-FOUR ETUDES created a sensation throughout the musical world. Such newness and boldness of design! Such untrammeled flights of imagination! And what stupendous, at that time seemingly incomprehensible, technical demands! Small wonder that the "Philistines" of Schumann's Carneval, the old fogies of the time, led by the dry as dust music critic, Rellstab, decried everything Chopin composed. Rellstab, anent the etudes, wrote, "Those who have distorted fingers may put them right by practicing these studies; but those who have not, should not play them, at least not without having a surgeon at hand."

But Liszt, Hiller, Mendelssohn, Franchomme, and kindred great minds, understood and admired. They enthusiastically endorsed what Robert Schumann had already proclaimed in his *Neue Zeitschrift für Musik:* "Hats off, gentlemen, a genius."

Interesting is a letter addressed to Hiller, the noted composer, and signed by Liszt, Chopin and Franchomme, the first and last named being among the closest friends of Chopin. One of them would write a few words, and Liszt, snatching the pen from his hand, would continue writing, only to be laughingly pushed aside by Chopin himself, who, in turn, had to yield it again to Liszt. Here is that letter. The portion written by Liszt is in italicized type, and that written by Chopin is in the usual type. *"Do you know Chopin's wonderful studies, They are admirable!* And yet they will last only till the moment yours appear. *A little bit of authorial modesty!!!* A little bit of rudeness on the part of the tutor, for to explain the matter better to you, he corrects my orthographical mistakes, *after the fashion of M. Marlet.*

The responsible editors,
F. Liszt, F. Chopin,
Aug. Franchomme

The notes which usher in the *Etude in C-sharp minor, Op. 25, No. 7* (Measure 1), are printed in usual type in some editions; they appear in small type in the Kullak, in the Friedman and in the Klindworth editions. That is a happy thought, for these introductory notes should not be "sung." Wafted over, like a gentle murmur they should be given a soft, improvised character, whereby their melodic outline appears to come from afar. That interpretation is conveyed in the Kullak edition, in my opinion the standard, finest edition of the Chopin Etudes. Both Klindworth and Friedman divide those small type notes into measures. That is too arbitrary a proceeding, for this whole "preamble" is like unto an improvisation, and should be rendered as such.

A Memorable Melody

BUT NOW BEGINS a song that you will remember all your life, if in your soul flares what the Frenchmen so graphically call *le feu sacré* (the sacred fire) that every true artist harbors within his own, inviolate self.

The first three notes in the bass (Measure 2)—think of a violoncello, rather than, literally, of a man's voice—are at once answered on high—a violin, rather than, literally, a woman's voice (Measure 3). Yet the love duet is there, intensely vibrant, but glorified through such a wide range as no voice can encompass.

If both "voices" are made to sing all the way through, that is to say, if equal tonal strength is given both all the time, none will "sing." The result will be thirds, sixths, and so on (Measures 23, 24, 25). The desired effect of an impassioned dialogue will be obtained by constantly shifting the singing effect from one voice to the other, being mindful to give to the violoncello-like notes in the bass the depth of tone, the mellowness and the slightly "trailing" connection between any two notes that characterize that instrument.

Whereas the *cantilena* in the treble, impersonating, ideally, a woman's voice, but rendered by the violin, should possess a less robust, more ethereal tone, sweetly penetrating, but never shrill or harsh.

All double notes or chords that constitute the accompaniment of these two voices should be played *pp*, unless a sudden vehemence of declamation requires a stronger dynamic support.

The second part of this tonal poem begins now (Measure 9). No longer the sweet, yearning strain. An uncontrollable agitation, a rising sea of tumultuous tonal waves foreshadow a great dramatic conflict. Those upward-rushing runs, what are they (Measures 23-25)?

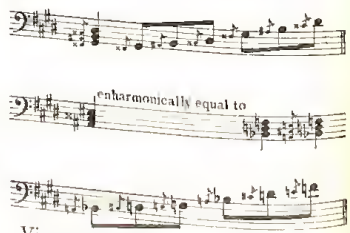
They usually give trouble, both as regards technic and memory. This trouble disappears if one knows how to look at them. They very nearly follow the pattern of the Hungarian minor scale, to my behef a much more beautiful minor scale than the usual harmonic minor, and one which has been used with telling effect by Liszt in his "Hungarian Rhapsodies," and by Brahms in his *Variations on a Theme by Paganini*.

Ex.1

But in these runs the sixth note of the Hungarian minor scale is missing, and therefore we are no longer dealing with a scale.

The true structure of these runs is, at first, the simple minor triad, then the major triad, each note of the triad being prefaced by the adjoining, lower *appoggiatura*.

Ex.2



Viewed in this light, these runs become easy to survey and to execute. Chopin has used them also in his great *Polonaise in A-sharp minor*.

But now, in the turmoil of an ever growing agitation we are nearing the dynamic and dramatic culmination of the whole composition. The turbulent bass recedes, rises, recedes again, falls lower and lower, while the treble rises higher and higher, and, suddenly, a ringing, triumphant chord bursts forth in measure 28. A rising wave of passion, of not to be denied desire, of conquering strength, blends the two voices and the accompaniment into a single, surging, overpowering flood, annihilating everything except the glorified consummation of two ardent souls.

This story does not end in quiet happiness (Measures 26, 27, 28, 29). Chopin's loves did not end so. Constantia Gladkowska—fugitive vision of his early youth;

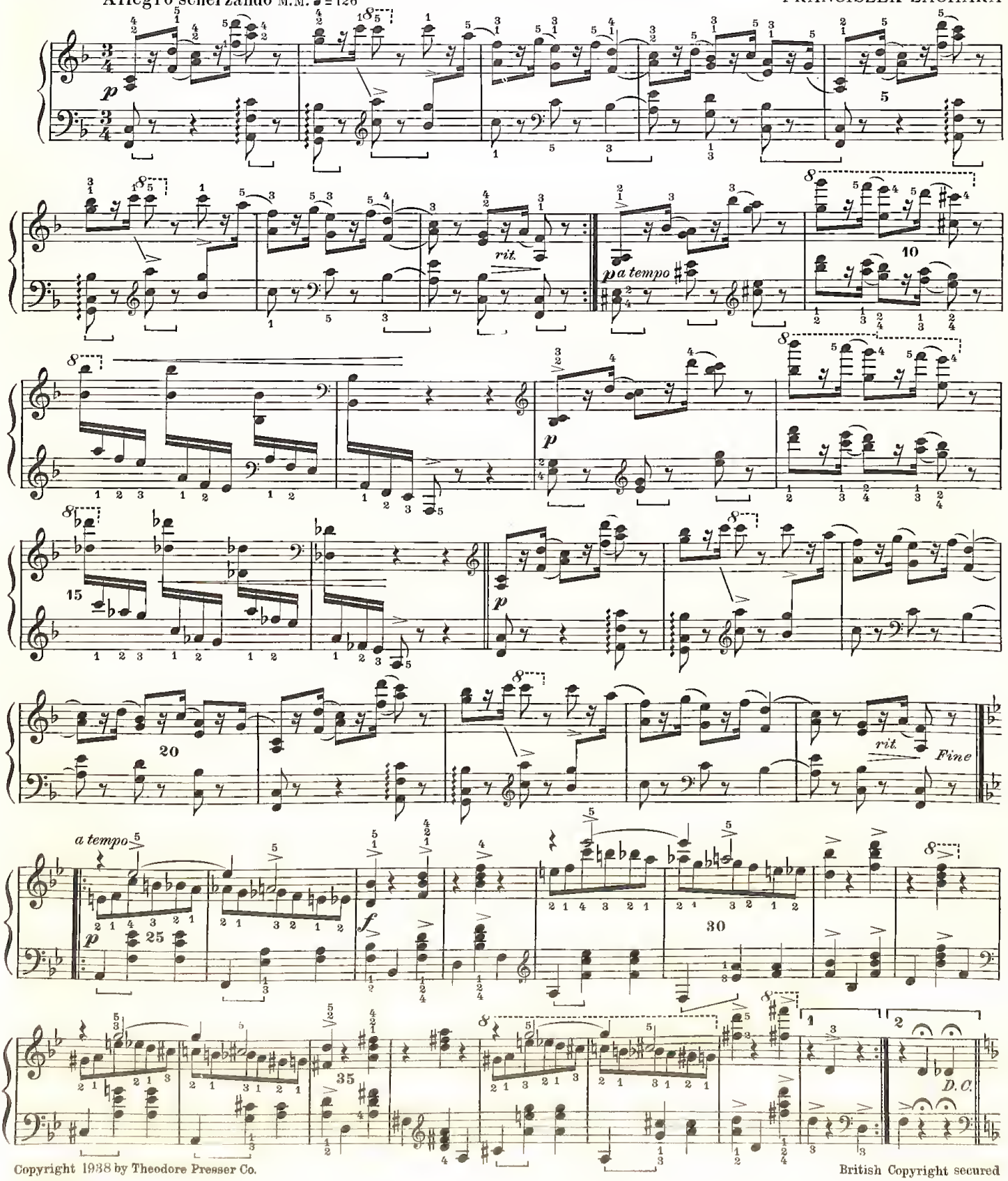
(Continued on Page 51)

*Chapter on "Style", Book VII of Master School of Piano Playing and Virtuosity by Alberto Jonás. By permission of Carl Fischer Inc., New York

INSTANTS JOYEUX

A spirited and original work by a new Polish-American composer. The composition is just what the name implies, "Happy Moments," and must be played in a gay and piquant style. Grade 5.

FRANCISZEK ZACHARA

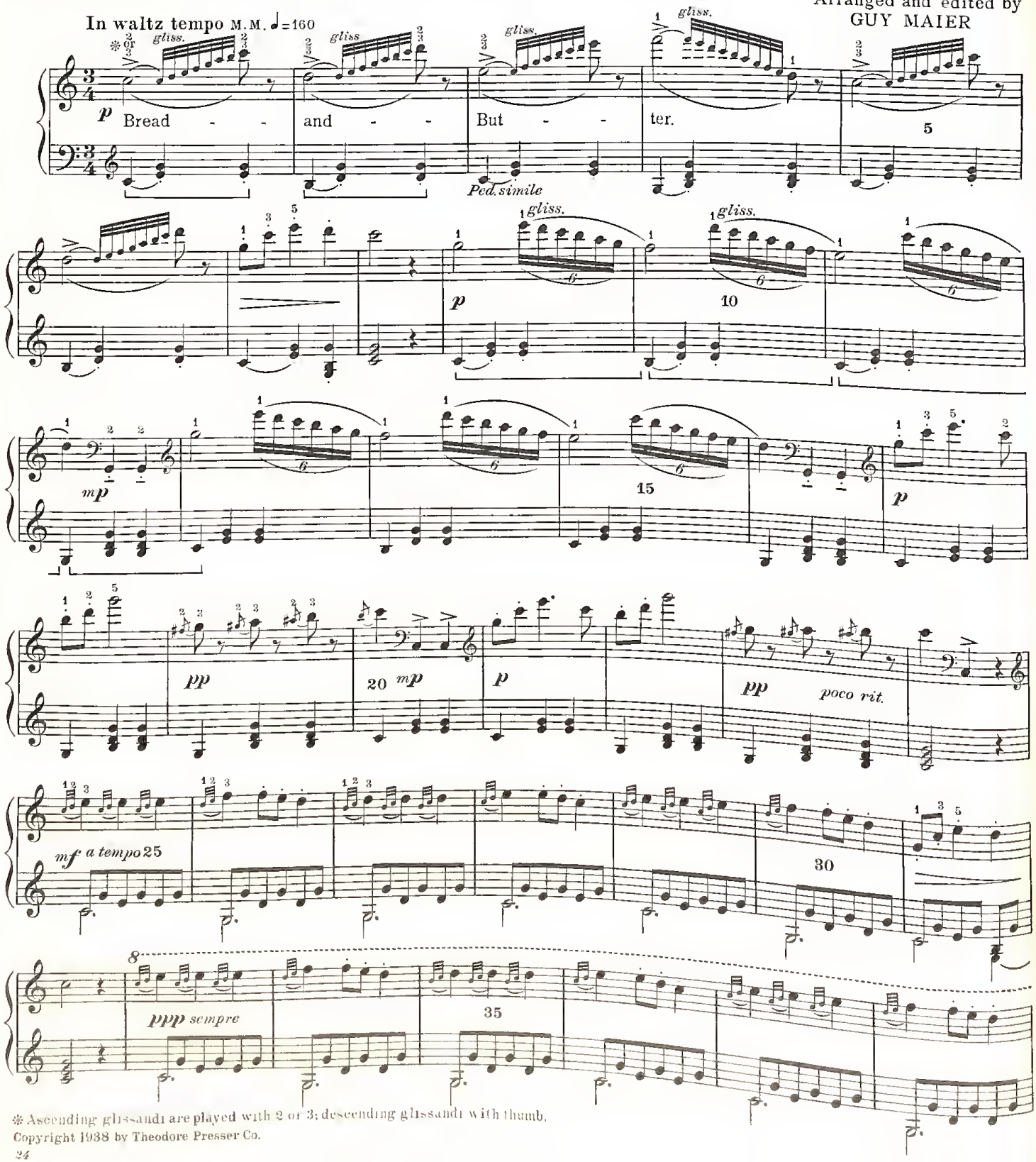


BREAD AND BUTTER

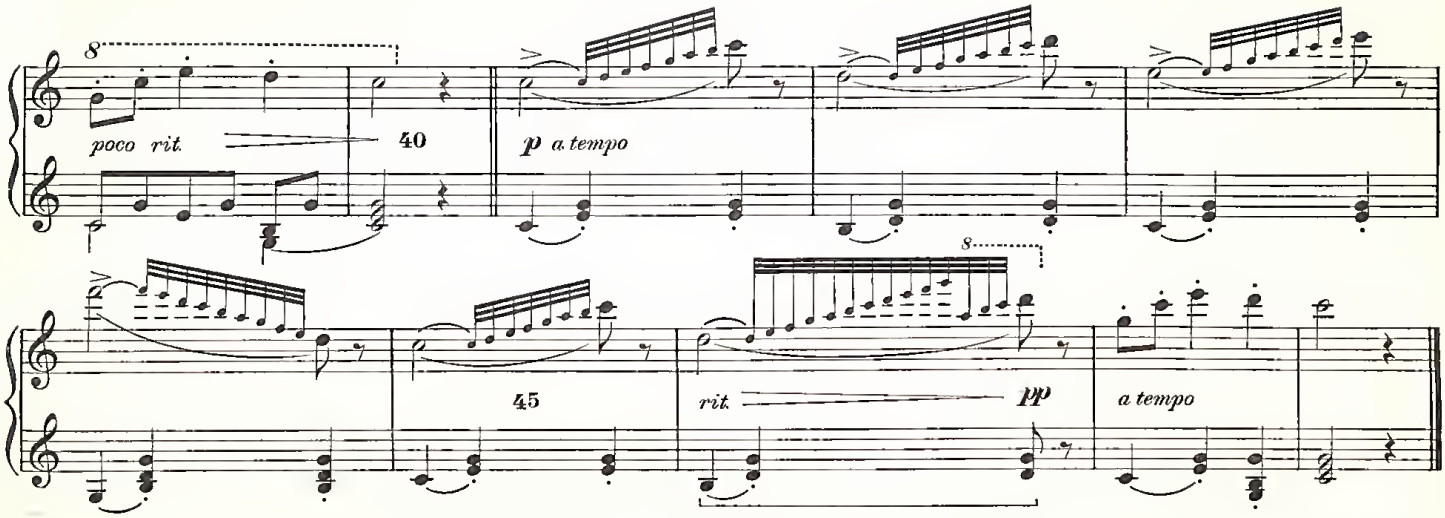
COMPOSER UNKNOWN

With the label "Das Butterbrot, by W. A. Mozart," this curious little waltz-glissando piece has long enjoyed great popularity in Europe. Anyone familiar with Mozart's style knows that he could not have written it. Indeed, Mozart experts disdain to mention it even among the "doubtful" or "spurious" compositions attributed to that master. Yet its simple charm and effectiveness make it an attractive piece for students of all ages. And children adore it! But it would be unwise for them to ask after the meaning of the Bread-and-Butter title; for, like all the lovely, fanciful things of childhood, this must forever remain a mystery. Grade 3.

Arranged and edited by
GUY MAIER



* Ascending glissandi are played with 2 or 3; descending glissandi with thumb.



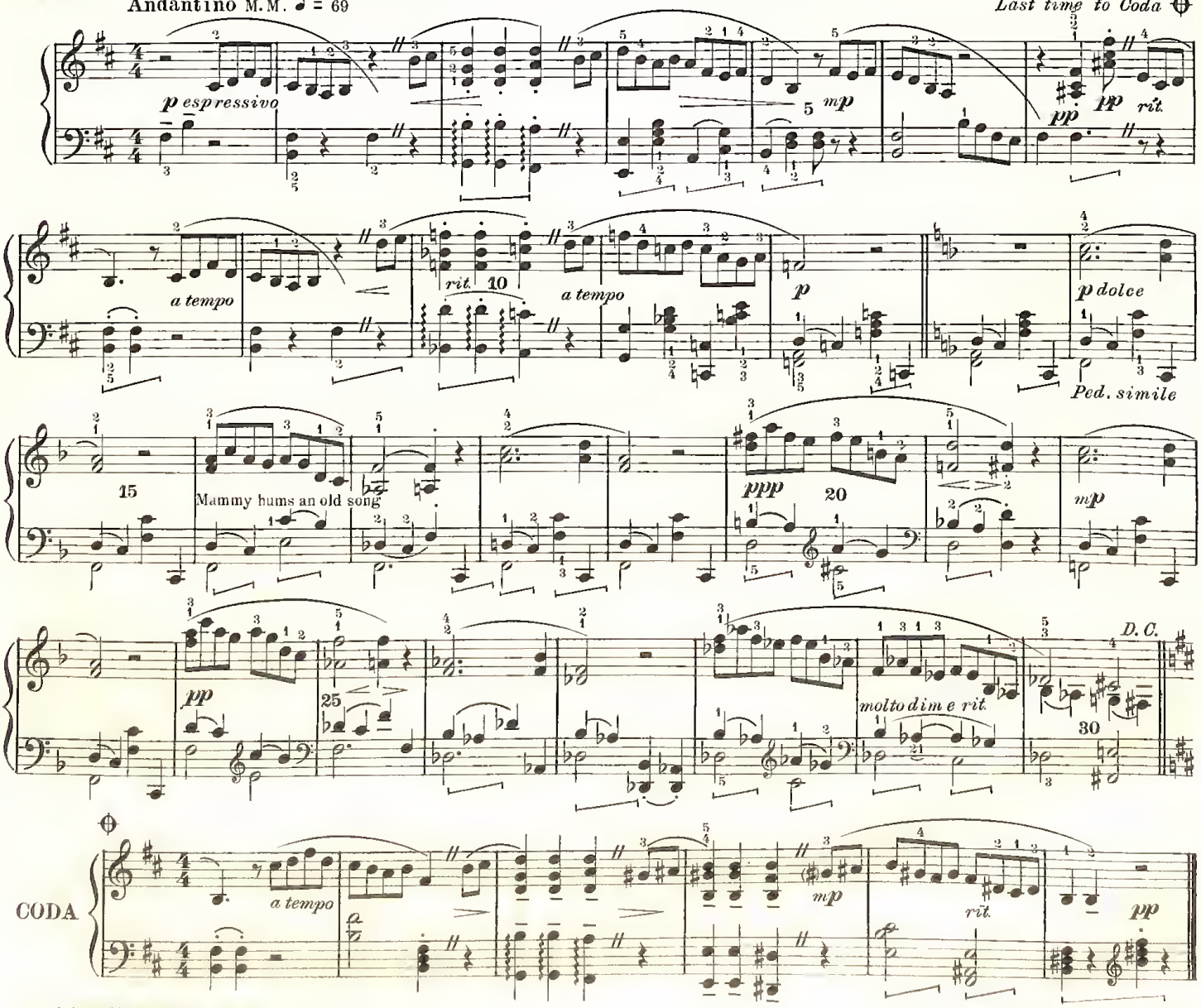
MAMMY TELLS A STORY

MATHILDE BILBRO

Grade 3.

Andantino M.M. ♩ = 69

Last time to Coda ⊕



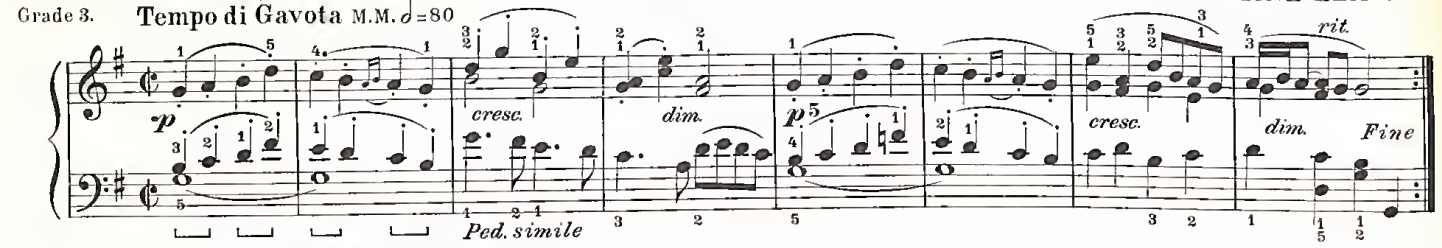
FROM OLD TUILERIES DAYS

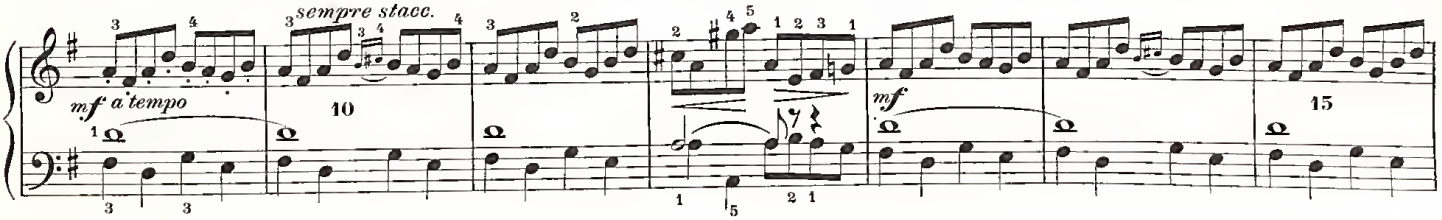
The old Tuileries are no more. The gorgeous old palace which stood near the magnificent building which is now the Louvre was burned during the *Commune* of 1870–1871.

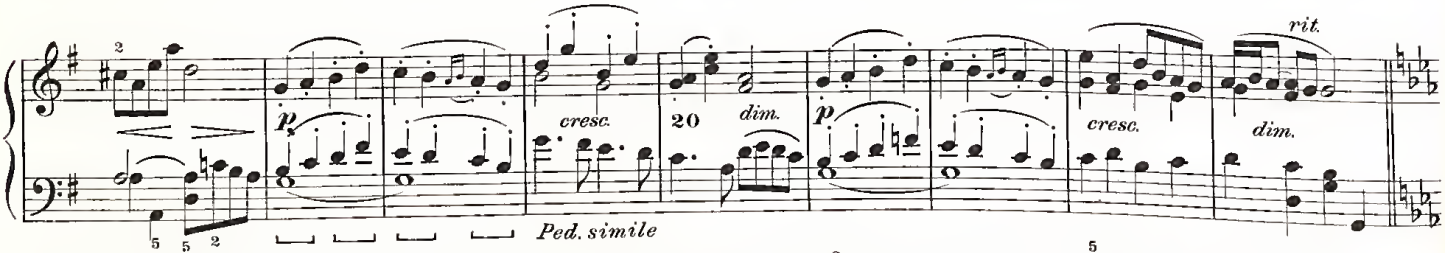
In its mirrored halls many brilliant social events were held and Miss Lehman gives here a tonal picture of other days.

EVANGELINE LEHMAN

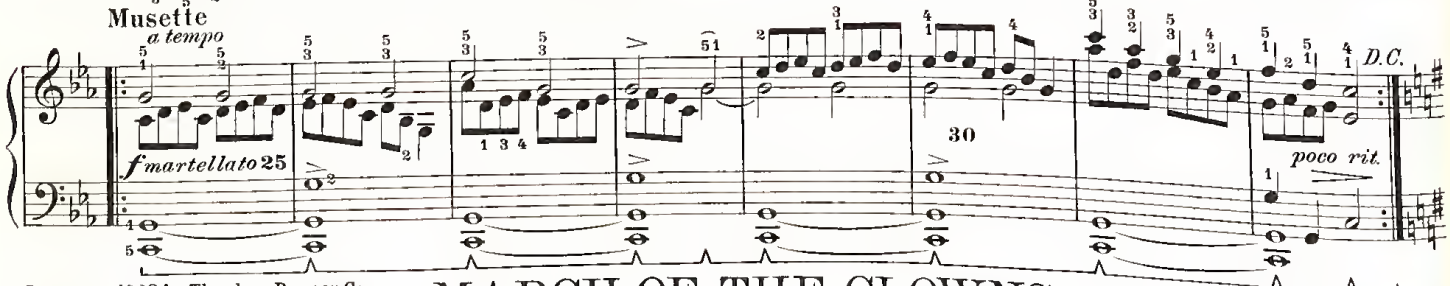
Grade 3. **Tempo di Gavota** M.M. ♩=80







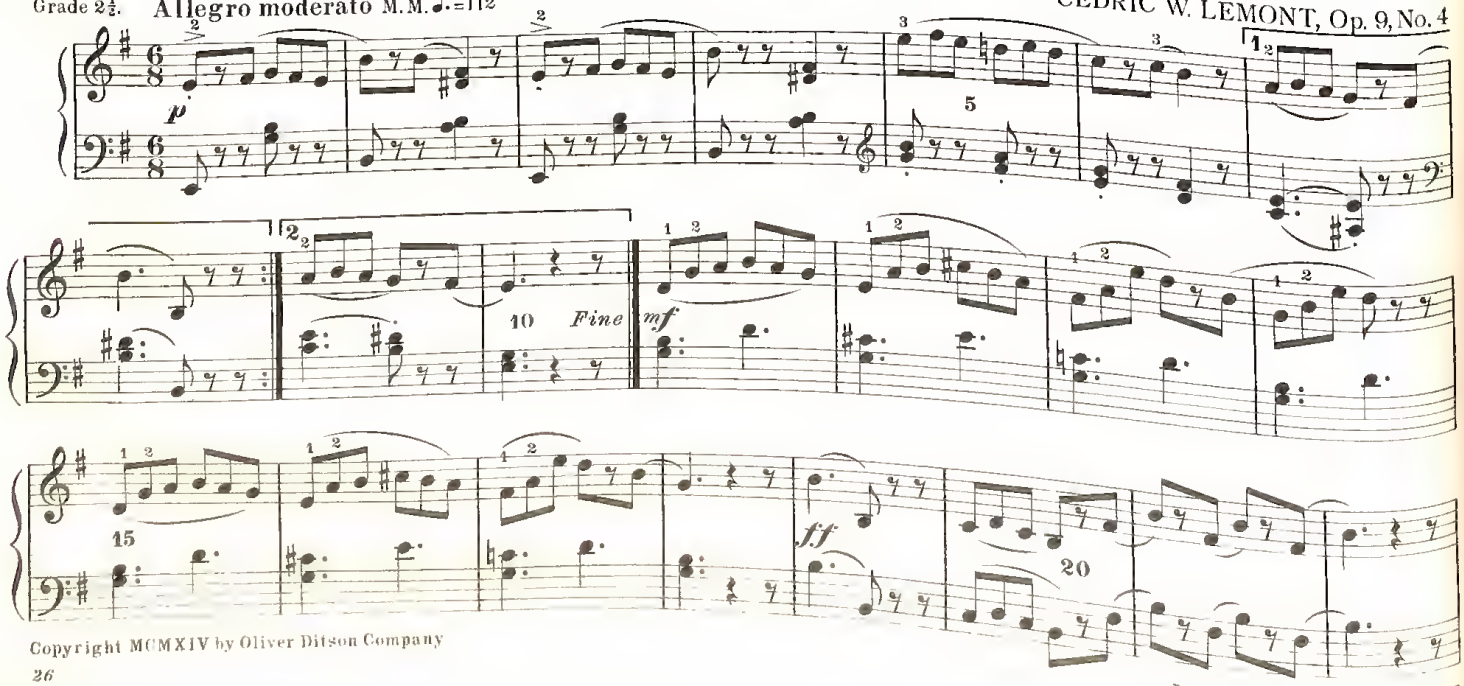
Musette

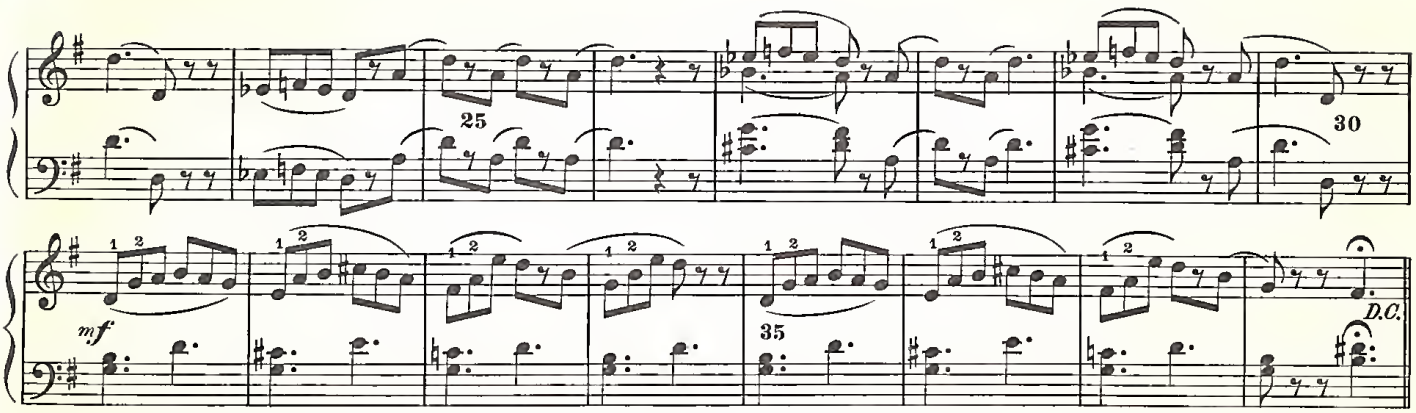


MARCH OF THE CLOWNS

CEDRIC W. LEMONT, Op. 9, No. 4

Grade 2½. **Allegro moderato** M.M. ♩.=112

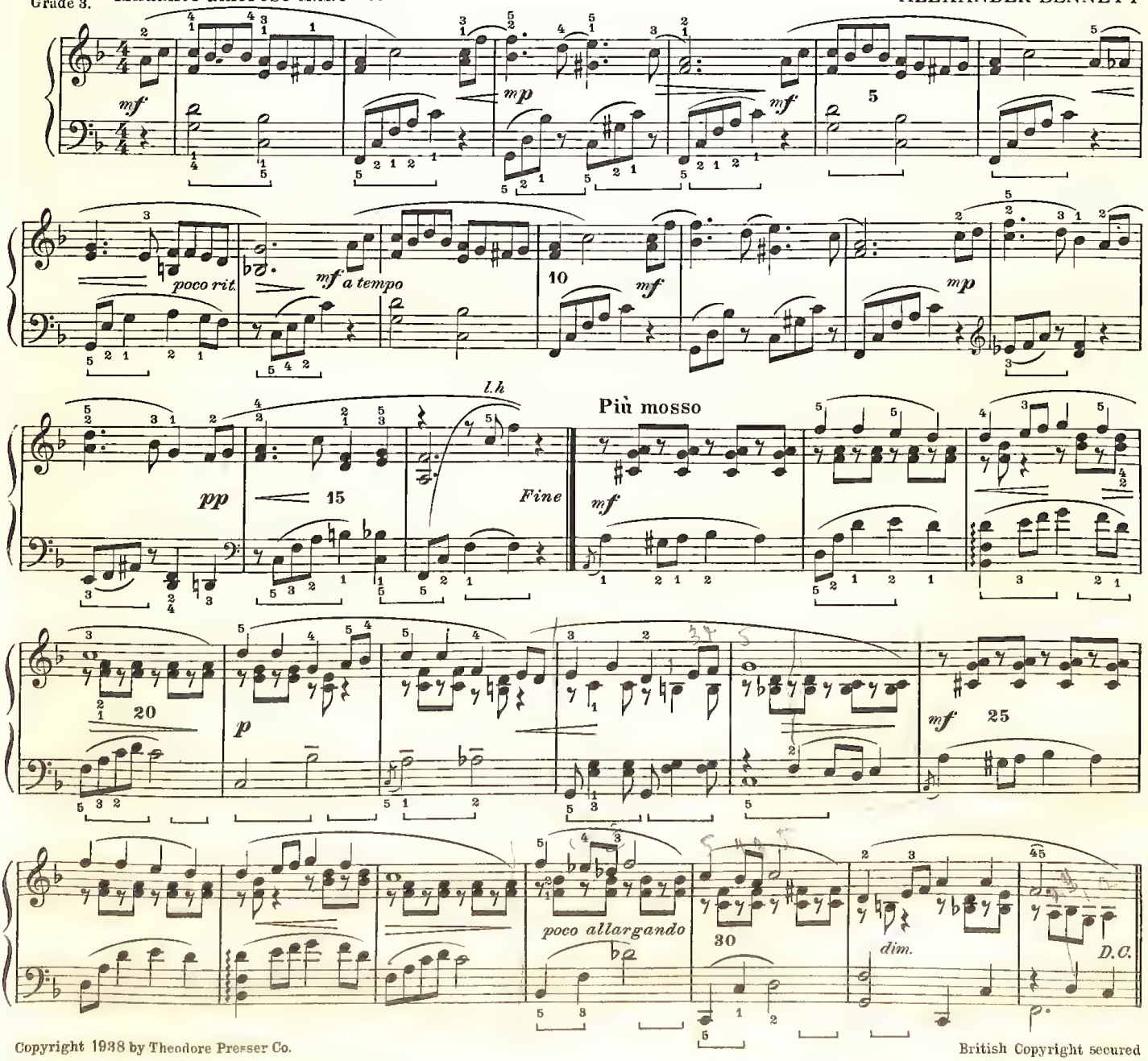




THE LOTUS POND

Grade 3. **Andante amoroso** M.M. ♩ = 76

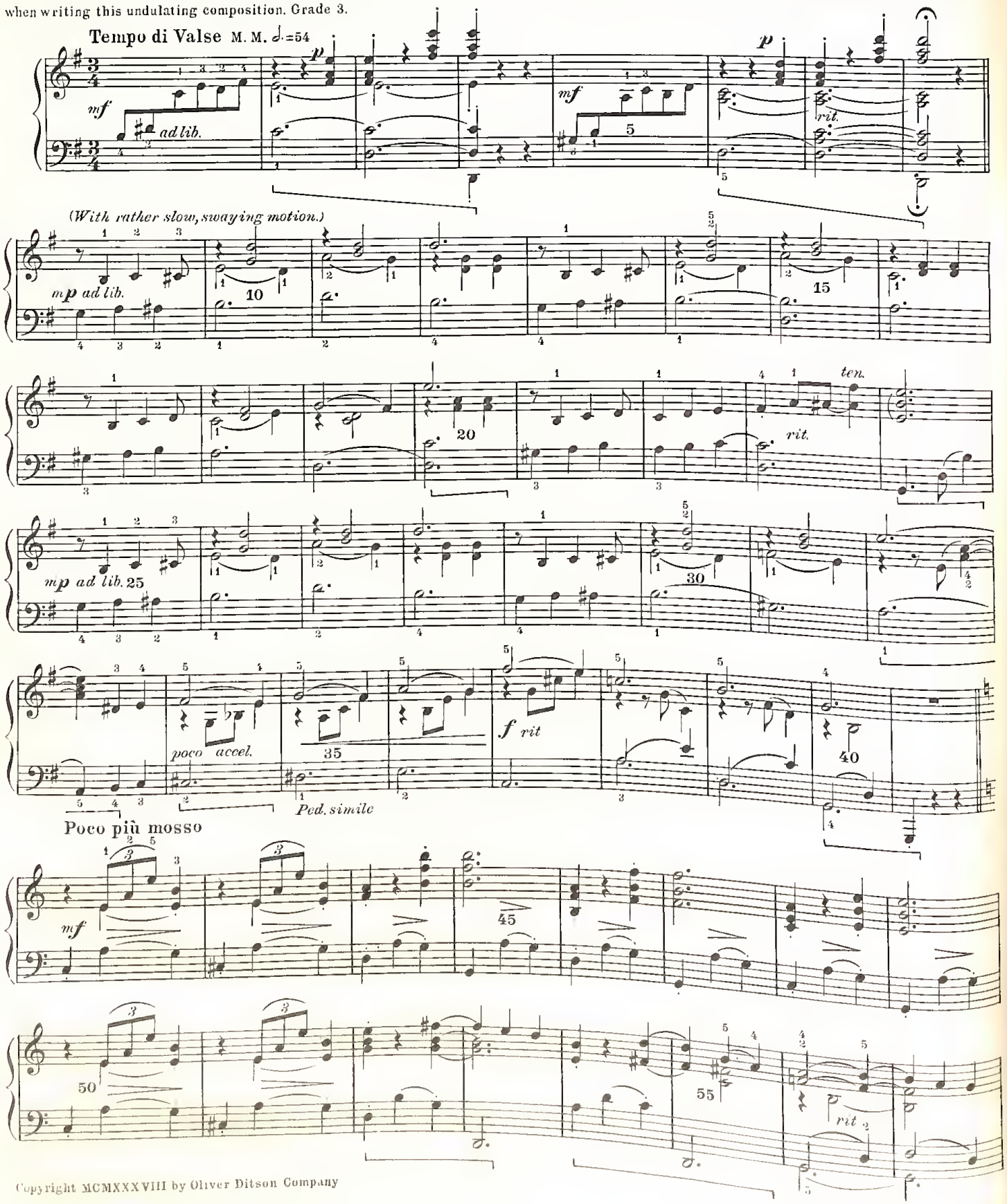
ALEXANDER BENNETT

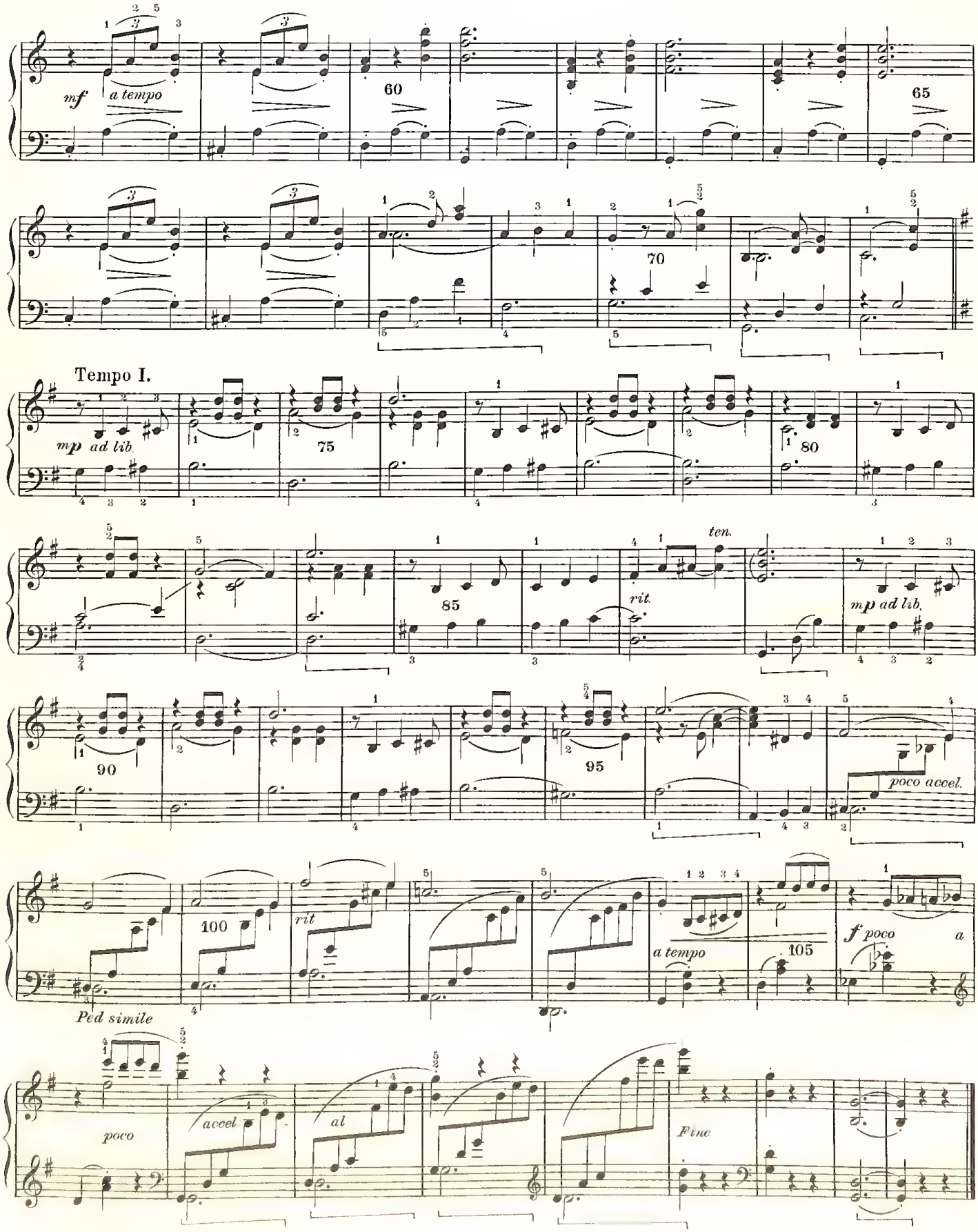


SEA ANEMONE

G. A. GRANT-SCHAEFER

Those who have seen the sea anemone, under water, with its graceful, floating, hair-like tentacles, may catch the picture this composer had in mind when writing this undulating composition. Grade 3.




mf
a tempo
60
65
70
Tempo I.
mp ad lib.
75
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85
ten.
rit.
mp ad lib.
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a tempo
105
f poco
a
Ped simile
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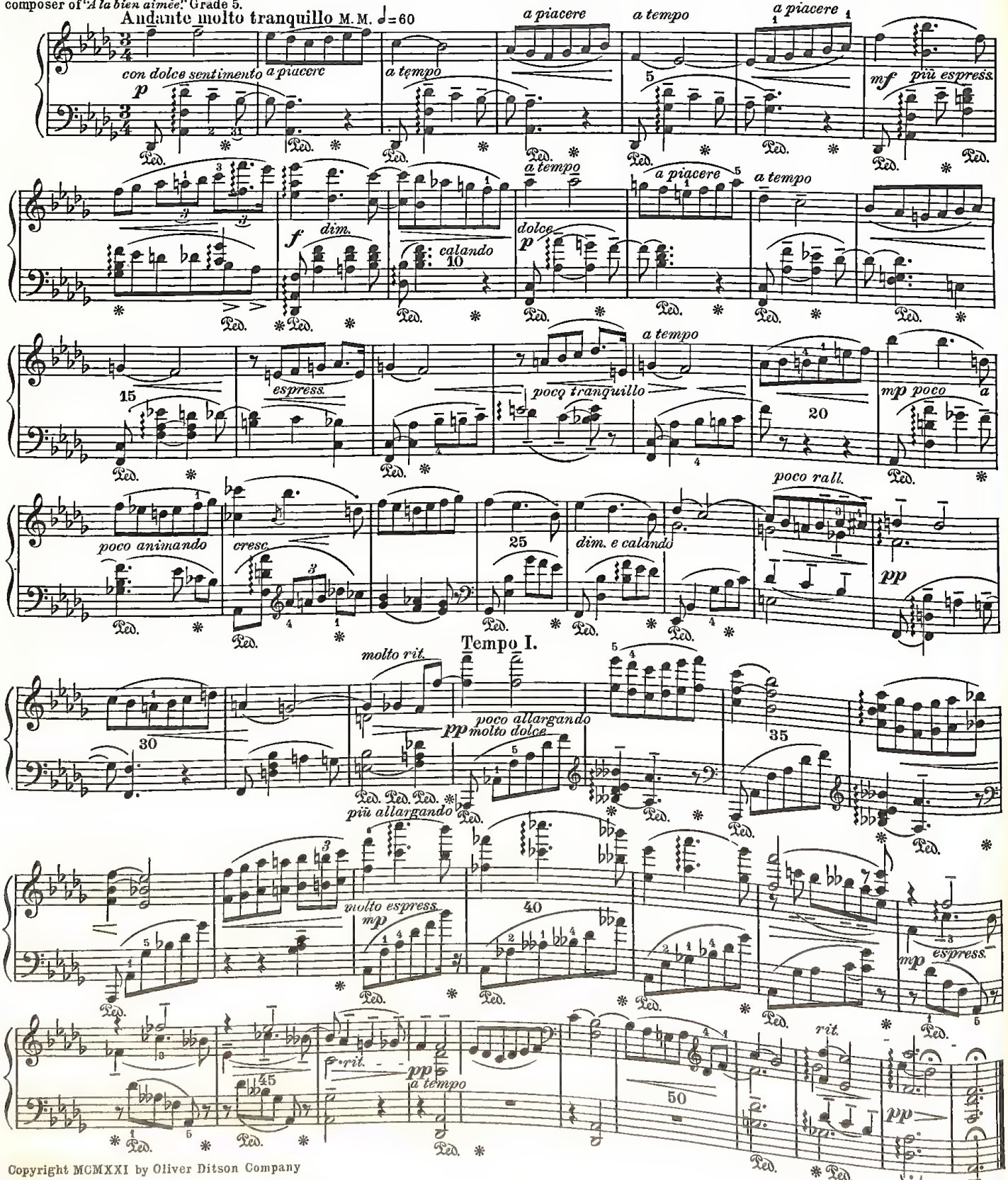
al
Fine

NIGHT THOUGHT

PENSÉE À LA NUIT

EDOUARD SCHUETT, Op. 107, No. 3

This composition in dialog style, like the romantic exchange of thoughts between two lovers, is one of the most appealing pieces by the Russian-born composer of "*À la bien aimée.*" Grade 5.

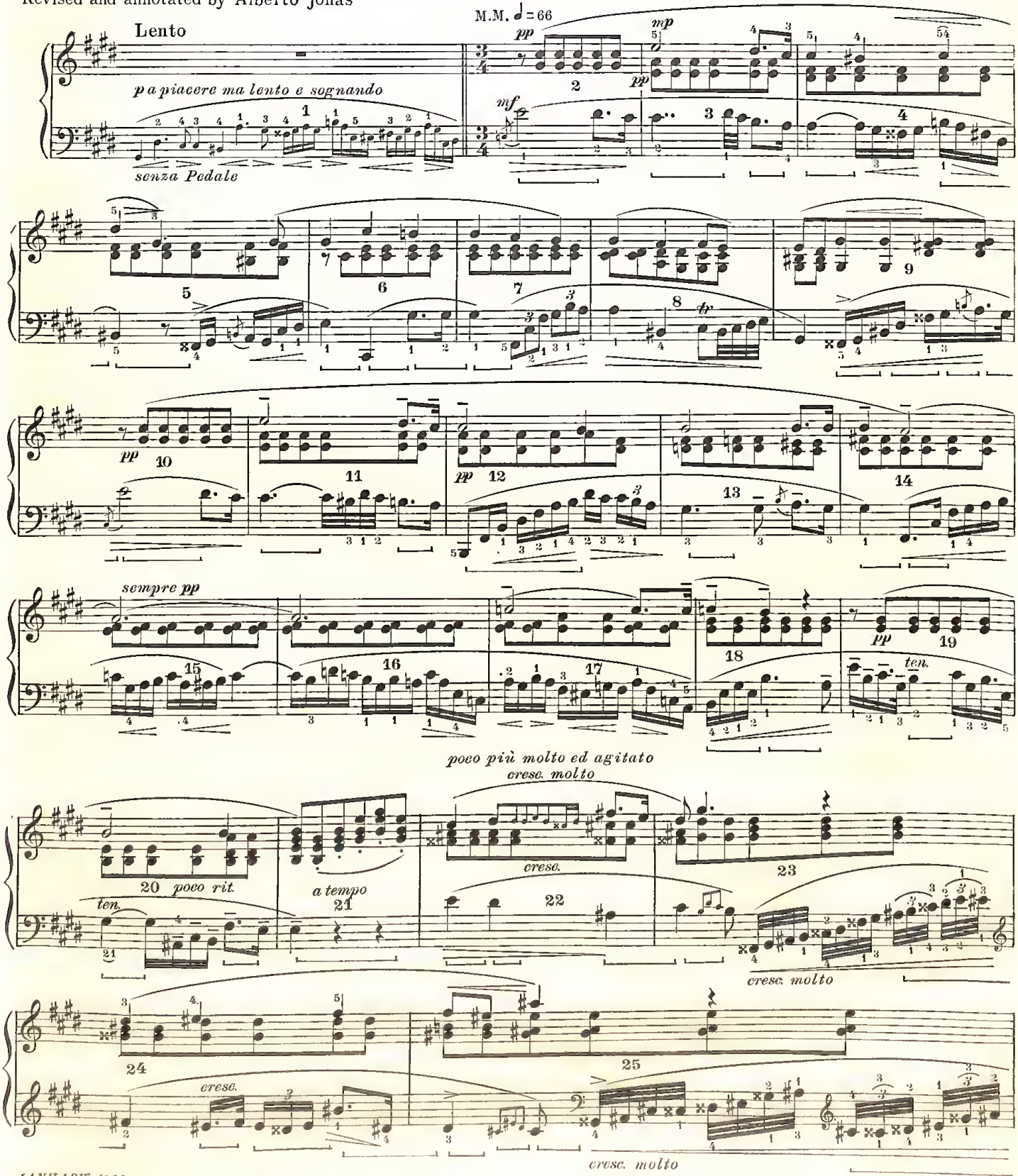


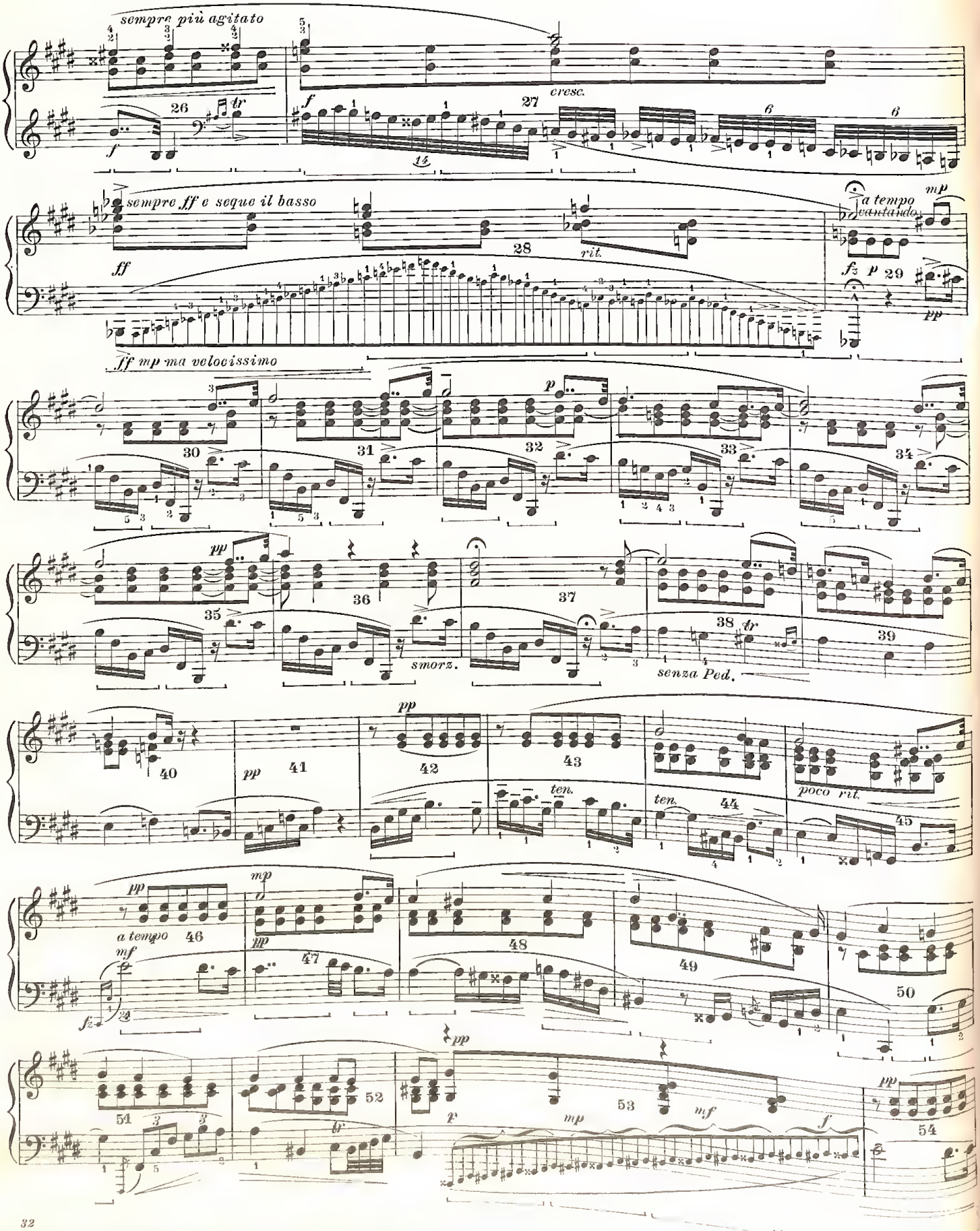
ETUDE IN C SHARP MINOR

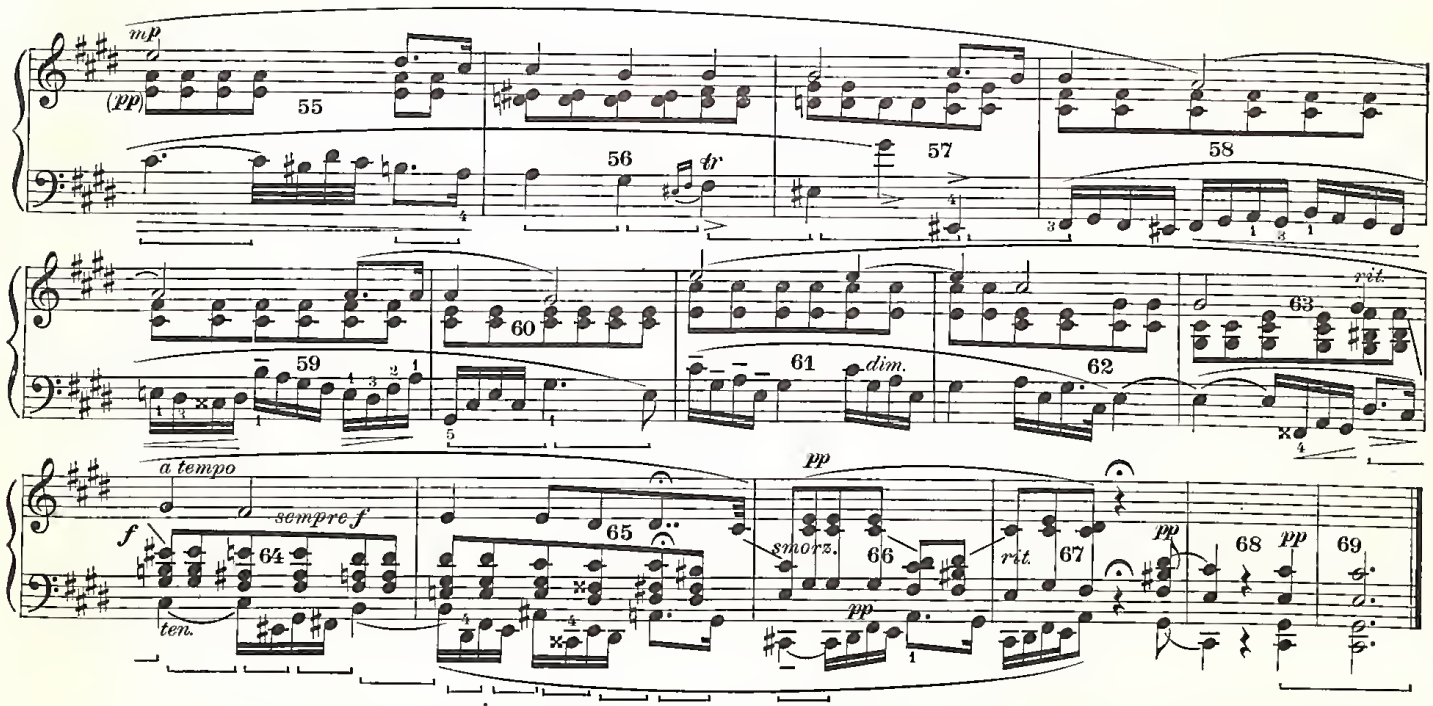
See another page in this issue for this lesson. Grade 9.

Revised and annotated by Alberto Jonás

FRÉDÉRICK CHOPIN, Op. 25, No. 7




sempre più agitato
cresc.
sempre ff e seque il basso
rit.
a tempo
cantando
ff mp ma velocissimo
smorz.
senza Ped.
poco rit.
a tempo



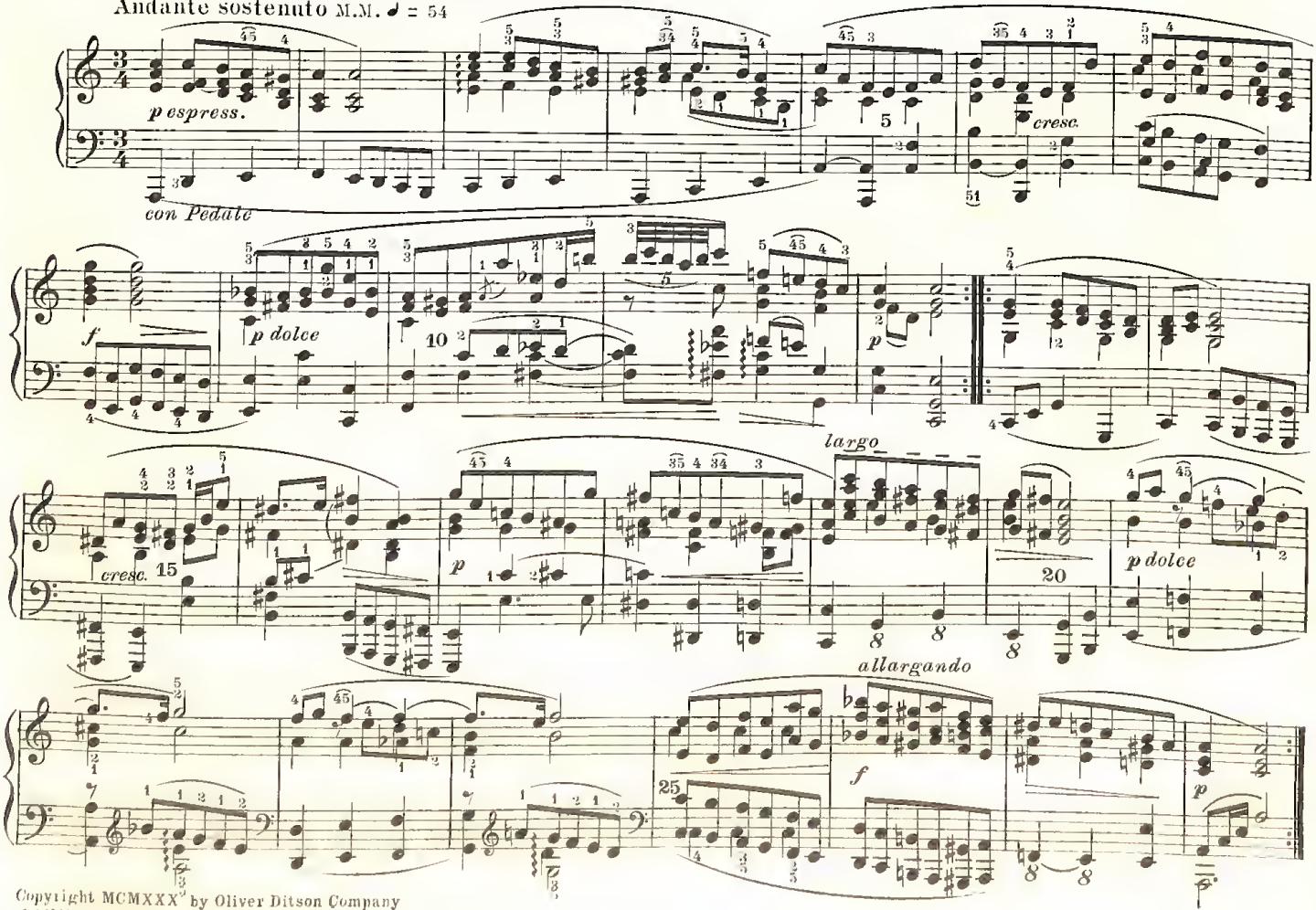
SARABANDE

From the Second English Suite by JOHANN SEBASTIAN BACH

Concert arrangement by RICHARD BURMEISTER

Not heard so frequently as some of the other Bach sarabandes but exceedingly gracious and interesting in its harmonic development as arranged by the eminent piano virtuoso and pedagogue, Richard Burmeister. Grade 4.

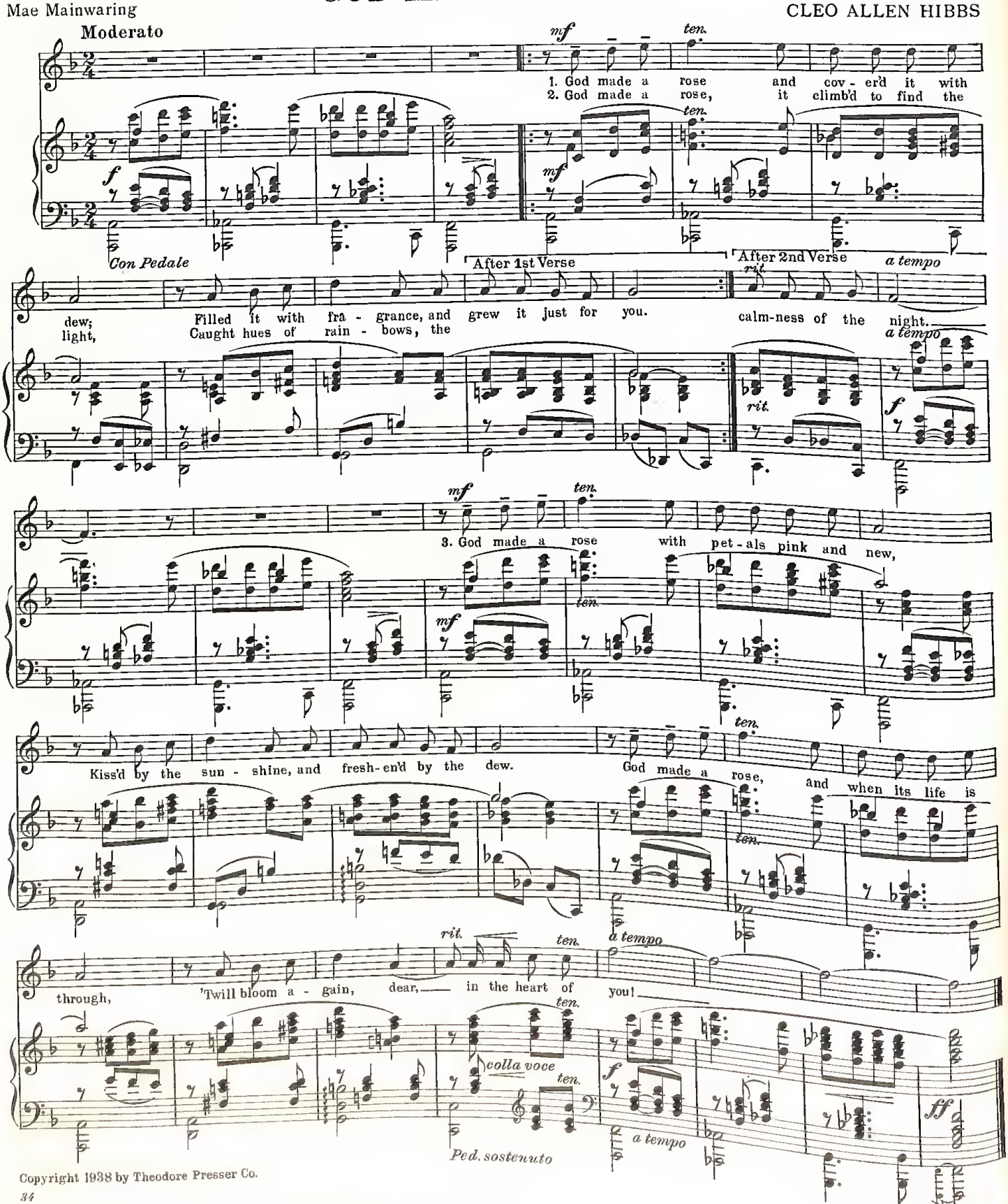
Andante sostenuto M.M. ♩ = 54



GOD MADE A ROSE

Mae Mainwaring

CLEO ALLEN HIBBS



ETUDE'S COURSES IN CULTURE

Behaviorism—Books and Travel—Current Musical Knowledge—Entertainment—Appearance—Health

THE NEW YORK WORLD'S FAIR

May 1939 Forecast—FAIR and Warmer!

Amid the chill blasts of winter, you will feel, like an incorrigible dreamer, like beginning to think already about your trip to the New York World's Fair, scheduled to open April 30th. But you can have loads of preliminary fun, poring over the wealth of literature that is being prepared to inform you of every aspect of a visit to the Fair, and planning the trip well in advance. And—more important—you can pack double the thrills that a haphazard tour would give you into a carefully thought out vacation.

With the complete reports of worth while musical events to be published here and elsewhere in THE ETUDE, the Fair itself may prove easy to cover with no great forethought on your part. Most of the many musical activities will be centered in several buildings, and efficient guides will help you find just what you want in other types of exhibits.

Your efforts to see New York City, on the other hand, will be sadly dissipated, unless you are wise enough to spend a pleasant hour or two from time to time learning what there is to be done, and what you would like to do. Music, for instance, looms large among the phases upon which you will concentrate in "doing the town."

Musical Manhattan

POPULAR CLASSICS UNDER THE STARS at popular prices—that is always the keynote of the New York summer music season. There is every reason to expect that the best features of past years will be continued, to draw the greater Fair year audiences. Gorgeous productions of light opera at Randall's Island Stadium. The ample operatic repertory of the San Carlo Opera Company of Fortune Gallo, at Jones Beach. America's finest band concerts, long under the direction of Edwin Franko Goldman, on the Central Park Mall. It is reported that Mr. Goldman will be at the San Francisco Fair this year, but it is very likely that the concerts will be continued under another bandmaster of comparable stature.

The New York Philharmonic-Symphony (the same orchestra that performs for the winter season at Carnegie Hall under the exacting baton of John Barbirolli) will present the best loved symphonic works at the Lewisohn Stadium, with a brilliant series of guest conductors and soloists.

Though far from the least exciting of your vacation activities, such attractions will be a welcome chance to rest weary legs, after hectic days of exploring the Fair Grounds. On your more energetic evenings, notice may be taken of other facets of Manhattan's musical life. For the dinner hour and late evening suppers, New Yorkers throng the city's hotel dance rooms, dancing to tunes ranging from the smooth ballads of the Guy Lombardo type to the primitive Cab Calloway rhythms.

And, coming back to more orthodox musical interests again, you might plan your itinerary and time your visit to include Connecticut's Silver Mine Festival, or the Berkshire Festival in the Massachusetts foothills of the Berkshires—two of the nation's outstanding open air musical events.

Putting Your Plan on Wheels

WHATEVER YOUR INTERESTS, the Fair and the city will fill every day you can give them with exciting satisfaction. As to how you get there, the variety of choice is narrower. A successful vacation, nevertheless, demands just as thorough consideration of the transportation problem.

If you are looking forward to making the Fair a sightseeing spree for the whole family, you will be inclined toward the good old family "buggy." Your car does have some disadvantages, however, that ought to be considered. Once in New York, driving under the normally crowded conditions augmented by the Fair traffic will be no pleasure. The city's subway, street car and bus systems offer advantages in speed, safety, economy and comfort, which your car cannot rival. And, whether or not you use your car in the city, garage fees will be a substantial added expense.

The railroads, buses, and airlines will concentrate all of their finest innovations in passenger facilities and services on bringing you to the Fair. The marvels of the Fair's World of To-morrow will certainly be paralleled by the transportation companies bidding for the business created by the Fair. Moreover, if the number in your party is under four, the saving of motor car travel over bus or train fare will be less certain, or at least less of an item. With more than six, you will find the ordinary private motor car uncomfortably crowded.

Do not overlook the possible fun of going to New York in a large group. In one distant town, a dozen young piano students—doing their Fair shopping early—are planning to go all together, dividing their teacher's expenses among them in order to have her along as "cruise director." Another group, we hear, is considering increasing their number enough to charter a bus for their exclusive use.

However you expect to go—alone, with the family, or in a group—make arrangements for your living quarters in advance. Early reservations are essential if you want rooms central to the attractions of (*Continued on Page 53*)

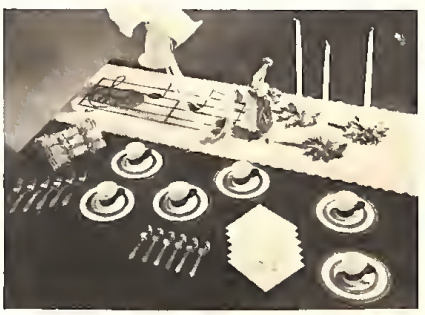
RING IN THE NEW YEAR WITH MUSIC

Have a "Start the New Year Right" Party!

Culture, good-fellowship and harmony are the keynotes for 1939. As we inaugurate this new department for entertainment, it is fitting that it should "Start the New Year Right," in the way amateur musicians love best—with a musical entertainment.

As the last Christmas carol fades for the year, and *Auld Lang Syne* ushers in a new year, there is something particularly worth while and American in the finer sense of the word, in the parties that are given at home amid friends with the same loves and tastes.

In some families, certain members and their guests may not be musically minded. Why not intersperse the musical program with such games as a "Balloon Race," men against women, in which each member of each team first blows up a balloon, then races across the room with it and back again, then sits on it to break it. The team finishing first, wins a small prize. Or if you want a game more musical in character, "Musical Charades" is great fun. Play a bar or two of a well known, old fashioned melody, then act out the name. You will find that even those melodies most familiar will not be so easily identifiable when only two or three bars are played. Another contest, possible in every home, is "Filling the Milk Bottle." Ten clothes pins are given the contestants, with instructions to stand over the milk bottle and drop them in from a height of four feet above the bottle. The two who score best in in three tries must play off for a prize.



After the group has sung and played its way into the New Year, the hostess can proudly lead them to an appropriately decorated table as pictured here. Choose any color scheme you like, for the decorations, cloths, napkins, cups, and plates are made of *paper*. (What a boon this is, to the ones who normally would have to wash the dishes!) You can buy the cups, plates, snappers, napkins and paper at your local five and ten store or stationer. Dennison Manufacturing Company has consented to mail *free*, directions for making the other matching decorations, yourself, if you will send us your request on a post card.

But of course, not only must the bells look down on a festively decorated, candle-lit table, but on an appetizing array of edibles, from which the guests can serve themselves, buffet style. Our menu for a party of eight should cost about two dollars.

A Good Plain Buffet Supper

Spam and Deviled Egg Salad Sandwiches
Hot Potato Salad
Cookies or Cake "Frutea" Punch
Candy Salted Nuts

RECIPES:

Spam and Deviled Egg Salad Sandwiches: 1 can *Hormel's Spam* cut into sixteen slices. Deviled Egg Salad—chop ten hard boiled eggs with one two ounce bottle of pimento stuffed olives. Add salt, pepper, celery salt, paprika, three teaspoonfuls of Gulden's prepared mustard and four tablespoonfuls of Hellman's salad dressing or any other good mustard or mayonnaise, with a few drops of tarragon vinegar. Butter thirty-two slices of white bread, not too thick. Put one slice of *Spam* topped with salad into each sandwich. Cut in quarters.

"Frutea" Punch: To eight cups of very strong tea, add the juice of a can of pineapple, peaches or raspberries. Add the juice of three oranges and one lemon. Add a bottle of dry ginger ale. Sweeten as desired. Chill thoroughly, and serve. To make this more festive, serve in large punch-bowl, with bits of fruit and maraschino cherries floating in it.

With an evening of such planned entertainment, decoration and food, your reputation as a good hostess will be greatly enhanced and your friends will all be eagerly awaiting another invitation to your musical parties.

If you have any entertainment problems, write this department, Elizabeth Fairchild, Room 613, 350 Madison Avenue, New York City, and we will help you solve them, or will help you plan your next party, tea, or reception. After you have had your party, write and tell me how successful it was.

The QUEST for HARMONY in DECORATION

"Harmony in Decoration Is Invaluable in the Achievement of Harmony in Music Study," says Annabel Comfort in this stimulating article

HARMONY in the decoration of a home or studio is the counterpart of mental harmony. The artist or music teacher who employs harmonious thinking in harmonious surroundings should inevitably produce a career filled with harmonious music.

Occasionally a great musician has come through from the slums, a great pianist has been found in an attic, or a poet has emerged from a tumbledown shack. The tradition, though, that genius must starve to produce a great work, is a fallacy. More often than not it has proven a tragedy. It is a known fact that one must work to be successful, but is it equally realized that one can work more effectively in harmonious surroundings? It is the modern theory that even genius can produce more brilliant work in this atmosphere.

We can all remember visits at the homes of talented musicians or perhaps calls at the studios of various teachers. Some were so uninspiring that we can recall our thoughts on the way home. Thinking out loud, we praised the pupils of these teachers. We thought how they must love music to try to express themselves under such bare, untidy and cluttered conditions. On the other hand we can recall visits to studios and homes of good taste and distinction in which we felt that producing good music was doubly possible.

Speaking of unattractive decoration, I have in mind one studio in particular that I had occasion to visit one day. It looked as though a dust cloth had not been employed in several years! Some dingy worn linoleum covered the floor. Music was piled everywhere, helter skelter. Hanging askew on a nail over an old style ornamented piano was a picture of the immortal Beethoven. The glass covering his face was cracked, but this did not seem to matter. In the corner was an old couch with a few broken springs plainly visible under the faded cover.

As I sat there, this piano teacher told me all about her "hard luck." Her pupils had left her, one after another. I sympathized with her, but to myself I said, "No wonder." I could picture the mental discomfort of those pupils and could see why they had sought mental and musical stimulus elsewhere.

Imagine a potential music student coming from a beautifully decorated home into this unkempt atmosphere! The average pupil would seek an environment comparable at least to that from which he had come! Those from lesser homes would naturally look for an aura of contentment and good taste, or an environment somewhat better than their own. We discussed this question of harmonious mental, as well as physical, environment. She heeded my advice and it was not many months before this teacher had regained her confidence, her poise and her pupils. Two salient points helped her. (1) She realized that students are constantly in the quest of mental and musical harmony. (2) That, although a teacher must teach music, the saving grace in music teaching is the studio atmosphere and how it is reflected in the teacher's personality when a studio is decorated in fine taste.

Let us consider the country home of Lily Pons, *coloratura* soprano of the Metropolitan Opera. Here is decoration *de luxe!*

Hers is a French Provincial house, set in twenty-seven acres of ground. It is built of French stone, with a slate roof. This is the type of house you will find in France, comfortably resting in the rear of a large chateau. She calls this home her "Gentle-Folks House"; and its outside as well as inside arrangement is one of artistry. On each side of the steps leading to the veranda Miss Pons has planted little flower clusters. She planted so many that they covered up the steps; so, rather than ruin the flowers, these steps are not used any more. The grass must suffice for walking purposes. Flowers have been planted around the house and in every nook and corner. French casement windows open into the dining room and studio living room. This living room is thirty-five feet long and twenty-two feet wide. The bookcases behind Miss Pons in the photograph contain autographed books by French authors and poets and were recently presented to her at a dinner honoring her in Paris. A heavy beamed ceiling tops the room, while the furniture is in the French manner. At one end of this large room is a homey fireplace which extends from the ceiling to the floor.

Above and around the living room there is an inside balcony. Miss Pons' bedroom opens on this balcony. Outside her bedroom door stand four white stone musketeers. She says, "They guard me well while I sleep; and when I awake they greet me with a cheery "good morning." The studio contains several lovely birds in decorative cages. When Miss Pons sings, the house is filled with their music, for they are fast in learning to imitate her.

In the rear of the studio is a large swimming pool and everywhere small bird houses dot the grounds as well as large old pine trees. Small wonder then that Miss Pons always seems so joyous and free in her singing.

Lily Pons and her Music Room

Exterior of Lily Pons' Silver Mine Home, Connecticut

Music room in California home, decorated by Barker Brothers

Teaching Studio in large New York City Music School

The music room in Barker Brothers "California House," designed in Los Angeles, will appeal as the expression of a very modern personality. It is decorated to serve as a flattering and individualized background for the hostess who entertains her guests with little intimate dinners and desires to arrange a pleasant evening of music or conversation with a visiting celebrity.

A fine instrument like the Steinway Sheraton grand piano deserves this worthy setting; and the window drapes that frame it, are the visual expression of a fine musical mood. These rayon glass curtains of Celanese "Chifonese," draped at a period window, form a gracious background for the grand piano, the most important thing in the room to the hostess who entertains musicians. This room is not one of clutter for each item is designed to fit in its particular niche.

Eighteenth century styles, both French and English, emphasize the importance of good reproduction furniture, from the simplest and most modestly priced to the elaborately veneered, which belongs in the company of fine antiques. This is the present trend.

The colors used are subtly pale, and deep piled broadloom carpeting reflects the exact shade of the walls. Original eighteenth century portraits and old French porcelains add distinction to this beautiful living room.

Lastly, let us consider the studio for the music teacher. The picture of the studio on this page is that of the late Dr. Herman Spielter, a former contributor to "The Etude." One finds in this room a Steinway Piano purchased fifty years ago but still practical for teaching purposes. This is certainly an eloquent testimony. The large window gives plenty of light and air, which are so essential to a busy teaching schedule. A simplicity motif is carried out with comfortable chairs, lounges, writing tables and magazine racks, a few pictures on the walls, and seasonal plants for decoration. The effect is one of simple charm and inspiration.

One must stop and think about the location of the studio. The most spacious room in the house or apartment is the room in which the teacher should carry on her business. Her teaching business will be just as large as she cares to make it.

To-day, business has become a work of art. Take, for example, the time and thought that is given to decorating an artistic wearing apparel shop, an exclusive flower shop, or an interior decorator's salon. No amount of effort is spared. First the location is selected—one that is in a good part of town and so placed that it will entice the desired clientèle. The owner realizes that a shop must be the last word in decoration or he will not be successful in attracting this following. He spends energy in making the shop one of distinction, one to which people will want to come. This also will be found to be true of the large music schools, where music teaching is organized on a large scale.

The smaller studio deserves the same attention. One should be selected that has a "view." How often a teacher will say to a pupil, "See the robin flying away from that beautiful tree. Doesn't this inspire you to play with the same freedom?" This is one of the reasons for selecting a studio with a "real view." Looking out, the pupil will really have something to observe, and it will give the inspiration upon which the teacher is so intent. Instead, we have been in many a dark studio with no view, only an old building or a court shaft to arouse the imagination. Is it not conceivable that those who reach a degree of musical understanding in adverse surroundings might become superb musicians in attractive environments?

With comparatively little effort and expense you can make your studio an inspiration to your pupils by investing it with simple quiet charm and attractiveness. Of equal importance is the setting of the music room in the home where these pupils must spend hours of time in daily practice. You will be surprised and delighted with the result.

Shopping  for Charm

with Theodora Van Doorn

Behaviourism

GRACE AND GRACIOUSNESS

Many times, the musician is so occupied with the job of perfecting the technical and musically expressive parts of the program, that little or no thought is given to the very important details of her behaviour on the platform.

In watching most famous musicians, it is seen that their personal charm lies in their great simplicity. A person who is genuinely earnest, gracious and relaxed, reflects these qualities both on and off the platform.

Do you handle yourself gracefully and composedly in your public appearances? In the matter of applauses for instance, is your expression of appreciation a stiff, awkward "little girl" gesture, or a truly gracious acknowledgment of the plaudits of your admirers?

So many fine musicians who have dignity when they first appear and even during the recital itself lose all grace and charm the moment they bear a burst of applause. Others accompany their bows with a toothy, strained grimace, which gives the impression that perhaps they themselves are surprised at how well they performed. The ability to act graciously is even more necessary in case the applause happens to be moderate.

To correct this awkwardness, *Margery Wilson*, the famous teacher of "Charm," suggests that you study yourself before a full length mirror. Stand erect, with one foot slightly in advance of the other, hands relaxed at your side, smile and then bow slightly from the waist, with a gracious inclination of the head.

If you will hold on to the thought that those people on the other side of the lights are *friends*, and that you do appreciate their interest, and that you are genuinely grateful, you will find that these thoughts are reflected in your face and attitude. Practice this attitude and the accompanying gestures in front of your mirror as many times a day as possible, until they have become part and parcel of your thinking; until you *are* that genuinely humble, grateful person. Your bows on the concert stage will then add to the pleasure of your audience by having them carry away the picture of a fine musician who is refreshingly natural.

For as Miss Wilson says, "Charm lies in complete naturalness. But no woman (or musician) CAN be natural when she is bound up in self-consciousness and other interiority notions or confusions."

Many and varied are the problems in behaviourism which confront the musician; problems of poise, problems of posture, problems of personality and of etiquette. In the new educational efforts toward culture to which these columns now commit you, you will doubtless have many questions that you will want to ask me. I will answer them as fully and as promptly as I can.

Etude readers desiring information or advice upon any of the subjects discussed on this page, or many of the Departments of the ETUDE'S COURSES IN CULTURE may write to Theodora Van Doorn, Room 613, 350 Madison Avenue, New York City, and prompt attention will be given to their requests.

Stage Make-up

LET'S ALL MAKE UP AGAIN!

When grease paint is mentioned, most people have horrific visions of a slimy sort of substance, uncomfortable to apply, injurious to the skin and generally messy. But this is only one of the forms of grease paint. For untold years the necessary pigments have been produced in stick form and it is with these harmless colors, that I now show you how to make up for any Italian, Spanish, Gypsy or other swarthy character.

Those of you who sing or play in costume for opera, operetta or musicale, or for that matter, in stage performances, (I had a request for nine sets of make-up from a high school dramatic teacher in Canada last month), will welcome this equally effective form of stage make-up and will probably want to try it right away.

To give the glowing suntanned olive tones of the Italian complexion, you must follow closely the procedure described herewith. These colors were carefully tested and blended in a consultation with Dr. Austin Alexander, famous chemist and music lover.

On the thin basic film of cold cream, smooth evenly a film of "Juvenile Flesh" grease paint (*M. Stein & Company's* number 4) all over the face with the exception of the upper eyelids. Over this apply an even coating of their "Sallow Old Man" grease paint (number 11), (what a name for a grease paint which helps to portray exhuberent vitality). This will give you a rather dark olive complexion with brownish tones. Dark red rouge in stick form should be applied high on the cheek bones. Blend this very carefully so that no decided color is visible. Practice will show just how much rouge is advisable. Next

cover the upper lids, blending well to the eyebrows with either dark brown or grey lining, bringing the shadow as far as the outer end of the eyebrow. Pat in rachel powder and over this dust tan powder. Brush away all surplus. With a black eyebrow pencil, accentuate heavily the eyebrows. Draw a fine under the lower lids, ending it parallel with the eyebrow, also one through the center of the upper lid, parallel with the eyebrow. Your neck and arms can be treated with the same grease and powder to give an even tone to all exposed parts. Use a dark lipstick (the same stick as used for the cheeks). Sleek the hair down (if dark) or wear a wig (if blond). Cover the eyelashes with black mascara.

To facilitate your using this make-up, *M. Stein* has assembled at my request a compact tin box containing all the grease paint colors for the Italian and kindred make-ups, at $1.00. If you want this kit, write me enclosing money order or check.

Platform Make-up

GETTING IT DOWN IN BLACK AND WHITE

When from time to time I have advocated the wearing of black for your concert appearances, there have undoubtedly been many of you who thought you could not wear it. Black, which is in reality the composite of all colors, does have an odd effect on the skin tones, drawing away much of your color. Dark people seem to grow darker, while those with medium coloring merely become colorless. Fair people with natural peach-like tones in their complexions look very well, but others appear washed out.

With this in mind, *Primrose House* is advocating special makeup for Black, which is based on your skin tone. If you have a fair, medium or dark skin, their new cosmetic shades heighten the effect of your costume and make your complexion glow with a translucent radiance.

These make-ups are particularly right for concert or platform use, as they do not offend good taste, when you come down from the platform and mingle with your well-wishers. They are right, whenever and wherever you wear black, and should be applied in the following most effective manner, before a brilliantly lighted mirror. (See November "Shopping for Charm" for instructions).

Here is the *Primrose House* Make-up Technique. Cream your face thoroughly and wipe clean to remove every vestige of dirt. Pat briskly, when applying the skin tonic, to remove last trace of cleansing cream and to tone the skin. When this is completely absorbed, rub a small amount of Foundation Cream all over your face, giving particular attention to the sides of the nose, under the eyes and the chin crevice. Now rub in the cream rouge with an upward stroke. *Primrose House* advises the use of the lipstick *before* powdering, to make it more permanent. Let it settle for a moment or two. Then spread a thin film of liquid powder over the entire face and allow it to dry. Powder freely with a downward motion, including the upper eyelids. Brush away all surplus powder. Shadow the upper lids lightly. Mascara the eyelashes lightly. Brush the eyebrows with mascara, first against the hairs and then with them to smooth them into a line that will stay. If needed, pencil them lightly. In order to keep this make-up fresh and glowing for the entire recital and the time after it, go over the whole face with another light film of liquid powder "to set" the make-up.

The colors *Primrose House* designed especially for your type when you wear black, are:

Fair Skin—Pompadour lipstick and light Pompadour rouge, blue-grey shadow, natural liquid powder, natural powder.
Medium Skin—Primrose Red lipstick and rouge, blue-green shadow, beige liquid powder, beige powder.
Dark Skin—Carnival lipstick and rouge, fuchsia shadow beige liquid powder, Rose-Petal powder.

Though these combinations were designed to complement black, I found them equally effective with white (which is merely the absence of all color) and felt I should comment on this dual usability.

I shall be pleased to know of your trials and triumphs with this specialized platform make up.

Care of the Skin

ROUGH WEATHER AHEAD, AHAND, AFOOT!

Sports Cream

All the world is sports conscious! In our non-musical moments, skiing, sleighing, skating, golf, tennis, swimming, even badminton, expose our complexions to their natural enemies, sun, snow glare, cold and wind. And no musician can allow herself the dubious luxury of a rough, coarse skin, be it face or hands. *Leatheric* has packaged a cream that can be used as a powder base before exposure or after. It is fittingly named *Sports Cream* and comes in a tube at 50¢ or a jar at $1.00. These containers are cleverly decorated with tiny figures busily at play. If you can't get this cream —I'll be glad to help you get it direct from the manufacturer.

Blustery Weather Lotion

Silk stockings have an annoying way of starting to run when they come in contact with rough legs and hands. And we do wear silk hose for all dress occasions. What a catastrophe a run can be at the start of a recital when a whole pair is home and we are elsewhere! So as a precaution, a rub-in with *Dorothy Gray's Blustery Weather Lotion*, (a bland, fast disappearing emollient) will save the stockings and your savoir-faire, as well as all other chapable areas. A special double size bottle can be had during January only for only $1.00. If your local cosmetician cannot get this for you, let me know and I will see that you are supplied for $1.00 and other considerations. The other considerations will be your continued loyalty and active support of this column.

Les Lotions Pour Les Mains

At this season of the year, well-known cosmetics manufacturers have always become logically superconscious of the need for constant care of the face and hands, and provide us with liquids and creams, par excellent, to prevent roughness, redness and chapping. *Coty* has a new clear, amber colored liquid, with a clean menthol odor, in a smoky blue capped bottle, which can be used on the skin daily, as a softening, beautifying aid. This is priced at $1.10 and is economical at this price, as a little goes a long way. They also have a creamy white liquid that is designed to be used several times a day in conjunction with or independently of the other, *Lotion pour les mains*. This is beautifully bottled in a pink capped white glass modern flask and retails at 75¢. The manufacturer of these articles will be happy to tell you through this column, where they can be purchased if they are not yet available in your locality.

THE FORWARD MARCH of MUSIC

A Department Providing the Study-Basis for a Broader Musical Background

THE BEST INVESTMENT

JUST about a year ago a young woman went to the office of a well known physician, complaining of increasing nervousness. She was employed in the office of an insurance company doing work in making reports that were incredibly monotonous.

"I go over lists and lists of tabulations," she complained, "until I feel like screaming when I even see an adding machine."

"Well, what have you done for it?" asked the doctor.

"I walk, I play golf on Sundays, I read, I go to the movies"; she replied, "but the columns of figures haunt me. They seem like mathematical snakes running after me."

"Well," said the doctor, "medicine won't do you any good. I could give you something to let you down temporarily, but it would be only a palliative. In a few days you would be right back again. There is only one thing for you to do, and that is to call upon your imagination through some kind of interpretative or creative work. Do you play the piano?"

"Yes, but I gave it up and sold my old piano, as I thought it would make me more nervous."

A Case of Ennui

"QUITE THE CONTRARY," smiled the physician, "what you have is a case of ennui. You are bored with your daily existence. You have been trying to supply the lack of color and imagination in your life by having some one else create it for you in a book or in a movie. In other words, you have been making no mental effort, save that of sitting passively back and having someone else supply the imagination. Now music calls for a kind of concentration that compels the player to take his mind off everything else. Get another piano, somehow, and start playing again. That is the cheapest medicine you can procure."

This was the advice of one of the foremost mental experts in the country. He is also a famous brain surgeon. His fees are very large. The young lady took this advice and inside of three months noted a marked improvement, and in a year was literally cured.

Escape from a Troubled World

THE WRITER, in his many years of practical experience as a teacher of piano, knew of many cases of pupils engaged during the day who found piano playing an invaluable means for what the psychologist calls "escape." One business man, who later became a multimillionaire in England, once put his hand upon his piano and said, "Considering the returns it has brought to me in mental relaxation and enjoyment, that piano is the best and the cheapest investment I have ever made." Then he continued, "I have received so much from that piano that when I go into a home where there is no such instrument, I feel that there is something important missing, just as though the architect had forgot to put in the windows."

In the enormous revival of musical interest, the number of bands in America has mounted to one hundred and fifty-six thousand. Strangely enough, the use of the piano has been benefited by this and its sales increased, because it is the background of normal musical development in all fields.

MONTHLY MUSICAL CULTURE QUIZ

After each question in parentheses will be found the number of the page in this issue upon which may be found the answer to the question. Let each question count for ten points. After you have set down your answers, correct them by referring to the pages mentioned. Then credit yourself with ten for each correct answer. Total this amount and you will have a revealing estimate of your general musical knowledge

1. What was Sir Morell Mackenzie? (Page 5)

2. What is contrary motion in music? (Page 40)

3. Who wrote the "Hammerklavier Sonata?" (Page 7)

4. What is the best thing to develop good orchestral material (players)? (Page 13)

5. What fault did Chopin find with Thalberg? (Page 14)

6. What continental composer did the English composer Sterndale Bennet emulate? (Page 54)

7. What is a *sarabande?* (Page 20)

8. What two letters of the alphabet may be used to form a diminished fifth, without the use of a sharp or flat? (Page 15)

9. Who is the Conductor of the Columbia Broadcasting Symphony Orchestra? (Page 8)

10. Who was the greatest of Beethoven's biographers? (Page 9)

EXPANDING YOUR CULTURAL AND MUSICAL LIFE

By Joel Anderson

THE Editor of THE ETUDE has asked me to jot down certain influences in the general field of art, science and literature which should be of stimulating value to musicians. Great books, great art, great dramas, great movies; these seen at the right time have made differences in many lives.

The Oxford University Press has just issued a very comprehensive work, "The Oxford Companion to Music," by Percy A. Scholes. The book is almost all-inclusive (1091 pages) and is written in popular style. This is not the ordinary encyclopedia of music, but is interspersed with essays upon various musical subjects. The book is voluminously and excellently illustrated. The selection of material for any book of this kind is always a debatable question; and such a thing as pleasing all contemporaries is probably unattainable. The author, however, has fallen into one ridiculous historical trap by stating, in his biography of John Philip Sousa, that "His father was Antonio So, and to this surname the son added U. S. A." This has been refuted over and over again in THE ETUDE, upon documentary evidence. If the author should call at the office of THE ETUDE, he could see the discharge papers of Antonio Sousa (born in Spain), from the United States Navy. These date from before the birth of the great bandmaster. The book is reasonably priced at $6.50.

The most discussed English novel of the hour, "Rebecca" by Daphne Du Maurier, gives an extraordinary picture of country life in a fine old English manor house with an intimate insight to the manners of English society of to-day. The work is one which, at the age of the writer, who is still in her third decade, can only be looked upon as sheer literary virtuosity. Gruesome and horrible as is the denouement, it contains a surprise which is so shocking that few readers put the book down until the last word is reached. Doubleday, Doran & Co., Inc. are the publishers.

"Cast Out Your Devils" is the startling title of a new work by Dr. Alfred M. Uhler, long associated with the famous psychologist, Dr. David Seabury. As the name implies, the work is Freudian in its main concepts, in that it endeavors to explain, in as simple words as possible, how the psychoanalyst digs down in the human consciousness and, after having discovered the mental toxins of fear, repression, hate, and so on, removes them by means of rationalizing. This book endeavors to show the reader how he may in some instances do this for himself, suggesting a kind of auto-psychoanalysis. We believe that musicians, who often have difficulty in making their emotions behave, will find the two dollar book, published by Stackpole Sons, a mighty good investment.

The Metropolitan Opera Guild has just put out a sixty-eight page book (sheet music size) called "Opera Cavalcade," by Ruth Adams Knight. It is a very graphic story of the great opera house and its famous companies of stars which have ranked at the top of operatic history for a half century. It contains over a hundred

(Continued on Page 64)

KEEPING FIT PHYSICALLY

Chin Up!

FEW health problems are more vital to the student of music than the question of proper posture. Effortless technical control of voice or instrument, attractive platform appearance, and ability to endure long hours at the keyboard or music stand, without undue fatigue, are but a few of the factors directly dependent on correct bodily carriage.

From the mass of writings on posture—both for the music student and the general reader—one may gather a few simple principles which underly most of the rules, and which are readily understood and applied:

1. Hold the chin up, the head in a straight line with the chest, hips, and feet.

2 The chest should be thrust forward and held high, the shoulders back.

3. Hold the abdomen flat. A bulging abdomen is usually due to lazy, untrained abdominal muscles.

4. Stand and sit erect, with both feet on the floor, the weight evenly distributed.

There is only one way to use these rules: give them constant attention until they become ingrained habits. Try to catch yourself slumping in a chair, drooping your shoulders, or standing with your weight resting on one foot. Whenever you notice such faults, correct them at once.

Naturally, detailed posture pointers, particularly in voice, should be worked out in conference with the teacher to meet the requirements of the individual student. But this alone is not enough. You must achieve a healthful and graceful carriage as second nature in your daily life. Otherwise, attempts to remedy your posture as a part of your musical performance will merely result in a strained stiffness, and weaken your concentration on the music itself. A forced position, however correct, can be just as harmful as a thoughtless slouch.

So—chin up! shoulders back! chest out!

One, Two, Three, Four

THIS DEPARTMENT will have much to say in future columns about exercise for the healthy musician—both competitive sports and controlled gymnastics—for relaxation, general health, and specific muscular training. At the moment, a word is in order in defense of the gymnastic routine of the "daily dozen" variety. Although this type of exercise is liable to become a monotonous task, and is low in relaxation value, it is particularly useful for careful posture development.

In her stimulating little book, *Health, Speech and Song*, Jutta Bell-Ranske reverses the logic of posture development for musical skill. She advises singing lessons for children as a pleasant and effective method of training in healthful breathing habits and fine carriage.

This is the answer of Jutta Bell-Ranske to critics who maintain that musical instruction overtaxes the energies of the very young. Health for better music—music for better health!

Orpheus and Morpheus

READERS OF THE ETUDE are well aware that music sometimes may be an almost fanatical interest which saps the energy of the serious student. Rest, recreation, and above all sufficient sleep are advised by teachers everywhere for the musician who devotes long and arduous hours daily to the perfection of his art.

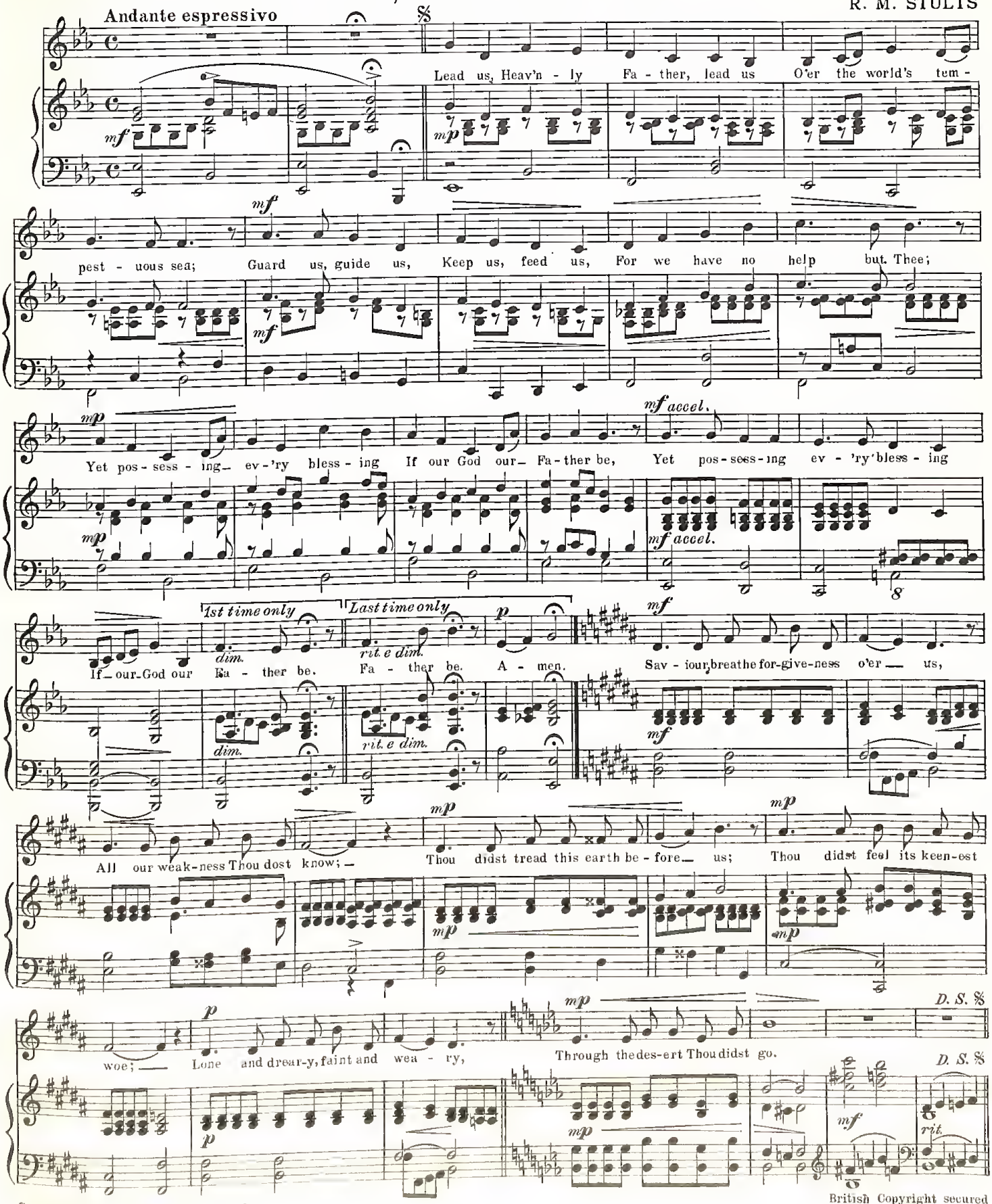
Hamilton, in *Health Hints for Music Students*, offers an ingenious method for

(Continued on Page 61)

J. EDMESTON

LEAD US, HEAVENLY FATHER

R. M. STULTS



FELICITY

GATTY SELLARS

Hammond Registration
Prepare: *Sw. R 00 5130 000*
Gt. A♯ 81 2122 100
Ped. 4-1

Prepare: Sw. Oboe 8′ & Tremolo
Gt. Soft Flutes 8′
Ch. Dulciana 8′
Ped. Soft 16′ & 8′

Con Grazia

MANUALS

PEDAL

Ch. *Sw. F*

Sw. *Gt D♯*

Ch Clarinet 8′ *Gt. F♯*

Gt. Soft 8′

Sw

add Flute 4′

Gt. *Gt. F*

Gt. to Ped. *Ped. 6-1*

Ch. *Gt A♯*

Gt. Flute 4′ off *Sw. B*

Gt. to Ped. off *Ped. 4-1*

Sw.

Ch

poco rit.

add Flute 4′

a tempo

Gt. *Gt G*

Gt. to Ped.

Ch. *Gt.*

Gt. Flute 4′ off *Sw.*

poco rit.

ten.

Sw. Vox Celeste 8′ *Sw. E*

ten.

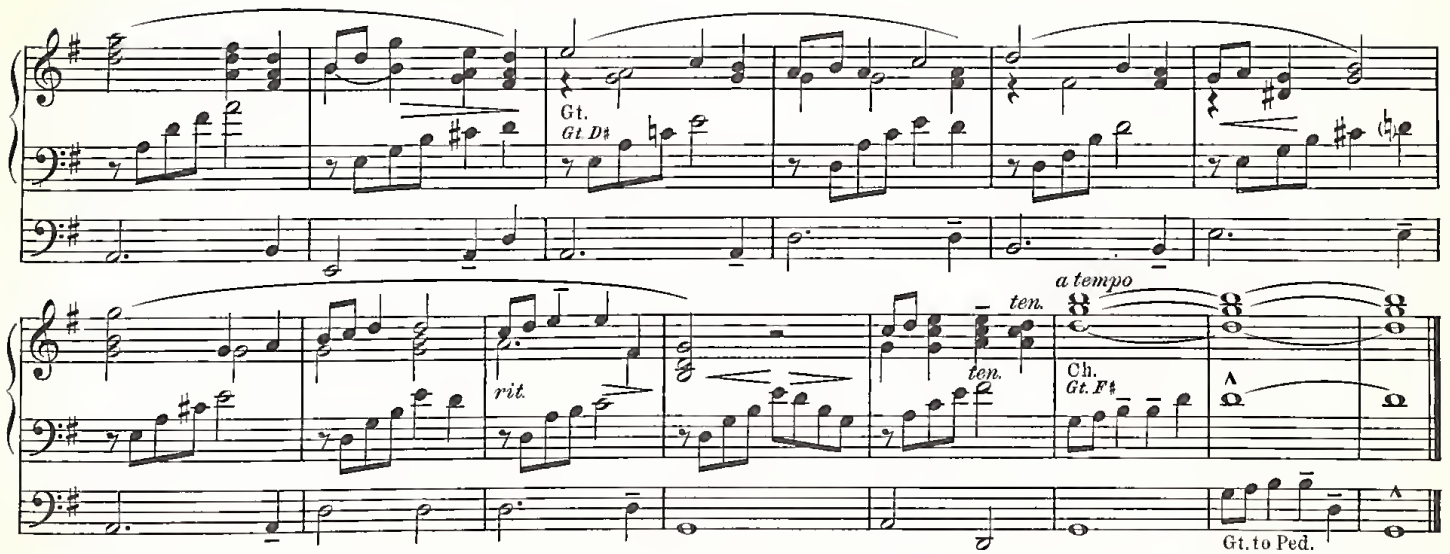
Gt. to Ped. off

Sw Soft 8′, 4′, Oboe & Tremolo *Sw G*

a tempo

Gt. Flute 8′ *Gt C♯*

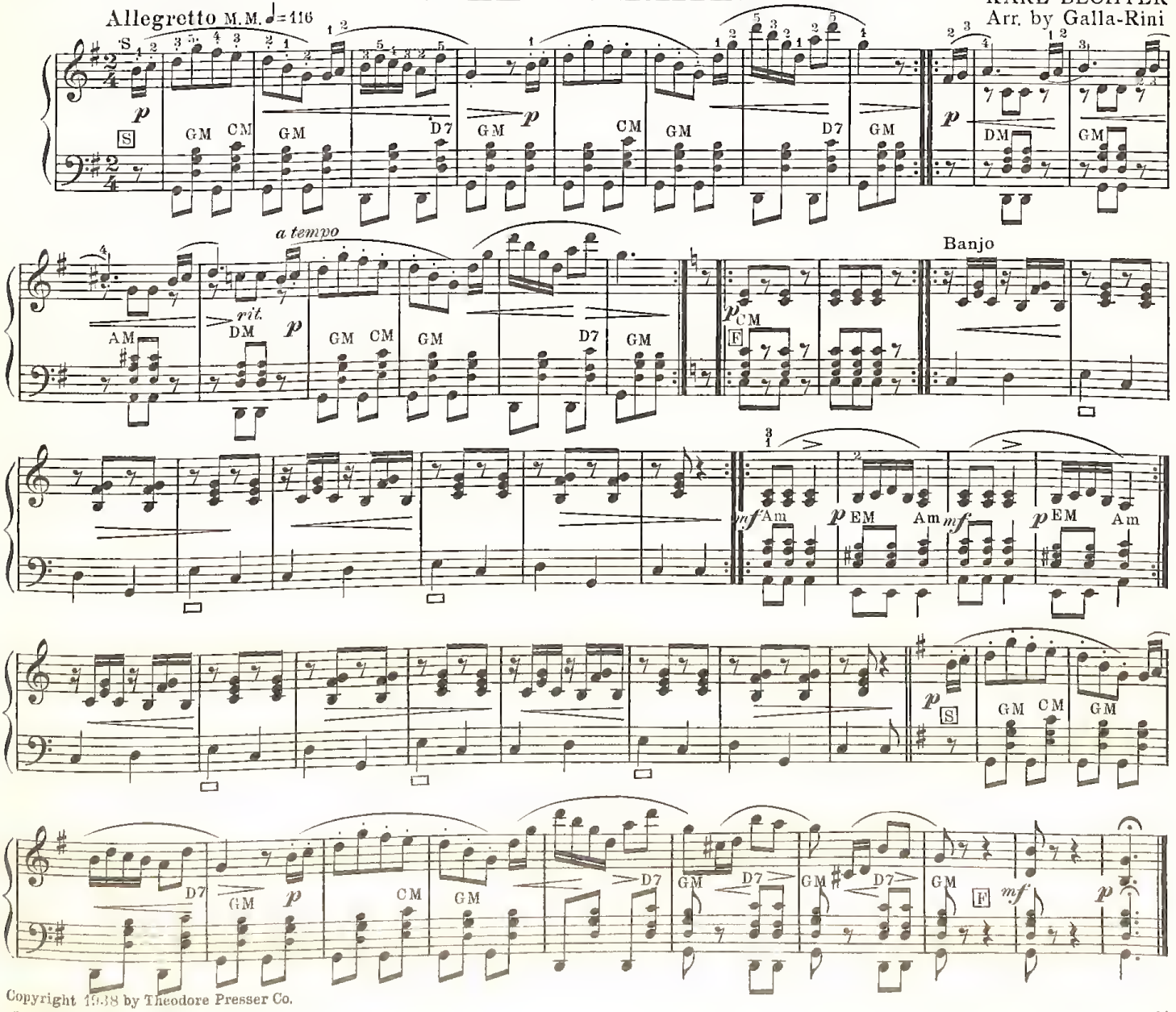
Ch. Clarinet 8′



PIANO ACCORDION

JOLLY DARKIES

KARL BECHTER
Arr. by Galla-Rini

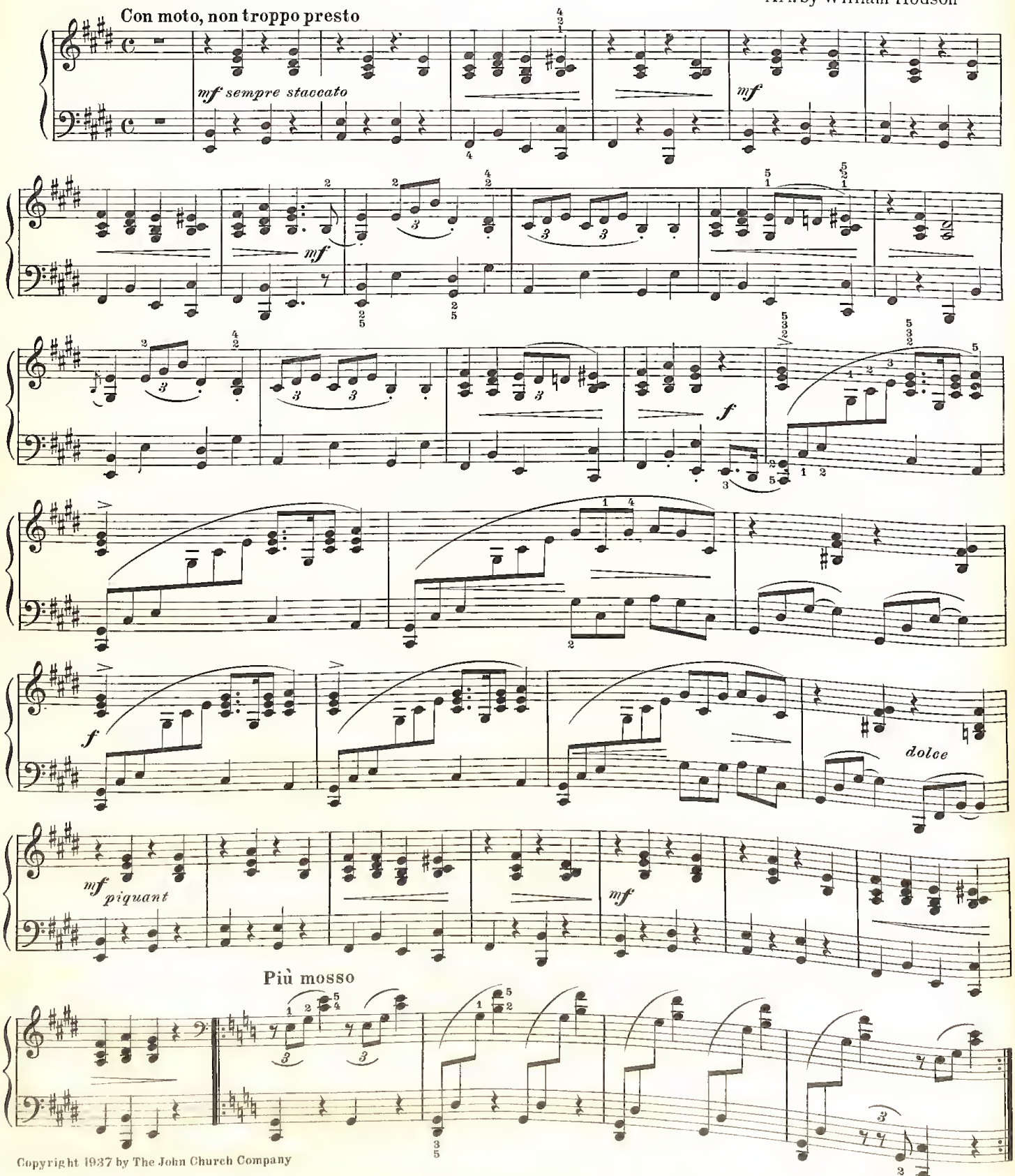


GONDOLIERI

(GONDOLIERS)

SECONDO

ETHELBERT NEVIN. Op. 25, No. 2
Arr. by William Hodson



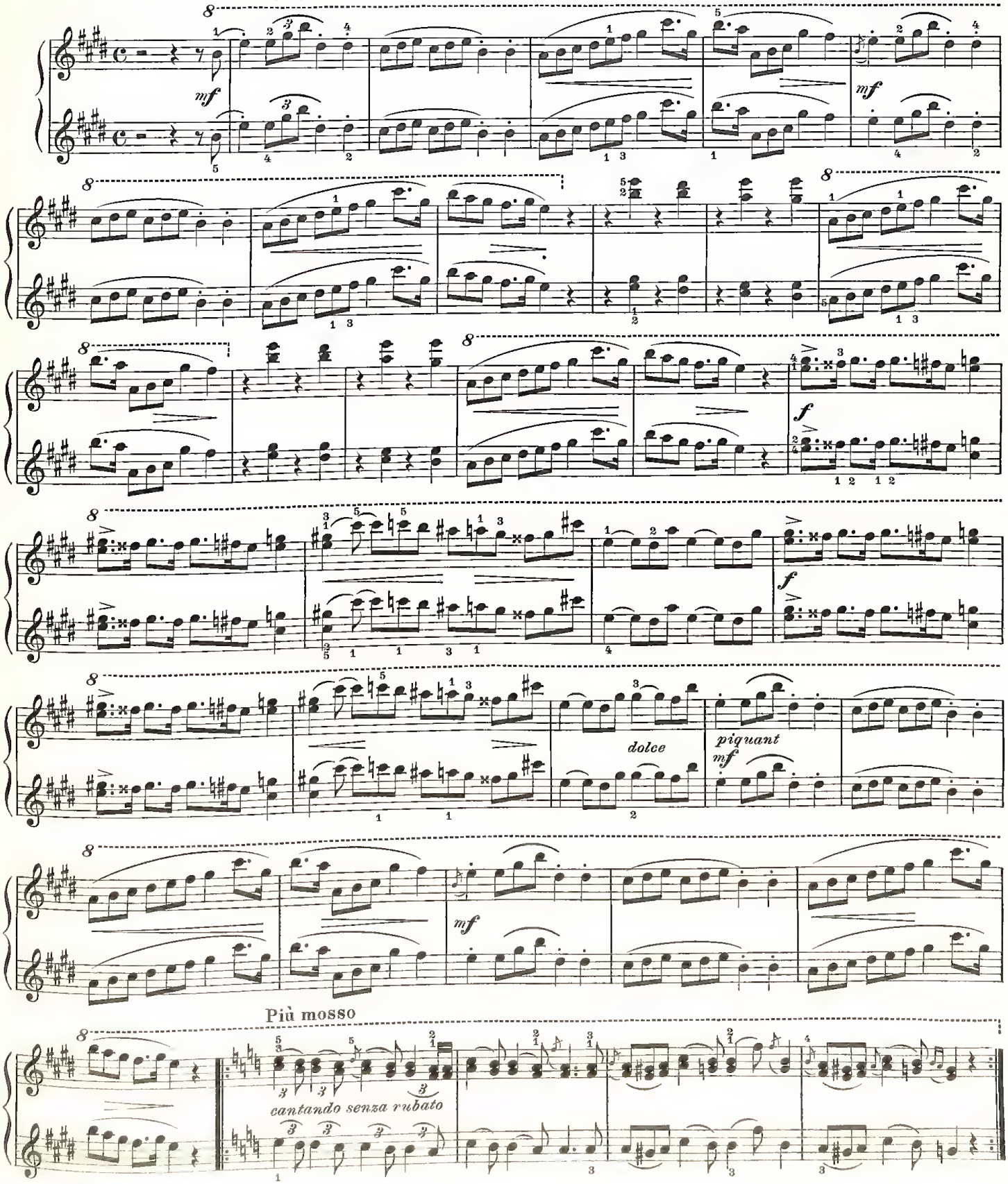
GONDOLIERI

(GONDOLIERS)

PRIMO

ETHELBERT NEVIN, Op. 25, No.2
Arr. by William Hodson

Con moto, non troppo presto



SECONDO

più rit.

Con amore

f a tempo

mf

Tempo I

rit.

mf

mf

f

BIRDS IN THE BRANCHES

SECONDO

Allegretto con spirito M. M. ♪=144

WALTER ROLFE

mf

f

mf

cresc.

Fine

mp

Più mosso

f

D.C. al Fine

PRIMO

Con amore

dolce

più rit.

f a tempo

mf

Tempo I

rit.

mf

mf

f

BIRDS IN THE BRANCHES

Allegretto con spirito M.M. ♪ = 144

PRIMO

WALTER ROLFE

mf

f

mf

cresc.

Fine

Cantabile

mp

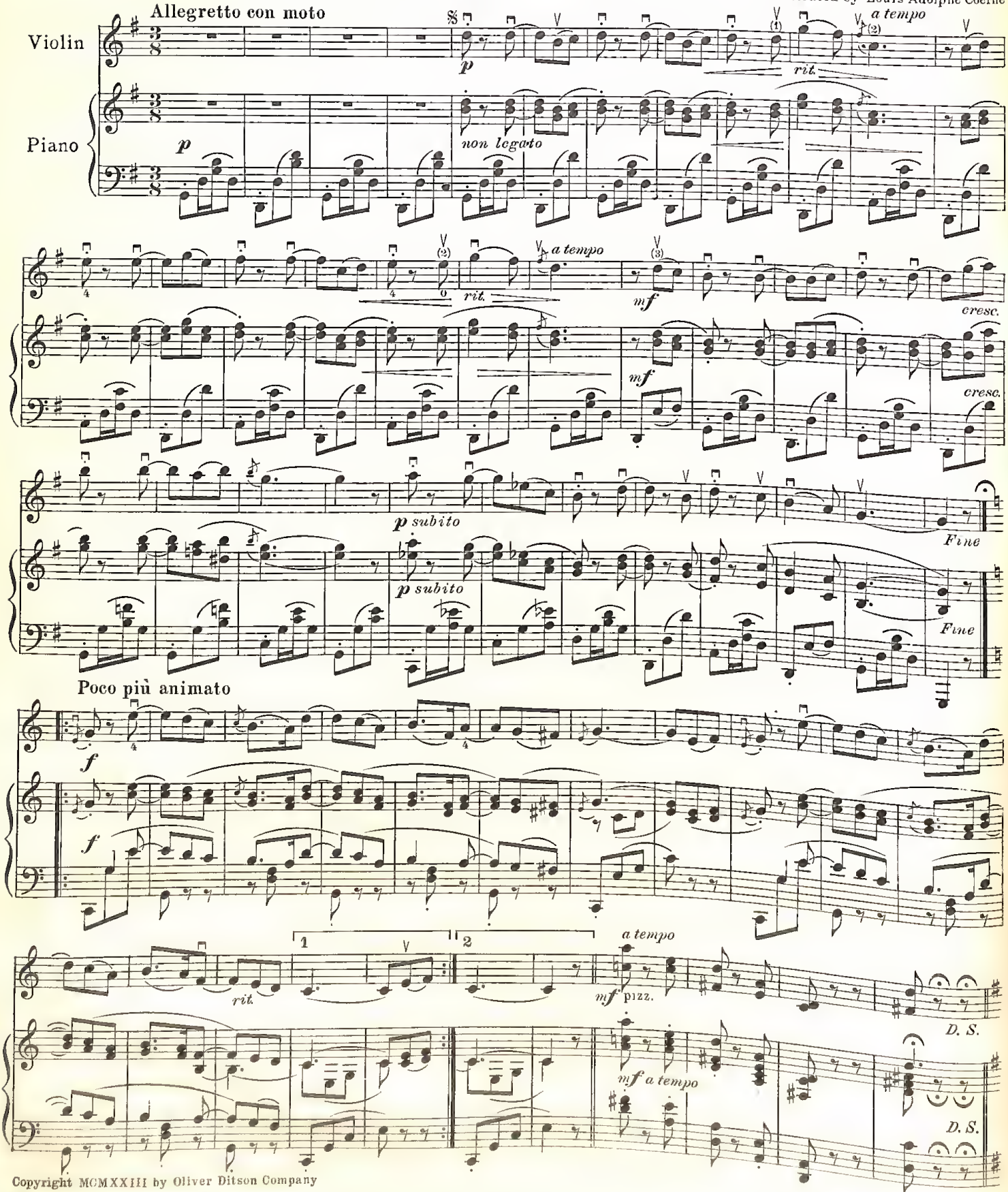
Più mosso

f

D.C. al Fine

SÉRÉNADE MEXICAINE

CEDRIC W. LEMONT, Op. 6, No. 5
Orchestrated by Louis Adolphe Coerne

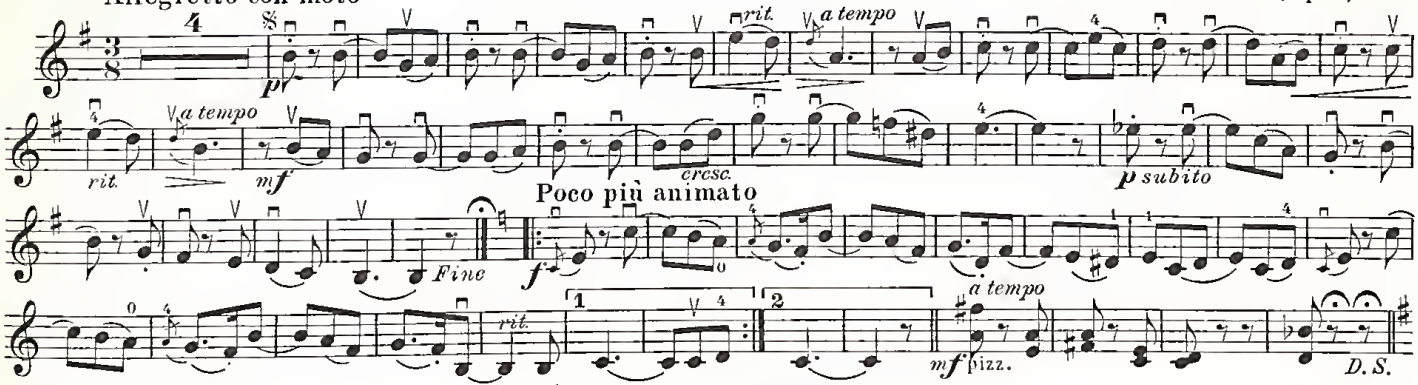


2d VIOLIN

SÉRÉNADE MEXICAINE

CEDRIC W. LEMONT, Op. 6, No. 5

Allegretto con moto

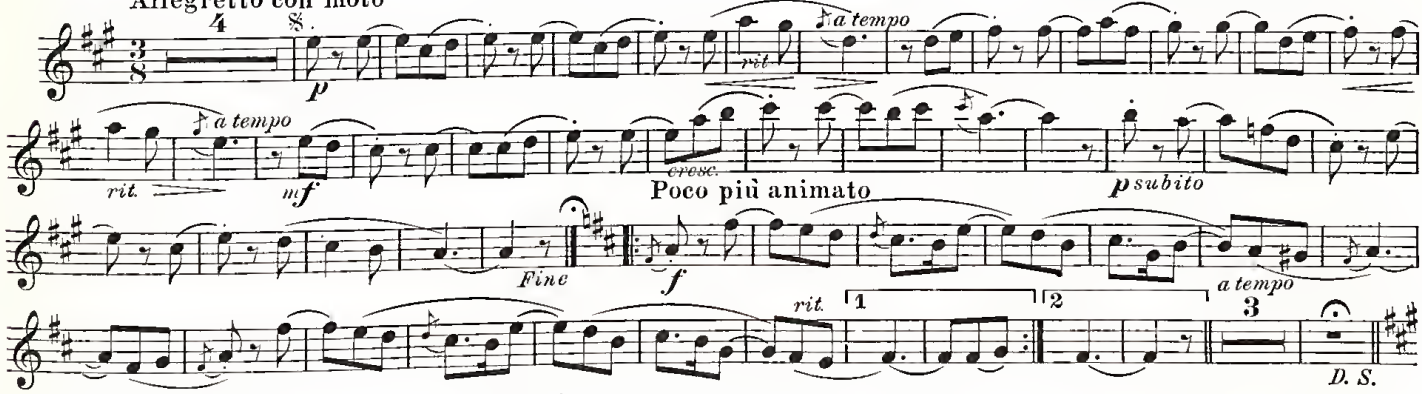


CLARINET in B♭

SÉRÉNADE MEXICAINE

CEDRIC W. LEMONT, Op. 6, No. 5

Allegretto con moto

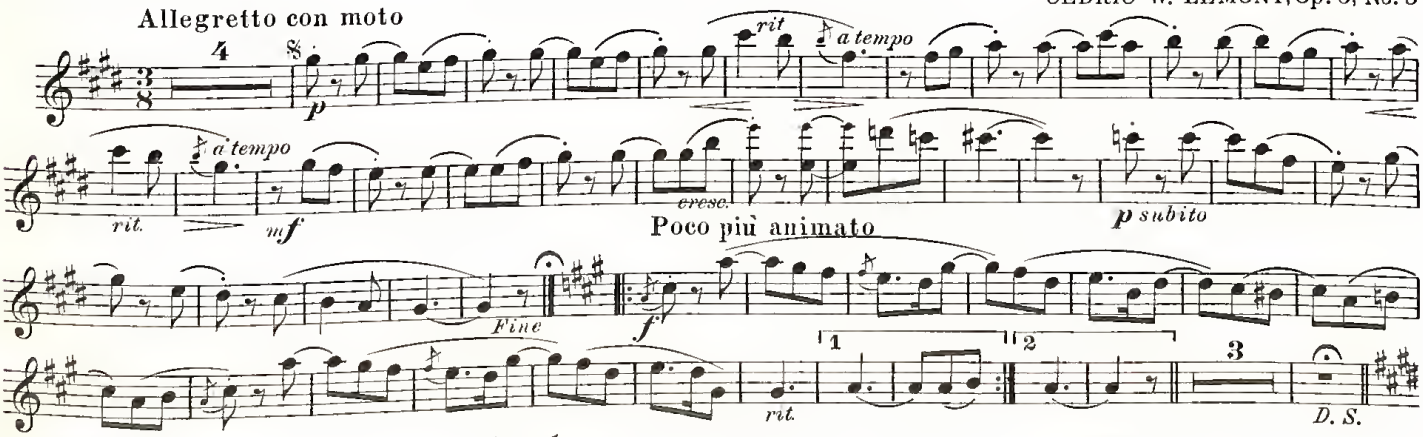


E♭ ALTO SAXOPHONE

SÉRÉNADE MEXICAINE

CEDRIC W. LEMONT, Op. 6, No. 5

Allegretto con moto

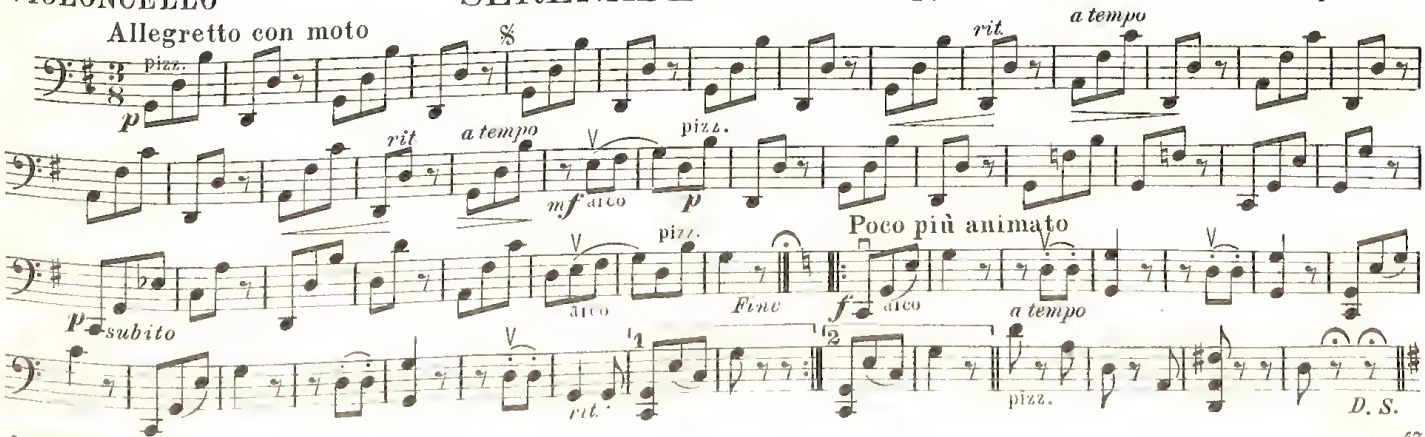


VIOLONCELLO

SÉRÉNADE MEXICAINE

CEDRIC W. LEMONT, Op. 6, No. 5

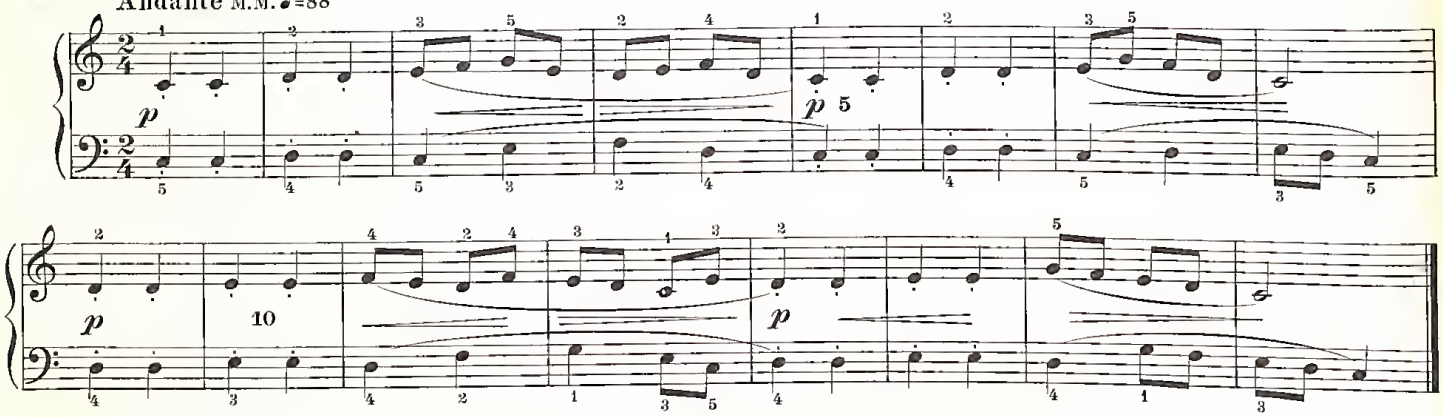
Allegretto con moto



THE OLD CLOCK ON THE STAIRS

Grade 1. **Andante** M.M. ♩=88

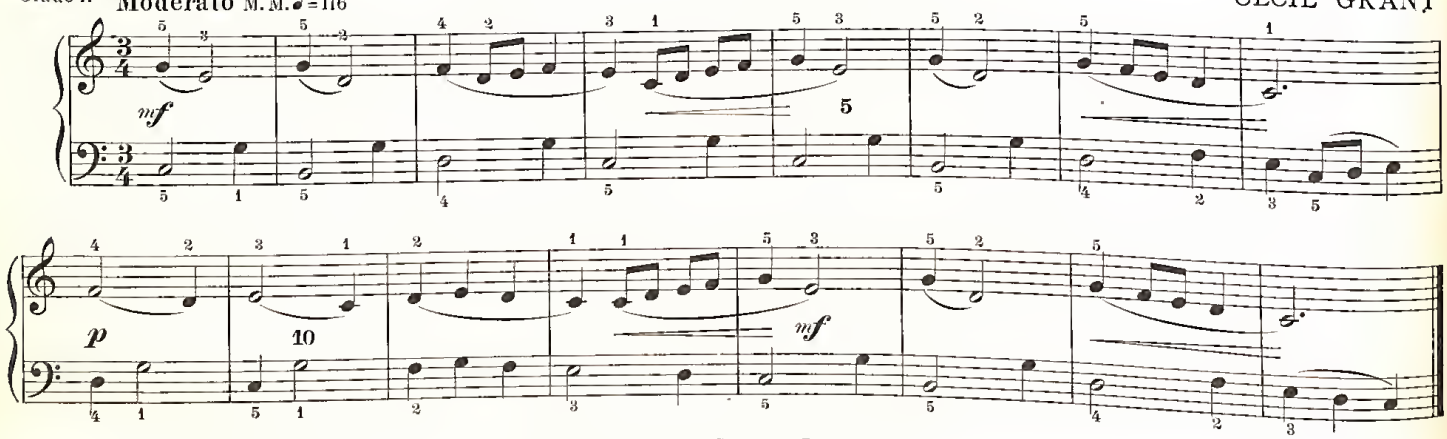
CECIL GRANT



JACK FROST WALTZ

Grade 1. **Moderato** M.M. ♩=116

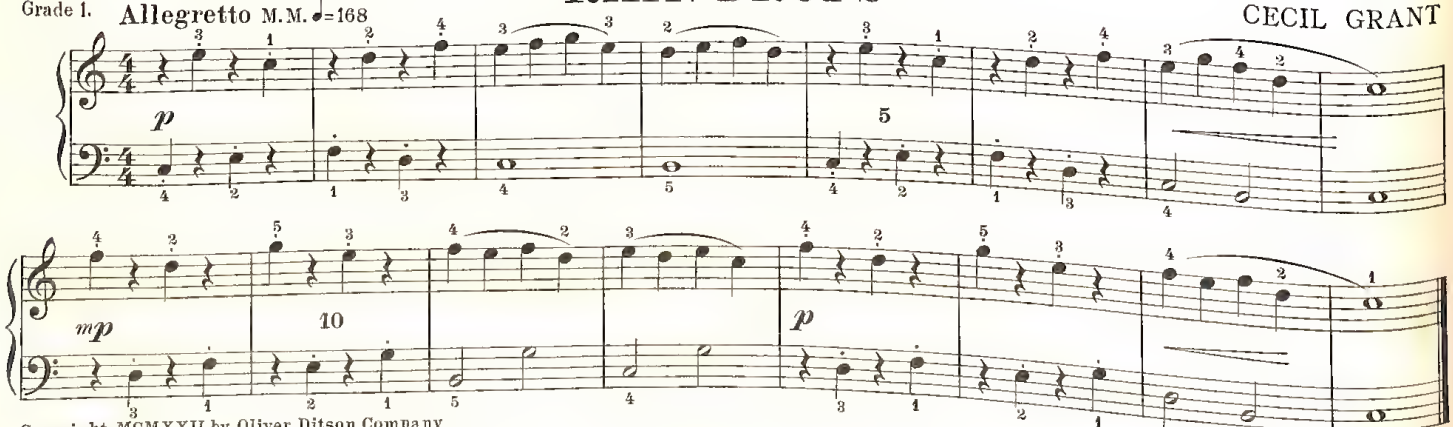
CECIL GRANT



RAIN DROPS

Grade 1. **Allegretto** M.M. ♩=168

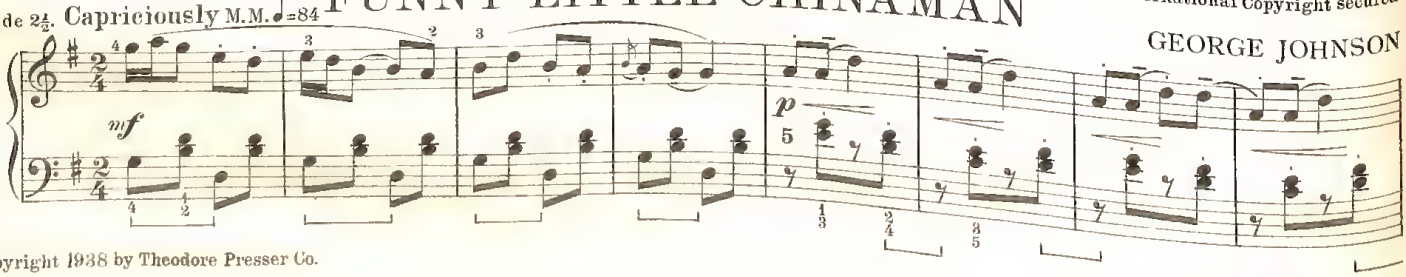
CECIL GRANT

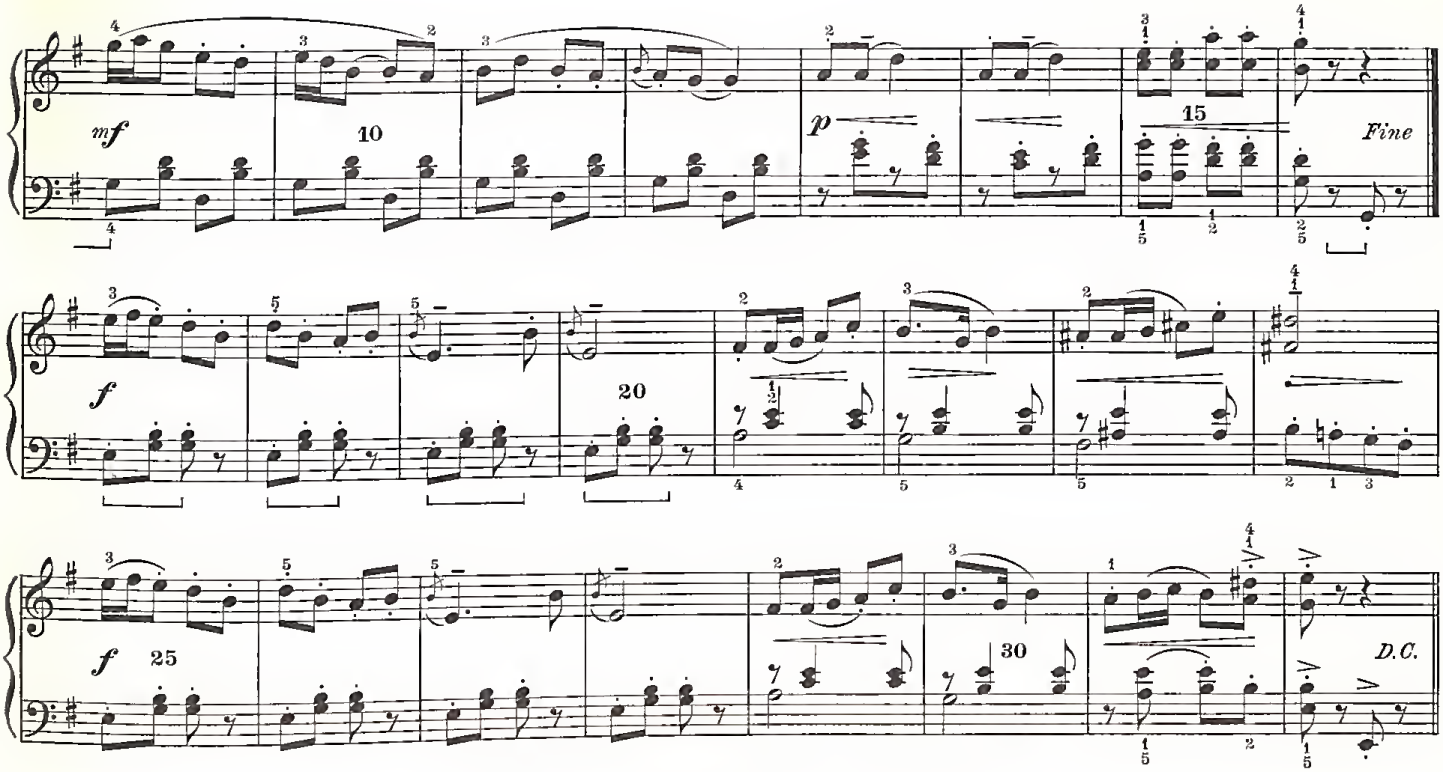


FUNNY LITTLE CHINAMAN

Grade 2½. **Capriciously** M.M. ♩=84

GEORGE JOHNSON

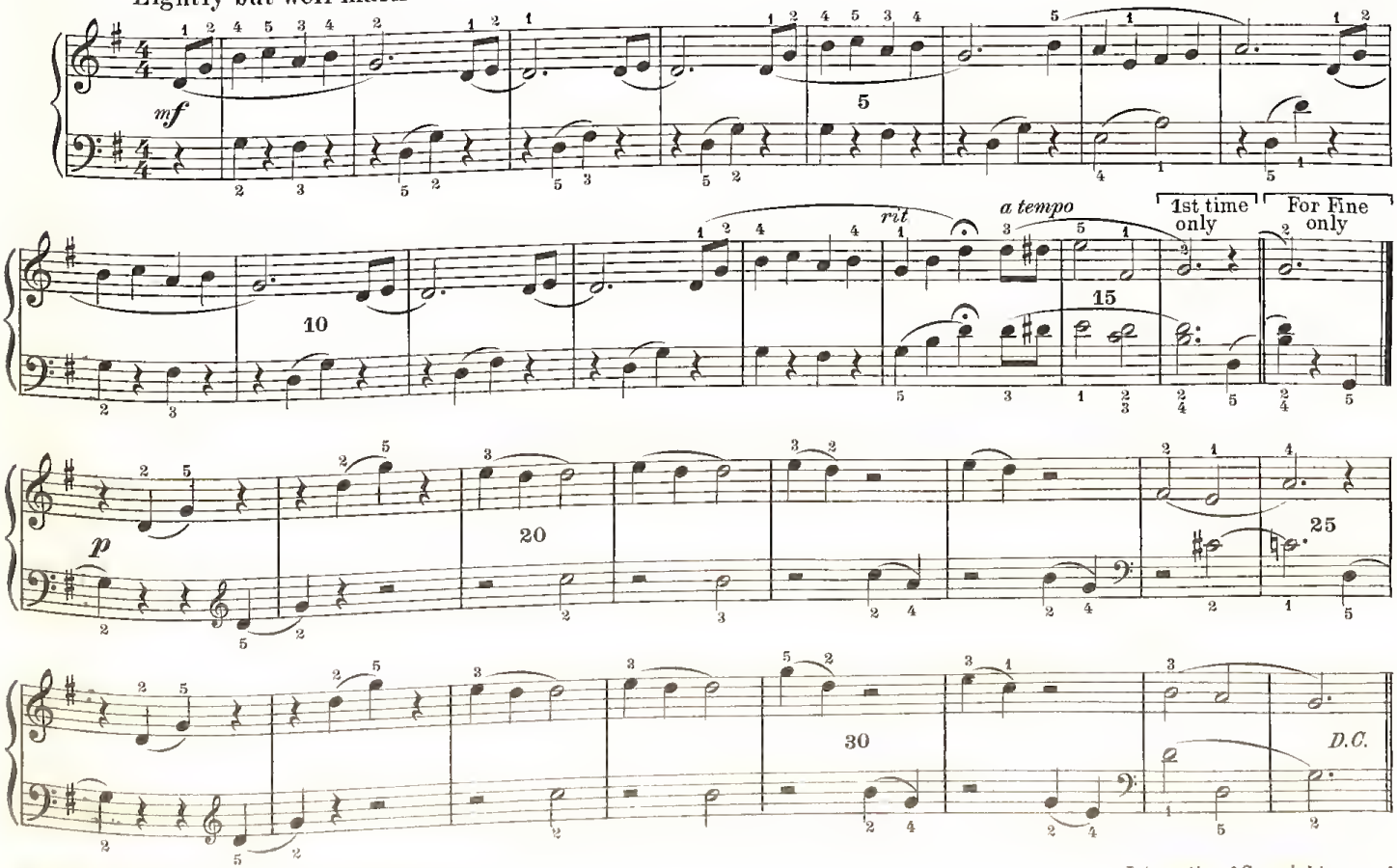




HOP, SKIP, AND JUMP

RENÉE MILES

Grade 2. **Lightly but well marked**

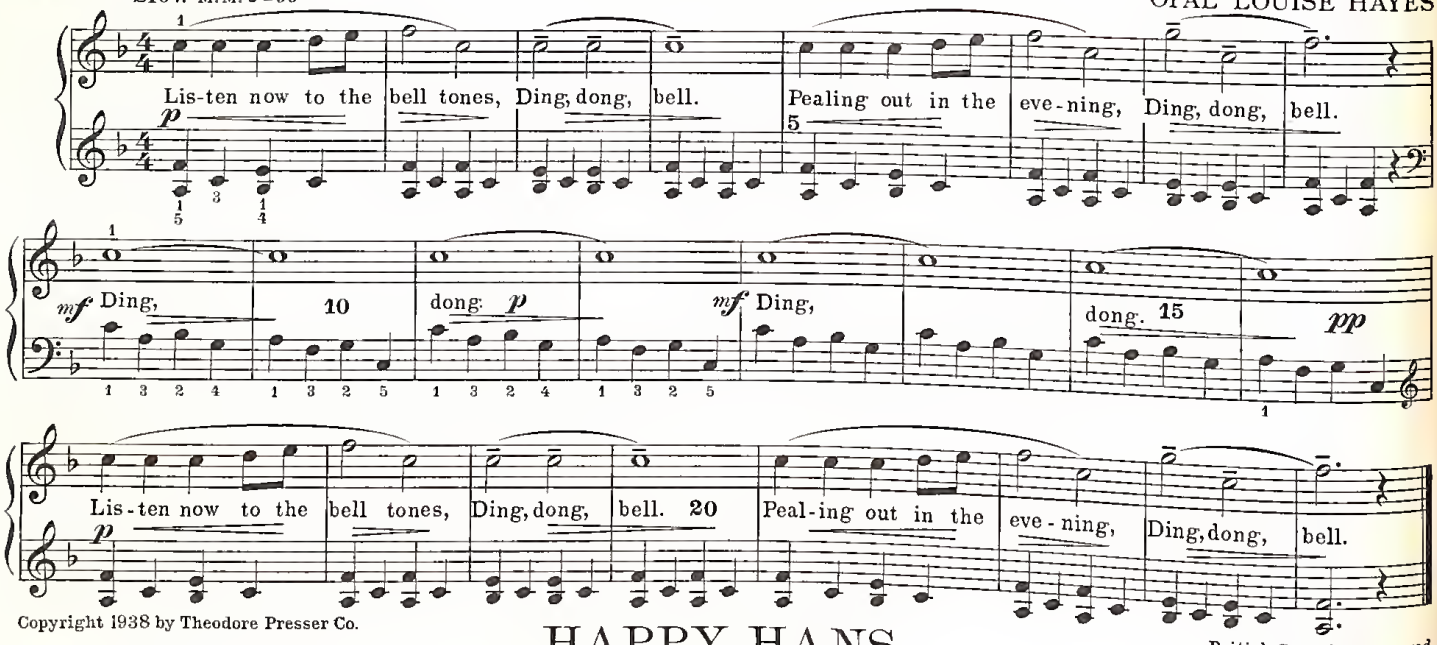


EVENING BELLS

Grade 1½.

Slow M.M. ♩=96

OPAL LOUISE HAYES



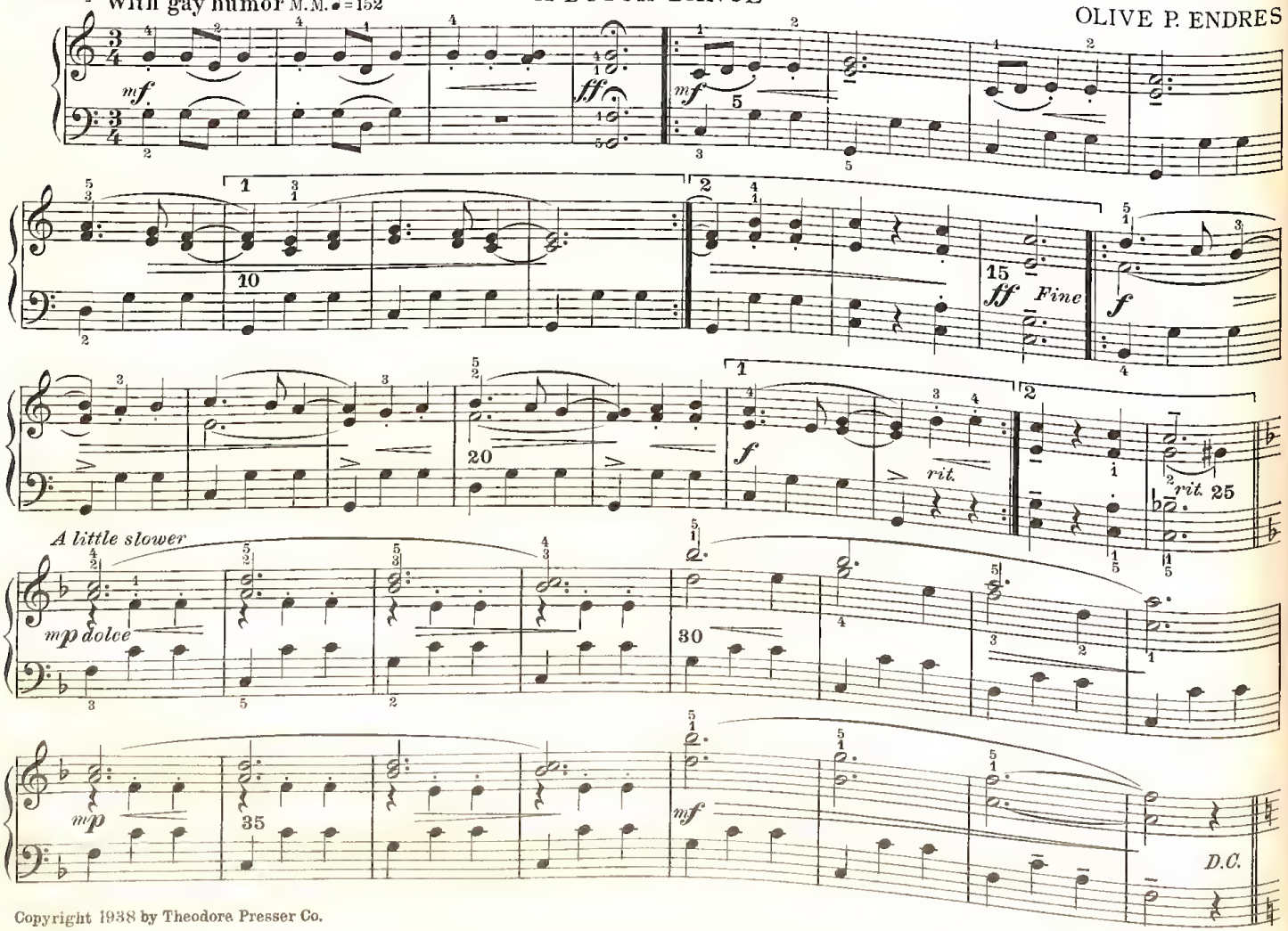
HAPPY HANS

A DUTCH DANCE

Grade 2½.

With gay humor M.M. ♩=152

OLIVE P. ENDRES



The "Etude in C-sharp minor, Op. 25, No. 7"

(*Continued from Page 22*)

Maria Wodzińska—he became engaged to her, but the engagement was broken off; Countess Potocka, and George Sand. He may have had, even at the age of twenty-seven, a dread premonition of the terrible disease—consumption—that was to blight his life and bring him to an early grave. His youngest sister, Emilie, died of tuberculosis in early life; his father died of chest and heart complaint. He resigned himself, even then. As with Beethoven and Schubert, music became friend, mistress and wife to him and remained so until his eyes closed forever.

To render adequately this touchingly beautiful composition use "lingering accents" and "accents of delay" (described and illustrated in the Chapter on Accents, Book V of my "Master School of Modern Piano Playing and Virtuosity"). The sweeping, rising and descending scale in the culminating passage in E-flat major (Measure 28), already mentioned, usually offers great trouble to the inexperienced, though able, pianist. The dynamic and agogic marks I have given will help to tide over any technical trouble. The sudden appearance of the transfigurating chord in E-flat major should be forceful, *fortissimo* in the right hand, with a strong, lingering accent on the first note on the scale in the bass. Let the left hand then play swiftly but softly, while the right hand proclaims with force every single chord. Towards the end of that down-rushing scale *ritard*, in both hands, and let the six last notes in the bass be played rather slowly but forcefully, with arm touch. On the last note linger.

What follows now is a "solo" of the violin, plaintive, yearning and ending with softest pleading on an unresolved chord of the dominant seventh; while the violoncello keeps up, softly too, a *basso ostinato* (unchanging bass), as in Measures 29 to 36.

A moment of suspense, and the violoncello again pours forth its appealing melody (Measure 37). Again is heard the opening theme, the unforgettable dialogue (Measures 46 to 53). There is this time a new feature. From a deep, soft F-double-sharp in the bass rises a chromatic scale; it rushes faster and faster (Measures 53-54), culminating on the fateful E with which the whole poem started.

Is there any need to bespeak the end? The impassioned, bewailing passage of the violoncello, its last appeal, in vibrant, imperishable accents, ending so sadly, in utter gloom. In his remarkable edition of the "Etudes" of Chopin, Kullak writes: "The composer paints with psychological truthfulness a fragment out of the life of a deeply clouded soul. He lets a broken heart, filled with grief, proclaim its sorrow in a language of pain which is incapable of being misunderstood. The heart has lost—not something but everything. The tones, however, do not always bear the impress of a quiet, melancholy resignation. More passionate impulses awaken. The still plaint becomes a complaint against cruel fate. It seeks the conflict, and tries through force of will to burst the fetters of pain, or, at least, to alleviate it through absorption in a happy past. But in vain! The heart has not lost something, it has lost everything."

Not always do Chopin's melodies end so forlornly. Even his *Etude in E-flat minor, Op. 10, No. 6*—the song of bereavement, of stark desperation—ends with a note of radiant hope. And witness the loving, uplifting melodies in his great "Sonata in B minor"; in the *Fantaisie-Impromptu;* in the *Impromptu in F-sharp major;* in the nocturnes in F-sharp major, D-flat major, B major, E major, and E-flat major; the lovely, ardent melodies in his two concertos; the Berceuse; and a score of other compositions. We may well, as Schumann urged, stand uncovered in the presence of such a creator, and acquiesce to what Schumann said later, when he beheld the resplendent galaxy of Chopin's works: "He is and remains the proudest and most audacious poetic genius of his time."

Eighty-nine times has this little planet of ours circled around the sun since Chopin's death. Yet his message is as new and vibrant, as moving and compelling, as when first given to the world.

It will remain so always, until the last loving couple, their hands entwined, lies prone and silent on the dead, barren and frost encrusted earth.

Aids to Sight Reading

By NELL V. MELLICHAMP

In addition to the reversible flash cards which are invaluable in teaching quick recognition of notes, a simple plan which we find helpful and which may be used for any age, is to select a composition well within the child's grade and let him point to the music, following it as the teacher plays. The teacher may test his accuracy by pausing at intervals to be sure he is pointing at the exact place where the player has stopped.

In like manner several children may sit near the piano and each, having the same composition before him, may follow and tell where the player is at each pause. This trains the eye without involving the use of hands and effort for rhythm all at once, thus developing ease and confidence

The Spelling of Musical Notation

(*Continued from Page 16*)

asked Mendelssohn how he derived those opening chords in the famous "Wedding March," those chords which, as Schumann declared, dignify an otherwise commonplace number. Mendelssohn is supposed to have replied that he "didn't know and didn't care." We do not believe the story. Mendelssohn knew always just what he was doing. The passage is really all one chord, from root to eleventh, the dominant harmony of E minor, a closely related key to G major:

Ex. 34

And finally, we have "listened in" recently on several old-fashioned "spelling bees," to our great edification. So how about some "musical spelling bees" in connection with classes in "Musical Dictation"?

THE SINGER'S ETUDE

Edited for January by Eminent Specialists

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

On the Treatment of Vocal Registers

By WILLIAM G. ARMSTRONG

PART I

REGISTERS ARISE from an upward and downward extension of the natural, or speaking voice range. The range of the speaking voice seldom exceeds nine to ten semitones; whereas the singing voice averages two octaves. Therefore, as the speaking voice range is the natural one, any extension of that range will call for artifice; hence "registers," more correctly named "transitions."

As explained in a former article, it is possible to sing all vowels in their true characters on our medium low, and medium high notes; but when we come to certain points below and above, we find it difficult to proceed without altering the character of the vowel. This vowel alteration is most pronounced in the low range of the female voice and in the high range of the male voice. Should the female voice be carried downward without vowel alteration, the notes within the interval D to B, below the staff become weak, and low range restricted; while should the male voice be carried upward without vowel alteration, the high range will be restricted. Therefore, the female alters the vowel character to extend her low range, and the male to extend his high range.

When the female makes the alteration in her low range, she opens her tone; while when the male makes the alteration in his high range, he covers his tone. When the female reaches the higher interval, E to F-sharp, second, she, too, covers her tone, for did she not do so, her tone would take the character of a scream; but, owing to the greater ease with which she is enabled to make the tonal change, the covering is far less perceptible than in the male voice.

Should the male voice be carried through the higher interval, C-sharp to F-sharp, second, the result will be either a shout, or a tone of pronounced nasality: the latter for the reason that there is no third way of carrying the voice through the interval C-sharp to F-sharp; or, in other words, it becomes a choice between a shout and nasality. There are instances, however, in which an open tone in this interval is most effective, provided it is not "jumped at," but is approached carefully and with moderate breath pressure.

The Beet Colored Vocalist

THE WRITER HAS BEEN OFTEN ASKED why some male singers get red in the face when singing open tones in the high range. This is a difficult question to answer in writing; but one may try and, in trying, may give the writer an opportunity to introduce an irrelevancy essential to a knowledge of how a writer arrives at certain conclusions. The singer who has dissected the vocal apparatus, while adhering strictly to laws governing correct use of his voice, has a decided advantage over the investigating physiologist who is not an accomplished singer, in that he not only visualizes movements of different parts of the vocal apparatus but also actually feels them. When explaining such movements the thus equipped writer keeps in mind three particular things, namely, the nerves which move the parts, and the *origin* and *insertion* of muscles—the origin being the part from which the muscle grows, and the insertion the part to which the muscle is attached; because he knows that the pull of the muscle is always toward its origin. Therefore when he says that one part moves this way and another that way, he is not offering theories but stating facts. This knowledge, together with many years of concentration on influences which cause the different parts to move, results in, as we have said, his being enabled to feel movements of parts while singing, and to feel them sympathetically while listening to the tones of other singers. Therefore when we say that for open tones in the upper range of the male voice the vocal ligaments are not drawn together and tensed as they are for closed, pointed tones, we state what we feel as well as visualize. Now if one's hands are placed upon a resisting wall, and pushed with all one's might, there is no reddening of the face; that, if the same pressure is used against an imaginary wall, blood is driven to the neck and head, and the face becomes red, it is all a matter of resistance to effort.

Now there is but one point of resistance to breath pressure, and that, at, and by the vocal ligaments. Therefore, as the vocal ligaments are not drawn together and tensed for open tone as they are for closed, pointed tone, resistance by the vocal ligaments to great breath pressure is inadequate, and reddening of the face the result. Hence the necessity of a careful approach, a feeling for, and moderate breath pressure when singing open tone in the high range. But, back to registers.

That Covered Tone

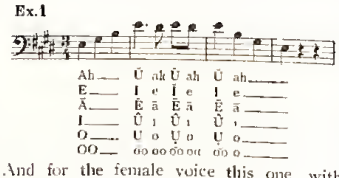
BY FAR THE EASIEST ROAD to the male covered tonality is imitation, but as that is impossible here, the NEXT best thing is a written procedure.

Should the vowel at the point of covering be *a* as in *father*, change it toward *ŭ*, as in *dull;* if *e*, toward *ĭ* as in *sing;* if *i* toward *ŭ* as in *urge;* if *o*, toward *u*, as in *put;* and if *oo*, toward *o͝o*, as in foot.

The important thing about covering is that it be reduced to the minimum, as excessive covering is at the expense of brilliance. So, to this end, we do not, when changing the vowel, change to the exact character of the new vowel, but only *approach* it; that is, we *borrow* from it.

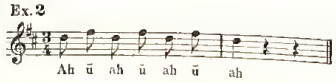
At covering we observe the following conditions. The throat is well dilated, the larynx is lowered; the soft palate is fully elevated and highly arched; the mouth is well opened; an effort is made to hold the tone focused on the front roof of the mouth; a highly elevated chest supports the change of vowel; while there is a sensation of the tone suddenly stepping from the lower throat and chest to the nasal resonator. Two very important points are, first, that the chest be well elevated when the change of vowel is made; the thought being that the chest is "going up with the tone" instead of "drawing away from it"; and, second, that the tone be focused well forward on the mouth-roof. All that the writer, himself, is conscious of, are vowel alteration, a highly elevated soft palate, and a well but not excessively opened mouth. For the male voice we recommend this exercise,

Ex.1



And for the female voice this one, with the same combinations of vowels as in Ex. 1.

Ex.2

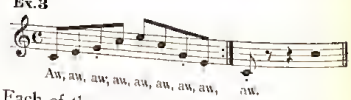


Voices differ so in character that it would be difficult to put in writing just where each, from basso to soprano, should make the vowel alteration; but all make it within the interval C or C-sharp to F-sharp. The best rule is to make the alteration at the point where discomfort sets in; for that will be nature's warning that her end has been reached, and that if one wishes to continue on upward there must be a resort to artifice.

And Feminine Exemption

REGARDING THE TRANSITION, or register in the upper range of the female voice, it is seldom that the writer has to give this a second thought; due, no doubt, to the nature of the exercises used plus a viewpoint. Head resonance, so-called, is the characteristic resonance of the female voice, and therefore must always predominate. So we reason why not go directly to that characteristic resonance—sex resonance—instead of treating it as a something we hope some day to establish? This characteristic resonance is found, in its true character, in the upper range of the female voice, so why not start the voice where it is? Why go about something in a manner that may divide into sections that which we would produce as a whole? This is the chance we take when we start the voice of a beginner in the low range and carry it upward: a steady climb, climb, climb, and at the end of the climb the interval C-sharp to F-sharp and the result, fatigue of the muscles which hold the vocal ligaments approximated, their sudden separation, and a break in the voice. One of many cases in point is that of a soprano whose voice had been so injured through forcing it upward through the C-sharp to F sharp interval, that the E natural was all but missing. Our procedure here was our common one, whether in the case of the beginner, or in that of reconstruction, always the same. First, that of counteracting the old habit of carrying the heavier resonance of the low range into the high range through the use of exercises that will awaken the lofty quality of pure head resonance. Second, exercises that will bring that lofty quality downward over the heavier resonance of the lower range; and third, exercises that will cause that light, lofty quality to partake of the heavier resonance of the lower range, or, in other words, that will add fullness, depth and roundness to the tone, while preserving the predominance of head resonance. For the first of these, we used *staccato* notes, as the tone resultant therefrom is essentially feminine in character.

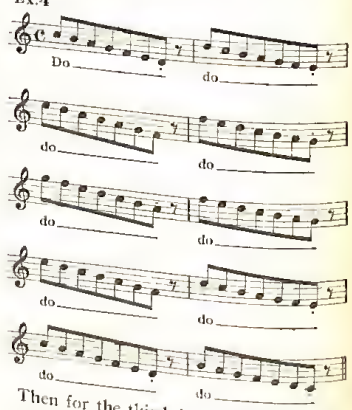
Ex.3



Each of these three exercises may be transposed through several keys, suited to the individual voice under study.

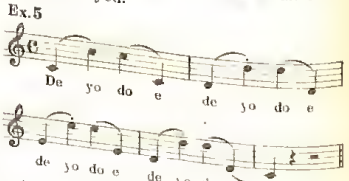
For a second exercise we used these, descending diatonic scales.

Ex.4



Then for the third, intervals of an octave were employed.

Ex.5



At the end of six months of study, the all but missing E-natural was fully restored, and no such trouble has been since experienced.

(Part II in Next Month's issue)

* * *

"Needless to say, the lower the musical mentality of the performers, the audience, and the work, the more frequent is the applause. It comes, as a rule, from people with very little musical training and knowledge, who have no notion that a composer's mind can express itself in terms of anything but the voice."—Ernest Newman.

How to Improve the Singer's Diction

By WILBUR ALONZA SKILES

MANY SINGERS sacrifice clarity of diction, or the "word," for what they believe to be a great tone, which, as a matter of fact, is entirely false in *timbre* and produced by forceful efforts. Such singers actually think that their words are given intelligibly, when, truly, they are merely outlined "behind the tone," so to speak.

Clarity of diction depends upon no peculiar endowment, natural or phenomenal, other than common sense and intelligence; and it therefore can be attained. To this end one has only to establish first of all an automatic control over the necessary adjustments of the vocal mechanism. Secondly, deep, spontaneous breathing must have been developed so as to be employed automatically. Then, last but not least, the tongue must have been trained to entire freedom from stiffness and "bunching up," especially at the back.

For an automatic control over the adjustments of the vocal organs, one must acquire a clear conception of those sensations (physical) which always accompany a pure, free tone. The assistance of a competent teacher of voice is necessary to this acquisition, in that he can lead the student to recognize these important sensations, which may never before have been noticed, even though always having existed, unrecognized, within his tone.

By such a course the student will develop a system of tone production in which are eliminated other harmful sensations which are only results of incorrectly adjusted organs and wrongly produced tones. That is to say that the student will develop a correct mental conception by which he can prevent using conscious physical control (effort), which is always composed of strain and force and is, of course, destructive of the best vocal quality and of elegant diction. After this correct conception or pattern has been attained, the vocal mechanism can and will respond automatically to the impulses of the singer's will.

For the development of correct deep breathing, one has only to allow the lungs to expand most freely in the lower regions of the chest, while the diaphragm becomes very much contracted. The expenditure of air is managed by natural functions of the abdominal and intercostal muscles, and through this system the breath is properly given to the vocal cords within the larynx for its conversion into sound.

For pure diction, the tongue must be absolutely free from stiffness and "humps." It is to the flexibility of the tongue that vocalists should direct much attention and practice. With the tongue under gentle, but entire control, and this based on a breath that is as spontaneous as in a sleeping child, the singer has opened the way to a beautifully finished and intelligible diction.

Shall We Understand Our Singers?

By D. C. PARKER

IN AN ARTICLE, "Our Bad Singing," contributed by the able English critic, D. C. Parker, to *The Musical Standard* of London, he makes these rather pungent comments on the subject of intelligibility of text in vocal music.

"As a result of a pretty wide experience gathered at constant concert and recital attendances, I feel the efforts of the majority of our singers to be so futile and inartistic that I must voice my complaint. I feel their futility and lack of art in all phases. The shortcomings make themselves felt in oratorio, in opera, in the operatic excerpt sung at concerts, in the art-song and the ballad, even in the musical comedy. I used to think that some of our concert singers might profitably visit the musical comedies, for there, at least, one heard excellent diction. But, in the theatrical domain, both diction and singing have fallen to a low ebb in recent years. Will anyone seriously argue that Gilbert and Sullivan would have been content with such singing as that which we often hear to-day in musical comedies and revues? I have sat in the second row of the stalls and been unable to make out a single word sung by the chorus. From the same position I have missed many lines sung by principals, and my hearing is acute.

"The diction of our native singers requires far more attention than it gets. The very fact that the words of songs are printed on programmes and that they have to be followed so closely by many in the audience appears to me a confession of failure on the part of the singer. The song is music *and words*. If the words cannot clearly be heard, the task has been only half accomplished. Moreover, the personality of the singer ought to hold the hearer so firmly that he has no desire to read while trying to listen. The diction should be so good as to make printed words superfluous. In the case of foreign languages and translations, there is an argument in favour of their retention; in the case of English songs sung by English singers there is no such argument, provided the singer can articulate properly.

"Not long ago a critic, writing of a recital given by John McCormack, remarked that the words in the programme were quite unnecessary. What a comment on the general state of singing! But the diction of many modern singers is so wretched that one might almost mistake them for actors and actresses of the mumbling school."

The New York World's Fair

(Continued from Page 35)

Manhattan as well as the Fair. When securing rooms by mail, it is a good idea to consult a travel agency which can help you select the accommodations best suited to your needs, as well as simplifying the matter of arranging for your transportation.

Information, Please

ANY INFORMATION you need on hotels, transportation, the calendar of events for the Fair and the city, or any other aspect of your trip, can be obtained free of charge from the THE ETUDE Travel Editor. Even if you have not decided definitely on the trip, such information will aid you in making the decision. Those who had the pleasure of joining THE ETUDE's musical vacation last year will be particularly eager to avail themselves of this service.

Give yourself a really well planned New York holiday. Write now to THE ETUDE Travel Editor, Suite 613, 350 Madison Avenue, New York City, and make your questions as specific as possible so that we can give you fully informative answers.

THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself

"Let Us Study The New Anthem"

By WILLIAM H. BUCKLEY

WHEN BEGINNING REHEARSAL of a new anthem, take it through at sight with its accompaniment. The attempt to meet the difficulties encountered will usually cause some amusement. Then take it in sections, each part by itself. Play the parts themselves on the organ as you begin to combine them: first, two parts, then three parts, and at last four parts. During this study, conquer all difficult intervals and chord combinations. Then rehearse the four parts without the organ, until perfect accuracy and confidence are assured. Follow this with your interpretation, and lastly, add the accompaniment. When the organ part is added, there will be found a tendency among your singers to be careless about many fine points, which they have learned in their unaccompanied practice. Insist upon each detail being noticed, and point out that the organ is used to intensify their efforts and not to carry the responsibility of the interpretation.

When these stages have been completed, the anthem should be held over and finally brushed up at the next weekly rehearsal. Then it is ready for public performance. Never present a number which has not been thoroughly mastered. An old anthem well done is infinitely preferable to a new one indifferently sung.

Do not allow overanxiety on the part of some choristers to cause an anticipation of the beat. This is as offensive as a tardy attack. Lack of firmness on an initial attack is often caused by choristers not opening the mouths *before* the beat. In this case ask them, facetiously, to open the mouth one measure before they are due to sing.

"God Is a Spirit"

A VERY ATTRACTIVE COMPOSITION for study by a small choir is the *God is a Spirit*, which is a quartet from the beautiful cantata, "The Woman of Samaria," by the English composer, Sterndale Bennett, who was such a friend and follower of the style of Felix Mendelssohn-Bartholdy.

Begin very quietly, but make the first consonant of the initial word, "God," rather solid. Swell out gradually from the very beginning until the first beat of the second measure is reached, and then die away to the end of the phrase. Get the final *t* of *spirit* exactly on the third beat of the second measure. The second phrase, with the same words, is taken in the same manner, but slightly louder, since it is higher in pitch. The contraltos should emphasize *they* and fall away to *worship Him*, with a slight stress on the first syllable of *worship*.

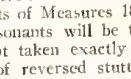
In Measure 5 the bass and tenor entries must not disturb the flow of the contralto melody. In the next phrase, the accompanying parts follow the expression of the part carrying the melody. In Measure 8, the contraltos again have the melody, with *they* as the strongest word and with a slight stress on the first syllable of *worship*. The sopranos have a secondary part which becomes primary at the second beat of Measure 10 This part begins softly at Measure 9 and progresses steadily up the scale, gathering strength until it reaches its climax at the first beat of Measure 12. From here let it die away gradually to the end of the phrase. Measure 14 is shaded like the opening phrase but to a lesser degree. It forms a tonal foundation or "bed" for the soprano arpeggio, which should soar above it with the greatest purity of tone. Measure 16 repeats the effect of Measure 14. At Measure 18 begins a *crescendo* which culminates at the first beat of Measure 20. Within this *crescendo* there should be added stresses on the first beats of Measures 18 and 19.

The Organ, with Choir Loft and Screen, of St. Patrick's Catholic Church in San Francisco

Final consonants will be troublesome at times. If not taken exactly together, you get a sort of reversed stutter from your chorus, as *Spir-it-i-t*, for instance Fix the exact point where the final consonant is to be heard, and you will overcome this fault

If a word is followed by a rest, the final consonant will be sung *at the beginning* of

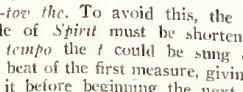
Ex. 1



the rest, since the note lasts until the rest begins. The second half-note ends exactly where the rest begins, since a bar-line has no time value. This brings the final *t* of *Spirit* on the first beat of the second measure. Unless this is done the first measure will be robbed of a part of its value.

In cases in which another word follows, it is impossible to give full value to the first word and still to articulate the second word properly. In the following, for instance, there must be care not to sing,

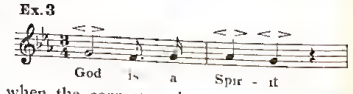
Ex. 2



Spir-i-tov the. To avoid this, the second syllable of *Spirit* must be shortened. In rapid *tempo* the *t* could be sung on the fourth beat of the first measure, giving time to do it before beginning the next vowel.

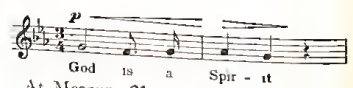
Every phrase has its climax towards which there will be a swelling out, and from which there will be a dying away. Mark the climactic syllable of leading phrases, and then train your choir to learn the feeling of these passages. This marked syllable will be the peak of the phrase to which it belongs. The following two measures will illustrate this point. It is too often sung as

Ex. 3



when the correct and much more effective way is

Ex. 4



At Measure 21 we begin a new section. *For the Father seeketh such* will be sung with natural expression. That is, the degree of loudness is governed by the pitch of the note to be sung. Use the contralto melody as your guide in this phrase. In the phrase beginning at Measure 23, use *seek* as your peak word and diminish therefrom to the end of Measure 28. Measures 25, 26 and 27 have stressed second beats within this diminishing effect. The cadential second inversion on the first beat of Measure 28 intensifies the normal accent.

Repeat Problems

AT MEASURE 29 WE BEGIN THE REPEAT of the first section. Sing this phrase very gently with the soft floating tone already described. While the expression is similar to that of the original opening phrase, its treatment is much more delicate because it is a *pianissimo* passage. Do not swell out beyond *piano*. From Measure 31 lead up to a climax at the first beat of Measure 33, and fall away to *Him* in the next measure. At Measure 35 the last phrase is repeated in a lower part of the scale and therefore uses the same expression in a more subdued fashion.

Let the contralto note on the second beat of Measure 36 be firm. Begin the soprano part quietly and gradually work up to the chief climax of the composition at the first beat of Measure 39. Within this general *crescendo* we get secondary effects in Measures 37 and 38 where the initial beats take reenforced accents. The falling away from the main climax continues until the first beat of Measure 45 is reached. A secondary line of expression begins on the last beat of Measure 42 where there is a swelling out to the first syllable of *spirit* in Measure 44, from where there is a dying away to *truth*.

The coda begins at Measure 45. The soprano and contralto parts are inverted in Measures 45 and 46. Although the copy is marked *sempre calando*, swell out gently from Measure 45 to *seek* in Measure 48, and then let the volume of tone die away to the end. A slight recovery in tone in Measure 51 makes the *pianissimo* ending all the more effective. Begin the last phrase very softly and slowly. Make a definite separation after *spirit*. Be carefnl to avoid singing *an dm truth* Hold the last word till the tone has almost vanished.

By such a course of study there will be achieved a sympathetic interpretation of this beautiful composition, which may well serve as a model for many others.

World of Music

(Continued from Page 4)

TO ENCOURAGE NEW MUSIC the Ministry of Popular Culture at Rome has ordered that in all Italian theaters a half of all the music played must be works premièred since 1900, and of these at least fifty per cent must have been first heard during the last twenty years.

ALEXANDER MICHALOWSKI, one of the greatest of Polish teachers of the piano, passed away on October eighteenth. He was perhaps the last representative of the Chopin tradition handed down to him by his teacher, Mikuli, a pupil of Chopin. His entire life was devoted to the interpretation of the Polish master's works and the initiation of hosts of young pianists into the inner secrets of his art.

THIRTY-THREE CONTEMPORARY COMPOSERS were represented on the programs of the Sixth International Festival of Contemporary Music, held from September 5th to 13th, at Venice, Italy.

PERSIS HEATON TRIMBLE, one of the widely known women musicians of the Middle West, died on June 30, 1938, at her home in Lenox, Iowa, at the age of fifty-three. Mrs. Trimble won national recognition with her "Lay of the Fairies" for women's voices; she was formerly for four years the national president of the Mu Phi Epsilon honorary musical sorority, and at her death was Music Chairman of the National League of American Pen Women.

FOUR WOMEN CONDUCTORS are among the prides of Chicago: Gladys Welge, of the Woman's Symphony Orchestra; Ebba Sundstrom, leader of her Symphonietta; Lillian Poenisch, conductor of the Chicago Woman's Band; and Fanny Arnstron-Hassler, leader of the Women's Concert Ensemble.

THE ITALIAN SEASON at Covent Garden, London, left the public clamoring for more. In "Rigoletto" Gigli so thrilled the audience with the "magic charm" of his singing and acting as to inspire a leading critic to write that "No tenor since Caruso has reached such perfect vocal quality, or such dramatic fervor." The demonstrative audience demanded encores in "Rigoletto," which interrupted the play and renewed the press controversy as to the right or wrong of encores.

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COMPETITIONS

TWO PADEREWSKI PRIZES of one thousand dollars each are available to American composers. One is for an orchestral composition of fifteen to twenty minutes length, another for a concerto for solo instrument with orchestra and not less than fifteen minutes in length. Manuscripts must be received not later than March 1, 1939, and complete information may be had from Mrs. Elizabeth C. Allen, Secretary of Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

THE CALIFORNIA COMPOSERS AND WRITERS SOCIETY will be especially recognized on August 22nd to 25th, 1939, as the sponsors of leading activities of the Golden Gate International Exposition of San Francisco. California born musicians are asked to communicate with Galen M. Harvey, Secretary, 616 Aileen Street, Oakland, California.

AMERICAN COMPOSERS are asked to submit works to Howard Barlow, Columbia Broadcasting Company, 485 Madison Avenue, New York City, to be considered for performance on the Everybody's Music orchestral series over CBS. Having begun with July 24th, each program now includes one American composition—a fine recognition and opportunity for our creative musicians.

THE YSAYE COMPETITION FOR CONDUCTORS will be held for 1939 at Brussels, Belgium. Full particulars may be had from the Administrator-Director, Foundation Queen Elizabeth, Palais d'Egmont, Brussels, Belgium.

The Organist's Extra Sense

By ADA CLARK DAVISON

THE CHURCH ORGANIST needs an extra sense, which, for want of a more strictly technical term, may be called a Sense of Awareness. By awareness is meant the sense of being in possession of information of what is happening and, further, what is going to happen. By the organist's intensive training of the other senses, he becomes alert, vigilant, mindful, aware; thus acquiring this extra sense, awareness.

Through the acuteness of sight, he sees that the pastor is closing his hymn book at the third verse of the hymn, having preached several minutes overtime, and that the congregation is following his example.

The organist plays the *Amen* after the concluding line. An inexperienced musician would start another verse—and embarrassment would follow.

The sense of awareness is also detected through the ear. Familiarity of the pastor's voice is a great help in interpreting the pastor's mood. Is he coming into his pulpit in a state of exaltation; or is he deeply emotional and prayerful? By listening acutely, the organist has trained his ears to hear the pastor's feelings, as they are expressed in his voice.

The Quickened Senses

THE ORGANIST IS MADE CONSCIOUS of the feelings of the singers in the choir, the soloist, and the congregation, through sight, hearing, and feeling. He knows if the choir anthem will be sung with the proper spirit, or merely sung; and how much help must be supplied to bring the anthem up to its rightful mark.

He knows when a soloist is nervous, or overconfident, or in fine mettle. In the first case, build-up in the accompaniment is necessary; in the second, a toning down; and in the third, the organist may go ahead and do his best work—but always, always, he must be alert for what might happen unexpectedly. The best of singers make mistakes, drop music, turn a wrong page, or do things unthought of at rehearsal.

Soloists sometimes have grown so nervous that the written accompaniment had to be abandoned—for that rendition, at least—and a solid background given them.

The movements, the silences, or the rustlings of the congregation tell the organist volumes—when his music is being played. The tenseness of the attention of the people tells him, as plainly as words, or even more accurately than words, what selections to play. Organists who have developed the sense of awareness, see the congregation's response; they hear it; and they feel it. This response is an excellent teacher.

"But," argues a young organist, "my organ technic is well-nigh perfect, I have been trained to accompany the choir, the soloist, and the congregation; I know how to read a church service; why do I need to develop a sense of awareness? It will give me a feeling of impending danger, and render me self-conscious. And what is the objective of this awareness?"

This argument is quickly answered. The most perfect technic at the console will not help when certain occasions arise, as they very often will, when the organist must breach a gap.

In Sympathetic Action

AS FOR READING THE CHURCH SERVICE, it is the privilege of most pastors to take liberties in the order of the service. The experienced organist thinks with the pastor, perhaps this way, "That anthem was longer than I had anticipated: I will omit the second hymn." The sense of awareness makes the organist the pastor's "other mind." The hymn is omitted; and the organist makes the necessary changes in the order of service.

Then, there is no sense of impending danger in this alertness, this being on one's guard. Rather, it calls all the bodily forces together for assistance in time of need. One need not feel self-conscious. Instead, a feeling of preparation makes one feel secure. "Whatever may happen, I know what to do!" actually produces poise and efficiency.

The great objective of the sense of awareness is the coördinated, sympathetic movement of the church service.

After a few years of experience, the young organist will be proud of his increasing facility at the console, but he will be prouder still of the development of his extra sense of awareness.

Church Organists in Australia

By REV. H. P. FINNIS, M.A., MUS. DOC.

"IN AUSTRALIA we have musical deficiencies in every direction, and it is partly our own fault. There are organists so glued to their organ stool that they never hear their choir sing undistracted by organ control and questions of registration. To hear a choir from the last seat in the nave is a very different matter from hearing the same choir while accompanying them from the organ loft.

"It is true that one can read a book, accompany the choir, and listen to their singing all at the one time, but the finer and more delicate questions that govern choral art require concentration of attention on the part of the listener if he is to detect faults, and see to their correction in future rehearsing. Again, there are potential organists or choir-trainers who would welcome opportunities of assisting in church services by playing some part of the organ accompaniment, or by helping in the conduct of a choir practice, but do not find much incentive or opportunity."—*The Church Standard, Sydney, Australia.*

We are of the opinion that these conditions are not confined to our musical cousins of the antipodes.—*Editorial Note.*

* * * * *

Genius in Simplicity

"Genius seems to be supreme in all those activities, interests and powers that all of us possess in a lesser degree. . . . Genius is more alive, more susceptible to the touch about it than other human beings. . . . It may therefore be said, in general that genius is an enhanced, superior capacity for living." Max Schoen, in "Art and Beauty."

And The Mothers Sang

(*Continued from Page 6*)

nation-wide and has a very direct bearing upon many national activities. It is composed of all classes of people who have the greatest stakes in American life and progress—their own children. The institution is now one of the most valuable assets of our country, in standing for the highest American ideals. The fact that it brings fathers and mothers of all types together in a common interest makes one of the most patent democratizing factors in modern American life.

Teachers everywhere have welcomed this coöperation, because the teacher at last has an opportunity to put before the parent the ideals of better education and to display the technic used in accomplishing these ideals. The whole responsibility for the student's schooling is no longer placed upon the teacher's shoulders. The parent is claiming his or her share.

We recently attended an annual gathering of choruses made up from various individual "Home and School Associations" in Philadelphia. We cannot imagine any force that could possibly wipe out class distinctions better than the cultural impetus of such a gathering. There was great rivalry between the different groups in part singing. Then, at the end, the huge chorus of mothers came together upon the stage and sang as a body. Here was a rich and powerful expression of ideals. They were singing to the America of the past and the America of the future, the homeland of those whom they loved more than anything in the world; with gleaming eyes and rapt expressions they were carried away with the high purpose and the inspiration of the moment. With the to-morrow of America in their hands, we need have no fear of destructive "isms." More than all this, they were realizing their own relation to education and taking part in it as their privilege and right. Music, as an invaluable unifying and elevating force, is indisputably recognized in the front rank of all such educational advances.

Why Rhythm

By G. ALDO RANDEGGER

RHYTHM is the equalized division of time. Rhythm, through sound, has greater force upon man's consciousness than rhythm through visualization. The tick-tock of the pendulum of a clock makes a greater impression on the mind than the two extreme points, right and left, which determine the motion of the pendulum.

The origin, or cause, of rhythm, as related to man's physical receptivity, lies in man's need, and therefore sense, of equilibrium; this, in turn, is based on the balance of the perpendicular halves of his body.

The motion involved in this adjustment provides a cadence (from the Italian *cadere*, to fall) which is and defines the first rhythmical unit.

It is well established that uniform rhythmical motion in a mechanism is a required factor of its efficiency, as indicating a perfectly regulated control. Rhythm can be defined only upon the establishment (balance) of at least two sounds or movements.

A single sound or a single motion gives nothing rhythmical. Instinctively we need and seek a repetition of the first unit in order to grasp fully and appreciate its rhythm.

Rhythm, as something reacting upon our senses, is a physical fact in itself while speed is purely imaginary until measured or subdivided by the yardstick of rhythm. We may think of speed while viewing a race or considering anything which, by comparison, is faster or slower than something else. Whether fast or slow in our imagination, speed is nothing tangible until conventionally calculated in relation to time.

The acme of speed in an ant's busy little complex might be to run a yard in ten seconds. Horse speed was once a wonder. Other standards have superseded with mechanical progress, and even astronomical axioms of speed begin to come within the range of understanding. That is why speed is only an imaginary thing, according to who does the thinking.

The first rhythmical unit of time, in our habits, is the sixtieth part of a minute or a subdivision thereof. While fractions of a second can be calculated indefinitely; human perception hardly goes to less than an eighth of a second. Well trained musicians, however, might be able to value a time space as little as a sixteenth of a second, if keen enough to perceive it, and finger dexterous enough to play sixteen even notes to a second—which is rare.

Symmetry is a form of visual rhythm. It is the foundation of architecture, just as rhythmic division of time combined with sound is the foundation of music. The two elements of music are motion and sound.

Finally, in these days of time adjustments of working hours and leisure hours, it may be asserted that the potential factor of all leisure considerations is the rhythm, or balance, of one's daily occupations, as consistent with reason, necessity, inclination and diversion.

* * * * *

A lasting reputation is seldom acquired quickly. It is by a slower process, by the prevailing commendation of a few real judges, that true worth is finally discovered and rewarded.—William Crotch.

Organ and Choir Questions

Answered

By HENRY S. FRY, Mus. Doc.

Ex Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. *I am organist of a small church and would like to have a book containing organ numbers that can be used for preludes and postludes. I cannot afford a very expensive one. Would it be possible for you to name one of the best teachers of Piano and of Pipe organ in my vicinity?*—K. S.

A. For your use for *preludes* and *postludes*, we suggest: "Two Staff Organ Book" by Presser (with pedal indications); and "Church Music for the Smallest Organ," by Nevin (includes separate staff for pedals); at One Dollar each. To be had from Publishers of THE ETUDE.

Information as to piano and organ teachers is being sent by mail.

Q. *Enclosed is the specification of an organ, on which I would like your opinion. The instrument was constructed in 1928, at a cost of about $10,000. I would like a candid criticism and suggestions as to any additions. Could a French Horn be accomplished by a use of the following stops: Gemshorn 8' and 4' and a Clarinet? Does the Quintadena stop consist of two ranks of pipes? If not, how is the 12th accomplished?*—J. C. M.

A. The specification seems to be quite good, considering the size of the instrument. We should prefer a Solo Organ to the Echo Organ, but that is a matter of opinion. We do not quite understand the Echo organ containing both a Lieblich 16' and a Bourdon 16', unless one of them is a Pedal stop for use with the Echo organ. We suggest the following as possible additions: Great Organ—Twelfth—Mixture stop or stops. Choir Organ—Flute 4'—Piccolo 2'—English Horn 8'—Orchestral Oboe 8'—Dulciana 16'—Dulciana 4'—Dulciana Nazard 2⅔'—Dulciana Fifteenth 2'—Gamba 8'—Gamba Celeste 8'. These additions will equip your Choir Organ as a Solo Organ. Of course the distinctly solo stops could be used on a Solo Organ, playable from the Echo Organ keyboard. The combination you name might be used as a substitute for the French Horn, but we should doubt its effectiveness as an imitation of the French Horn. The Quintadena includes one pipe of each note, constructed in such manner that the twelfth is present in a prominent degree along with the fundamental 8' tone. On small unified organs the 8' Stopped Diapason and its unit at 2⅔' are sometimes used to produce a synthetic Quintadena.

Q. *We are interested in enlarging our thirty year old organ, which is rather small for our church, seating five or six hundred people. The stops we have are: Swell Organ—Stopped Diapason 8'—Salicional 8'—Bourdon 16'—Flute 4'—Oboe and Bassoon 8'. Great Organ—Open Diapason 8'—Flute 4'—Melodia 8'—Dulciana 8'—Octave 4'. Pedal Organ—Bourdon 16'. Tremolo—Great to Pedal—Swell to Pedal—Swell to Great—and Swell to Great Octaves. I have thought of adding to the Swell organ Aeoline, Gedackt and Vox Celeste; to the Great—a soft Flute 8', Gamba and Gedackt—and to the Pedal—a soft 16' and 8'. I would appreciate your comment on my suggestions. How much would it cost to make these additions? Will you please send me the requirements for membership in The American Guild of Organists?*—C. B. A.

A. W should think that some other stops would be more valuable as additions to so small an organ, for a church seating five or six hundred people. The stops you suggest will not add much to the power of the instrument, and will be too similar to some you already have. The Swell Aeoline would be useful for very soft effects. The Gedackt would not be practical, inasmuch as you already have a Stopped Diapason in the Swell and a Melodia in the Great organ. The Vox Celeste is useful, but not for additional power—in fact it should not be used in full ensemble effects, as it is an undulating stop. A Gamba, if added, should not be of a strident character. The Pedal additions you suggest are all right, if the present Bourdon is sufficient to support the "Full Organ." We suggest the following in addition to the Aeoline and Vox Celeste, if they are to be included: Swell Organ—Geigen Diapason Cornopean (bright). Great Organ—Gamba (mild) Twelfth 2⅔' and Fifteenth 2'. It would be advisable to secure prices from organ builders who can examine the instrument and quote cost accordingly. The requirements and quote membership in The American Guild or Organists can be secured by addressing the Guild headquarters, R K O Building, Rockefeller Center, 1270 Sixth Avenue, New York City.

Q. *We have a good reed organ which I contend is capable of beautiful expression. The following is the arrangement of the stops: (1) Principal—(2) Diapason—(3) Dolce—(4) Bass coupler—(5) Diapason Forte—(6) Vox Humana—(7) Flute Forte—(8) Vox Celeste—(9) Echo Horn—(10) Treble Coupler—(11) Melodia. The organ has been played by some very talented musicians, but I cannot agree with their handling of the stops; for instance, they insist on pulling out all the stops at once and pedaling very rapidly. For Sunday school hymns I find plenty of volume in 2, 5, 7 and 10. For very soft passages I use 1, 3, 7 and 9 or 1, 3 and 10. Is it not better to pump evenly feeding only as much air as is needed? What arrangement of stops do you think best for congregational singing, also for solo accompaniment? Organ solo work registration, I should think, would depend on the number being played.*—F. T. H.

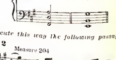
A. If the combinations you use sound well and support the singing, they are all that are necessary. We see no objection, however, to the use of the full organ for hearty congregational singing, provided the effect is good and the accompaniment is not too loud. Soft effects may be secured by closing the full organ knee swell, thus reducing the registration to whatever soft stops may be drawn. The stops to be used for accompaniment of solos depend on the amount of support necessary, the character of the passage and so forth. The organ should not be overblown; that is, the stroke of the wind supply should not be apparent in the tone.

Q. *I play an organ with two manuals and stops named on enclosed list. What stops shall I use in place of Oboe? Salicional? Vox Humana? Celesta? Unda Maris? Where can I secure a two manual reed organ (with pedals)?*—C. T.

A. From the list you send we suggest the following substitutions—not necessarily imitative: Oboe—Cornopean or Viole d'Orchestre; Salicional—Aeoline or Viol d'Orchestre; Vox Humana — Viol d'Orchestre and Tremolo; Celesta—Usually a harp-like stop; Unda Maris—Aeoline and Tremolo. We are sending you information about reed organs by mail.

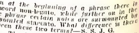
Q. *Will you kindly advise me how to execute the quoted passages from Choral de Boellmann? Is it necessary to join as much as possible the chords of the first page, as well as those from the end of the 21st measure to the 35th? At the end of the 152nd, and of that which follows? The following chords are without pedal*

Ex. 1



I execute this way the following passage

Ex. 2



Often at the beginning of a phrase there is the word non-legato, *while further on in the same phrase certain notes are surmounted by the pointed staccato. What difference is there between these two terms?*—S. S. J. G.

A. The *Choral* by Boellmann does not seem to be very fully edited, and it is difficult to decide just what proceeding to adapt to the opening part. If the building is very resonant, playing the chords close together (without ties) might prove satisfactory; but we feel the best effect in the average building is secured by playing the opening Choral theme smoothly—with tied notes. For the passage on Page 39—measure 152—we suggest playing the chords in a detached manner over a *legato* pedal passage. The quarter notes in the second measure of the last line on Page 39 we suggest be played smoothly. In order that you may be able to play the notes as written in measures 22 and 24, you might retire all pedal stops, except Swell to Pedal, during the rest in Measure 21, and play the lower notes on the pedals. Restore the pedal stops again during the rest in Measure 23, to whatever is required for the passage beginning in Measure 35. Your treatment of the second passage you quote is justified by the marking given in the measure following the *con fuoco* passage on Page 41. Ordinarily we should interpret a *non-legato* passage with later *staccato* marks as indicating the general effect to be *non-legato* with the *staccato* marked notes played in a more detached manner. *Non-legato* indicates a sparkling touch rather than *legato*, and is not a real *staccato*.

Q. *I am interested in the second question of your department in the April, 1937 ETUDE. Can you tell me why, how and where the sand was used? If not, can you send me the address of the inquirer so that I may write to him directly? I have never heard of this suggestion. Will you kindly send me the address of the manufacturers of the new electric organ? I know of the Hammond, but are there others? Also names of manufacturers of two manual reed organs. Do you know of anyone who handles only two manual reed organs, used and new, or anyone who has a clearing house for such instruments?*—D. S.

A. The only information we have is "and putting in sand in the one set of reeds I have been able to tune them alike." We are sending you the address of the inquirer by mail, so that you can, if you wish, make direct inquiry. The one other electric instrument on the market to our knowledge, is the Everett Orgatron manufactured by The Everett Piano Company, South Haven, Michigan. We know of no clearing house of the type you mention. We presume the various organ builders have instruments of this type from time to time.

THE ACCORDION DEPARTMENT

Accordion Concerts

By PIETRO DEIRO

As told to ElVera Collins

ACCORDION CONCERTS have been growing in popularity during the past few years. Many accordion schools intend to inaugurate the policy of semiannual concerts this season and have asked for a few suggestions on how such concerts may be successfully conducted.

Directors of accordion schools have found that their students are divided into two principal groups—those who study because they enjoy it and want to learn music and those who study because their parents have bought them an instrument and subscribed to a course of lessons. Accordion concerts are beneficial to both of these groups. The ambitious students are given an opportunity to appear in public and such appearances are usually a credit to them, so they feel encouraged to study harder than ever. The less ambitious students find that a concert provides an incentive to practice as they are studying for a goal rather than just learning their lessons from week to week. Such students often experience an awakening when they hear their fellow students play well, and thus they are inspired to more serious study.

I believe that it is the duty of every teacher to present his students in concert at least once a year and, if possible, twice a year. These public appearances represent a valuable part of the training of students. Naturally it is the students who derive the major benefits from such concerts but we must also concede that the teacher receives the benefit of indirect advertising from them.

If semiannual concerts are to be given, the early part of December is considered a good time for the first concert while the latter part of May or first of June is a good time for the second concert. Arrangements for the concert hall should be made several months in advance to permit sufficient time for announcements, advertising, printing of tickets, programs and other details.

Accordion concerts may be conducted to present students individually or as an ensemble with some ducts, trios and quartets interspersed among the ensemble numbers.

Rehearse with Regularity

IN A RECENT ARTICLE we discussed the formation of accordion bands and stated that when such bands were formed it should be understood that rehearsals were in preparation for concerts. Teachers who have already formed such accordion bands will find that the weekly rehearsals, if properly conducted, take care of most of the preparations for concerts. The secret of successful accordion ensemble playing lies in systematic rehearsals. Even though each individual member may know his particular part well, the performance will not be successful unless sufficient time has been devoted to rehearsals of the entire ensemble so that they play as one instrument, with expression and shading of tone.

The manner of presentation will have much to do with the success of an accordion concert. Borrowing a few ideas from the theater, we find that the opening will be most effective if the entire ensemble (including the tiny tots as well as the older students) is seated on the stage. If the concert hall has a regular stage with a drop curtain or drapes which can be drawn together, it is well to have them closed so the seating of the ensemble can be arranged without the audience seeing any possible confusion. As the players are all amateurs it is advisable to try to have at least one rehearsal in the hall with the seating arrangement as it will be used for the concert.

The past few years have brought in the vogue for masters of ceremonies and affairs of this sort hardly seem complete without them. If the services of a master of ceremonies have been engaged, he would make his entrance before the closed curtain and after a few words of greeting would announce the opening group of numbers by the ensemble. The stage curtain would then be lifted to reveal the entire group, ready to play and awaiting the entrance of the director.

The program should be arranged to provide a variety. When discussing accordion band rehearsals it was suggested that the opening number be a spirited march followed by a waltz, then a novel characteristic number. Directors no longer need to take time to make special arrangements for their ensembles because band arrangements of most standard numbers are now available.

After the first group of three numbers by the entire ensemble, the curtain could be drawn and while the ensemble is leaving the stage the master of ceremonies could announce the next group of numbers. Accordion duets, trios and quartets would follow nicely after the ensemble playing. We suggest that after this it would be well to introduce something as a change from the accordions. A vocalist, string ensemble or violin soloist could be used, after which there would be an intermission.

The Second Part

THE SECOND HALF of the program could consist of ensemble playing by the tiny tots alone, followed by the advanced students. An Argentine tango would make a nice number for them and it could be followed by an overture. The mere mention of an overture brings to mind the word of warning that it should not be attempted unless the advanced players are capable of playing it well. Much time should be devoted to rehearsing an overture if the playing of it is to be a credit to the school. Following the overture, the guest accordionist of the evening could appear. It is usually customary to have some outstanding player at such concerts but if no guest artist is to appear, then the teacher who is giving the concert will play his part of the program as a finale.

And now a word about costumes. An ensemble attractively costumed certainly presents a colorful appearance. The finances of the students would naturally govern this and if they cannot afford costumes then it is well to have the girls and ladies wear white while the boys and men can wear either dark suits or dark coats and white trousers.

The question now arises as to whether all music should be memorized or if the music sheets should be used. If the seemingly impossible could be accomplished and each and every member memorize his parts perfectly, then it would be all right to dispense with the music. However it is really best to use music when a mixed group of this kind is playing. We suggest that the teacher provide the new orchestra type of music stand, and the initials or insignia of the school could appear on the back of the stand, facing the audience.

Many schools close their programs with a contest. The winning students are presented with trophy cups. Such contests provide excellent experience for the participants because they realize they are before an audience on a competitive basis and must produce their best. The competing students devote many hours to practice and rehearsals which they might not do otherwise. True enough, the best players do not always win the prizes as lack of experience in playing before the public, as well as nervousness, handicaps them. This proves that public appearances are necessary.

Should the director of the school not care to have an accordion contest, he should then arrange the program so that students are given an opportunity to play solos.

Accordion concerts represent a lot of hard work on the part of the director of the school but they are an important part of the training of students for professional careers and should be included in the curriculum of every well established accordion school.

The ideas given here are only suggestions and are more or less general because much depends upon the city or town where the concerts are to be held, as well as the size of the accordion school. School directors, however, can no doubt work out their individual ideas from these outlined suggestions.

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

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

The Art of the Vibrato

By SAKS SIMONSON

THE SAME EMOTIONAL URGE that causes the human voice to be raised and body muscles to move by reaction to excitement prompts, to a great extent, the violin vibrato. But because its coloring is as varied in appeal as its model, the voice, only the mechanical procedure can be standardized. As a result, any system for vibrato production must concern itself only with the technic for gaining a controlled vibrating movement. Fortunately, unlike the variation of its emotional effect, investigation reveals that the physiological movements governing good vibrato are so definite that its technical intricacies can be overcome by systematic practice. If perfected, its artistic application will contribute more individuality to tone than any other means.

Mechanically, the vibrato's most conspicuous technic is the to and fro movement of the left wrist and finger joints, which produces a rapid oscillation of the finger stopping the string. Such an action causes a slight deviation from the true intonation, as the finger alternately swings above and below the fixed tone, but the speed of the hand fluctuation fuses the combination into a single pitch. It is the swing of the to and fro movement, however, that contains the problem, and to arrive at a solution we must look for the hidden factors that go to make up the vibrato.

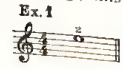
Much of the failure to produce properly a normal vibrato can be traced to the inability of adjusting the holding of the instrument from a non-vibrato position to a new position conforming to a change which necessitates the elimination of all left hand tension. Therefore, in the first step toward securing free movement, the left arm must be relieved of the task of supporting the instrument. To counteract this lessening of support, pressure must be increased between the shoulder and the jaw until the ratio of chin rest pressure will be proportionate to the intensity of the vibrating action. The reasons for such an increase in shoulder pressure are apparent: the shake of the instrument, which results from a relaxed hold during vibrato, sets up waves of incoördinated motion, instead of permitting an equally distributed leverage; the unsteadiness causes the bow to bounce and to prohibit sustained tone by the irregular change of bow pressure. Also, the use of the hand and arm for support necessitates gripping the instrument tightly between the thumb and the base of the forefinger, which locks the hand and, consequently, the fingers. The forefinger joint must be free of the neck, and the hand tensionless, so that an uninterrupted hand swing will be possible. Except where the neck of the violin rests against the thumb and where the finger producing the vibrating tone is pressed, no other part of the hand may touch the violin. In fact, during preliminary training where there is a distinct influence of muscular tension, even the thumb may be kept free.

The Vibrato Speed

BUT IT IS THE RATE of hand speed that is responsible for so much of the confusion surrounding the effect vibrato has upon tone. The major cause is the supposition that there are slow and fast types of speed, which vary in treatment according to individual style and need. This claim, that increase or decrease is regulated by the depth of feeling desired, is disproved by the fact that the rate of a normal vibrato, under any emotional condition, varies so slightly among experienced performers that it can be treated as a fixed speed. Its rate of six pulsations per second is the result of being the regular and even motion best adapted to constant muscular expenditure; consequently, it is a physical fact—not a point of artistry—that speed is not interchangeable from slow to fast. While it is possible that a smoothly executed hand swing can reach its mechanical maximum rate of seven movements per second, trying to exceed this rate is likely to become a forced action restricting free movement. Moreover, the deviation between six and seven movements is so slight that vibrato quality is not affected by the difference, for the scope of tonal intensity is not paralleled by speed but by the width of motion, or arc, traveled by the finger and hand. This swing will vary in width, and therefore force, according to the intensity of the motion, but the number of to and fro movements will remain the same, since even the minimum rate of typical speed is reached at the start of the vibrato and does not accelerate to any marked degree to reach a maximum speed. Specifically, maximum volume creates a maximum of vibrating motion; when the tone is soft, movement is small; when the volume is increased, the arc becomes larger in ratio—but speed remains constant. And, for small volume the vibrating movement is usually confined to the fingers; as volume becomes greater the hand vibrates; finally, for maximum volume the whole arm moves.

Because general technic is under control and there is less danger of stiffness, and because vibrato execution is more difficult in the first position, it is an advantage to make the start in the third position. To simplify practice, the bow is not to be used in this preliminary step, which is to acquire a method for regular movement. Start the hand swing with the thumb free from the neck, with the second finger placed on the E of the A string; this finger is used because it is the natural point of balance of the hand and is the easier to manipulate. Then, to develop a pulsation that is regular and evenly distributed, use a slow speed of about two full movements per second. Undue fatigue and jerkiness will be avoided if the width of the vibrating movement is restricted to a small rotation and the pressure of the vibrating finger is not too great. For the same reason, the practice period should be no longer than a few seconds at a time. After the second finger rotates freely with the swinging of the hand, the other fingers may individually be developed in this order: the third, the first, and the fourth.

Ex. 1



Ex. 2

The thumb may now rest against the neck in the ordinary manner, with the base of the forefinger remaining free. At this stage the bow may be used; but pressure should be light, since the width of the vibrato-arc is in ratio to tonal intensity. When there is coördination between smoothness of pulsation and bowing the width of movement may be made wider, and speed gradually increased until the near normal rate of six to and fro movements has been reached. During this process, whole notes should be played to secure evenness and to adjust bowing to the change that vibrato makes upon bow and violin fluctuation; for no matter how steady the bow and instrument are held, and still permit free use, their vibrating movements affect the sum of vibrato quality. Many of these detrimental effects can be carefully watched and reduced to a minimum with the aid of such whole notes. After facility has been acquired in the third position the other positions will offer little difficulty. But the first position is the next suggested attempt.

Paganini's Secret — A Historical Mystery Solved

By DOROTHY BRANDT DALLAS

PART II

One thus may discover a pitch of superior resonance for each of the twelve semitones. Each receives a reënforcement from certain open tones or harmonics which are sympathetic to it. Some of the resonant tones are not so strong as the a's discussed above, but all are readily distinguished by the violinist. The young pupil, once he has gained a small measure of finger control, easily picks out the twelve resonant tones, which thereafter constitute to him perfect violin intonation.

The fact that the resonant tones are unequal in volume explains the occurrence of key color on the violin, and on other instruments where sympathetic vibration may occur, and on which the temperament is unequal. On the violin the tones G, D, A, and E are decidedly the strongest. It follows that the keys containing all four of these tones in their diatonic progression are the loudest and brightest keys—C, G, and D. The dullest violin tones are probably F-sharp (G-flat), C-sharp (D-flat), G-sharp (A-flat), and D-sharp (E-flat)—thus rendering A-flat, D-flat and G-flat the most somber keys.

Paganini's Secret?

JUST AS PAGANINI was indubitably aware of key color, and so tuned his fiddle so as to profit from the fact; so was he unquestionably aware of resonant intonation. It would be the greatest presumption not to suppose that he and other famous violinists, sooner or later in their careers, discovered it for themselves, either unconsciously or otherwise. They simply could not be so intimate with the instrument and miss so marked an idiosyncrasy. Thus we may feel quite certain that this versatile violinistic phenomenon figured, to a more or less degree, in the playing of every outstanding artist and virtuoso of the bowed instruments.

By examining the fingerboard of his instrument, it probably could be ascertained whether or not Paganini employed this violinistic temperament; for his violin has been reverently preserved under glass since his death, and it is unlikely that the ebony has been changed. The fingerboard will show spaced depressions, if a temperament was used, which would be fewer and more marked than if just intonation had been employed; and his intonation could be further checked by playing the tones fixed by these supposed depressions.

It is interesting to note that Paganini's intonation, according to Spohr and other critics, was "constantly pure" and "always accurate"; and his tone, when he was not emitting sounds likened to the "mewlings of an expiring cat," is recorded to have been "clear and delicate."

As for his failure to reveal his secret before he died—death has a way of slipping in unannounced. And, indeed, who could blame him for being discrete, when his revelation that he possessed a violinistic secret, which should have been eagerly pounced upon by the profession, met with such cold rebuffs from fellow artists and academicians alike.

* * * * *

"After the bow is under control, so that the motion of the full stroke is acquired with the simplest motion possible, the light, small bowings will be found easy and of pure tone quality."—The Violin World.

The Care of the Violin

By HENRY MORTON McGOHAN

THE GREATEST ASSET toward the production of a good tone, in violin playing, aside from having a fine instrument, is the extreme care that should be given it. The finest instrument is often greatly impaired or ruined through careless neglect or absolute ignorance of its peculiar requisites.

A sure mark of the mediocre fiddler is to see his violin covered with rosin dust. A violin at all times should be kept free of dirt and dust, so the top will vibrate freely and the varnish remain unimpaired.

A high grade cedar-oil polish should be used in cleaning the instrument; or a special preparation, which can be obtained at any reputable music store. Clean the violin thoroughly once a week, rubbing to a high polish with a chamois skin or piece of felt. A small piece of cloth from an old billiard table is excellent for this purpose.

A violin should be kept always in perfect tune, at the one degree of pitch. In no case, except in rare emergencies, should this rule be broken. The wood fibers adjust themselves to certain vibrations for each tone and when the tension is changed, they must change also. Constant changing of pitch finally will break their fibers apart into very minute particles. These are quite invisible, yet they assuredly are there, and play an important part in the vibratory function of a spruce top.

Some "Do's" and "Do Not's"

HERE ARE A FEW CONCISE RULES that the professional player, as well as the student, will find well worth remembering.

1. Never allow a violin to be exposed for any length of time in a room of variable temperature.

2. Put it away in a case, after playing, or if no case is available, in a silk or flannel bag.

3. Never let anyone play it but yourself. It has become accustomed to your individual touch.

4. See that the sound post and bridge are adjusted by an expert; and keep them always in the same place. This is most important.

5. Do not let the bridge lean forward. A fall and crash are likely to occur, which may knock down the sound post. This will result in considerable damage to the tone, if not repaired and adjusted by one of long experience.

6. Keep the bridge slightly reclining backward. If it is cut and fitted properly the feet will set solidly on the top in this position.

7. Do not use any more rosin than just enough to cause the bow hair to grip the strings. If too much accumulates on the bow, wipe it off with a clean cloth.

8. Keep the violin flat on a shelf out from the wall; never on the floor. A table is a good place for a violin.

9. Practice scales in every key, and in every position.

10. Always use the same gauge of strings. A difference in string thickness requires a different adjustment of the fingering; and this difference, however slight, contributes, in exact ratio to disturbance of the sensitive wood from its former line of adjustment.

11. Always loosen the screw in the bow when through playing. Many good bows are rendered worthless by leaving the hair taut while lying in the case.

12. Have the bow filled twice a year with a good grade of hair. This is necessary for the production of a good tone. Do not touch the hair with the fingers or allow any one else to do so. Watch out for old time fiddlers! Some of them know next to nothing about holding the bow and they seem to care less.

13. Handle your violin as carefully as you would your most valued treasure. It will repay you well for the extra care you bestow upon it.

Follow the above rules for a year and you will be surprised at the improvement of your instrument. Also, in your playing.

Expanding the Violinist's Repertoire

By SAMUEL APPLEBAUM

THE REPERTOIRE of the violinist is somewhat limited, with regard to concertos. Bach gave us but two, Beethoven, only one; Brahms, Mendelssohn, Tschaikowsky, Glazounoff, Lalo and Conus, only one each. Bruch gave us two and Saint-Saens three. How unfortunate—only one each from Beethoven and Brahms! But they are colossal masterpieces. Mozart wrote seven, but Handel, Schubert, Schumann, Wagner and Chopin did not write any. The concertos of Kreutzer, Viotti and of Spohr are but occasionally used; and the brilliant but shallow concertos of Paganini, Wieniawski and of Vieuxtemps are becoming more and more unsatisfactory to the discriminating listener.

A great many of the artists are referring to the sonatas to build up their programs; and we may quite frequently see programs which contain two sonatas and no concerto. The literature is a bit more rich in sonatas for violin and piano, yet it falls far below the amount of material to which pianists have recourse.

We look hopefully to contemporary and future composers for concerto enrichment of the violin literature. Let us note here that the contemporaries Prokofieff, Elgar, Stravinsky and Sibelius each has already produced a splendid concerto.

* * *

"There is no such thing as luck in a professional career. Nobody is against you. Nothing can stop you but yourselves. Don't worry about opportunity not finding you when you are ready. Whether you go home in the subway or the Rolls-Royce is completely unimportant."—Kathleen Norris (*Novelist*)

FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

Andres Segovia

IN RESPONSE TO INQUIRIES from several of our readers we are giving a short sketch of the career of this great Spanish artist. Born forty-three years ago in Granada, historic city in the Province of Andalusia, Andres Segovia received a thorough musical training in his boyhood. Coming accidently upon a guitar in the home of one of his friends, he was at once fascinated by its beautiful tone quality; and then and there he decided to master it. Unable to locate a capable teacher, he found it necessary to rely on his own ingenuity in trying to unravel the secrets of its technical intricacies. One day he was fortunate enough to meet a blind guitarist, who suggested to him the study of the works of Sor, Aguado and especially Tarrega; and from then on all his waking hours were devoted to his beloved instrument. When eighteen years of age he made his first public appearance in a recital in his native city, which proved an unqualified success; and within a comparatively short time his fame spread throughout Spain. A contract with the well known Spanish concert manager, Daniel, secured for him engagements in South America, Mexico, France, Germany and Austria; and since then his concert tours have taken him throughout the civilized world. His remarkable successes in this country during the past nine years are too well known to require reiteration. Segovia's rendition of works by Bach, Haydn, Schumann, Mendelssohn, Granados, Albeniz, Turina, and other composers, has endeared him to all music lovers, and many compositions have been dedicated to him by some of the outstanding modern writers. Conditions now existing in his native land are such that he decided to make his temporary home in Montevideo, South America. Let us hope he will soon be with us again.

The Hawaiian Guitar

THE UNPRECEDENTED POPULARITY of the Hawaiian guitar has been responsible for many letters received from all sections of the country, containing questions relating to different phases of guitar technic and we are glad to offer some suggestions that might help ambitious students, especially those unable to obtain tuition from a capable teacher.

To acquire a satisfactory technic one should strive right from the beginning for perfect intonation, brilliant tone, smooth and even oscillation of the steel; alternation of thumb, first, and second fingers of the right hand in playing scale passages; and later on speed. First of all the strings of the guitar must be tuned correctly and this should be learned as early as possible. A tuning pipe may be used, if the student finds this matter troublesome; but eventually one should learn to tune by the open string intervals.

Alternating the first and second finger of right hand and again the thumb and first finger should first be practiced on the open strings; and not until they function easily should this alternation be used in playing scales. Strike the string with a quick energetic movement of the finger, using only the tip of the thimble; and guard against the thimble coming too close to the string after the stroke, as this will cause a buzzing noise. The playing end of the thumb pick must not be too long in order to avoid scraping across the bass strings, and it should be kept smooth at all times to insure a clean cut tone In playing scales on bass strings it is advisable to glide the pick towards the next string, instead of raising it after every stroke. Use thumb, and first and second fingers for chords of three notes—for chords of four or more notes, when on adjoining strings, the thumb is generally used with a sweeping motion across all strings Sometimes it is well to emphasize the top note of a chord on the first string and in such cases the first finger picks this note at the same moment the thumb sweeps over the remaining part of the chord.

One of the most characteristic and beautiful effects on the Hawaiian guitar is obtained by the proper oscillation of the steel, and this steel technic requires careful and persistent practice until it is perfected. Most professional players are now using the cylindrical steel rounded at one end. It should be made of rustless steel and be kept in perfect condition at all times.

Some Technical Tricks

HOLD THE STEEL between the extended thumb and the first finger, the second finger giving support on the left side and extending far enough to touch the string. The tip of the second finger acts as a guard against any noises resulting from the contact of the steel with the strings. For single notes tip the steel high enough so it will not touch the next lower string. Now place the tip of the steel on the fret desired, the end of the second finger guarding the string and the steel in exact line with fret; strike the string and oscillate the steel about one-quarter to one-half inch back and forth Begin by doing it slowly at first, and gradually increase the speed, keeping the fingers, hand and wrist entirely relaxed, and using just a slight pressure. Practice of oscillation on single notes on every string on all frets should be continued until satisfactory results are obtained and only then should the steel be used for double notes and chords. When playing chords the third and fourth fingers act as guards by resting lightly on all the strings, the steel now being placed across the strings in line with the fret. When it is necessary to slide the steel from one chord to another, raise it and glide over the first string only, and then lower it on to the next chord When oscillating all the notes of a chord, the movement of the steel should be held down to a minimum; but increased pressure with the steel is necessary to get the desired result.

To execute fast scale passages, play the notes desired then raise the steel slightly from the string, keeping the tip of the second finger on this string to stop vibration, which again requires careful and persistent practice. This method is also recommended when notes are marked *staccato*. To muffle or cut short the tones of a chord drop the right hand quickly across all strings after striking them.

Another important phase of guitar technic is the study of intervals on the first and second or the first and third strings. This must be practiced daily. Slowly at first while listening carefully to both tones of the interval. Some intervals require a slanting position of the steel which may prove troublesome at first, but persistence will win out in the end.

Most instruction books contain exercises on intervals and we cannot emphasize too strongly the importance of practicing them daily, especially those requiring a change from a straight to a slanting position of

(*Continued on Page 72*)

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

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

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them of the violins as genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Value of Guarnerius

T. B.—1. There is no set price for a Joseph Guarnerius violin. It depends on the tone, its beauty, and the skill with which it is made. Instruments of this character have also an historical value. A Guarnerius violin which has been the favorite of some famous violinist, and used by him on his concerts, would have an added value because of this historical background. For instance, the great violinist, Paganini, had a wonderful Guarnerius, which he called his "Cannon," and which was his favorite concert violin. This instrument is priceless. Present day prices for Guarnerius violins are from $15,000 to $20,000, or even more in some cases. However a violin is worth what it will bring, and there is a wide range in the prices even of Cremona violins. 2. I presume the word you refer to is "*fecit*." This is a Latin word, meaning "made." It often occurs on the labels of good violins, thus, "Amati *fecit* 1731," means "Amati made this violin in 1731."

To Acquire the Vibrato

E. B.—I have known many violin students who learned to do the vibrato quite well by watching other violinists play. The best way, of course, is to get a good teacher to show you how, but as there probably is no teacher near your vicinity, you will have to rely on books, and watching others do it. Get the book, "Violin Teaching and Violin Study," by Eugene Gruenberg, which can be purchased through the publishers of THE ETUDE. This book has many pages devoted to the vibrato. It contains instructions on the subject, with illustrations, by famous violinists who give their views on the best way to acquire it. The movies also have occasional pictures of violinists and orchestras in action which will help you, if you watch the violinists perform the vibrato. If there are any concerts in your town or vicinity, by all means attend them and watch the violinists perform the vibrato. If you go backstage, perhaps one of the violinists will show you how the vibrato is done, and explain and demonstrate it for you. Perform it with a to and fro motion of the hand from the wrist, with a quiet forearm.

Accent and Pizzicato

M. N. G.—1 In the example you send the accent should fall on the first note of each group of six or seven notes. 2. The cross above the three-note chord signifies that it should be played *pizzicato*. This could be done with either the right or left hand, preferably with the forefinger of the right hand.

Violin Literature Books

F. S. S.—1. These books will give you much information in violin playing and violin teaching: "Lexicon of Violin Playing," by George Lehmann; "Art of Violin Playing," by George Thistleton; "Violin Teaching and Violin Study," by Eugene Gruenberg; "How to Produce a Beautiful Tone on the Violin," by H. Tinnemeaux. "The Child Violinist," by Edith Wynn. There are many others, of course Start with the Gruenberg book first, and master it from cover to cover, and then take up the others. Read the articles on the violin and violin playing, in "Grove's Dictionary of Music and Musicians," (which you will find in your public library. This contains a vast fund of information which every violinist should have. If possible take lessons from a good, experienced violin teacher and, if he will permit such an arrangement, ask him to allow you to watch him give some of his lessons, which will do more to advance your knowledge of teaching than anything else. Join a students' orchestra if you can. 2. For first instruction books you might use, "Easiest Elementary Method for Violin, Op. 38," by F. Wohlfahrt; this contains tuneful accompaniment parts for the teacher. "Elementary Studies for the Violin, Op. 20, Book 1," by H. E. Kayser, also are very good. Of course there are many others. Go to your music store and look over them. Go to all the pupils' recitals you can. You will learn much from checking up on other teachers' work. Remember that almost all teachers learned to teach by actual experience in teaching their pupils.

An Obscure Maker

E. D.—The Lowendall violins made in Germany are of no especial note or value. They are mostly copies of Amati and other famous Cremona makers. I do not think the slight difference in the dimensions of your violin will seriously affect the tone Name of the books on violin makers gives much information on the life and career of Lowendall. Show your violin to a good expert, or to an experienced dealer in old violins. The inscription on the peg box, "Celebrated Conservatory Violin" is not there as a trade mark, and signifies nothing.

On Violin Making

W. E. H.—Two good works on violin making which are not expensive, are "The Violin and How to Make It," by a Master of the Instrument, and "Violin Making," by Walter H. Mayson. These can be purchased through the publishers of THE ETUDE. The wood for making the violin can be purchased from any large music dealer, or violin maker.

Baby Violinists

M. J. H.—1. I do not approve of trying to teach violin playing to children of the tender age of three. Better wait until the child is five or six, or a year or two later. I am sure this will give better results in the long run. There are a number of "Baby Orchestras" in various parts of the country, but they are somewhat unusual, and it is a question whether the results would not have been better if the children had commenced their violin playing at five or six, instead of three. I do not know of any baby orchestras or three year olds in the South, or in the vicinity of New York. 2. For a child violin pupil, get a first rate, experienced private teacher. Very young children cannot be taught successfully in classes.

How to Divide the Bow

W. M. C. 1. For the pain in your left hand, arm and shoulder, I would advise you to see an experienced physician. The trouble may come from arthritis, neuritis, or some other similar cause, which your doctor no doubt could locate, and remedy. 2. As to the division of the bow in playing single notes or passages, it would depend on the length of the note or passage to be played. This you could learn by a thorough study of violin technic, exercises, and compositions. A whole note would get a longer bow in one passage than another. Experience, and lessons from a good teacher would solve your difficulties in this case. Long notes require long bows, medium notes, medium bows, and short notes, short bows. Many violin instructors indicate the bow length for each note in the exercises in their books. Hermann's "Violin School, No. 1," deals very largely with the subject of bow division, and indicates the length of bow required for various notes and passages.

A Violin by Stanfer

W. B. M.—Johann Georg Stanfer was an obscure violin maker of the Austrian school of violin makers of the XIX Century. The works on violin making give him only two or three lines in their lists of noted makers. His labels read: "Joannes Georgius Stanfer, fecit Vienne anno 18"—Translated, this means, Johann Georg Stanfer made this violin in Vienna in the year 18—." If you wish to ascertain the quality and value of the violin, you will have to submit it to an expert. I do not know any work which contains much information on this maker, but there may be one published in Europe.

About Honoré Derazey

G. L. M.—Honoré Derazey was one of the esteemed violin makers of the Mirecourt region in France. He was not a famous maker, but made some excellent violins You will have to submit your violin, if you own one of this make, to an expert, if you wish to ascertain its quality and value. A well known authority says of Derazey, "He was a careful workman, but did not use good varnish; also there is too much wood in his instruments."

Paolo Giovanni Maggini

T. L. M.—Paolo Giovanni Maggini was one of the immortals in the history of violin making. He was one of the Brescian School of the Italian makers from 1590 to 1640. He was the best pupil of Gaspero da Salo. His violins are large and massive, and many of them have double purfling. They are very scarce and valuable, and it is estimated that there are only fifty in existence, and only four in the United States. These violins, at present are valued at from $1,500 to $3,000. The tone is broad dark and melancholic, and for this reason they are seldom used for concert purposes, since the virtuosi of the present day prefer the bright and brilliant tone which characterizes the violins of Cremona, especially those of Stradivarius and Guarnerius.

There is an immense number of imitation Maggini's scattered all over the world, so I am afraid your violin, which is labeled "Maggini" is only a copy. It would put you to considerable expense to find out if your violin is genuine You would have to send it to an expert, paying express charges both ways, and insurance. Experts charge from five dollars up for an opinion as to whether an old violin is genuine or an imitation.

A First Concerto

L. M. H.—For a start in concerto playing, I would advise you to use the Seitz "Pupils" Concertos. Some of these are in the first position and the others have passages in the higher positions. Nos. 2 and 5 lie entirely in the first position, and Nos. 1, 3 and 4 have work for the higher positions A pupil who has mastered the three books of the Kayser "Studies, Op. 20," would be able to play these concertos. They are brilliant and melodious, and make excellent concert numbers. They are used by violin teachers all over the world

Shopping for Charm

(*Continued from Page* 37)

Quelques Fleurs Lotion

"Pale hands I loved beside the Shalimar!" This song has always evoked visions of lovely languorous ladies with gently moving white hands, weaving garlands of exotic flowers, warm sunshine and spicy odors. Even in this winter climate, musically busy hands should be beautiful hands, even though at times they plunge into dish water, or get wind roughened. *Houbigant's Skin and Hand Lotion* with its haunting fragrance of their justly famous perfume *Quelques Fleurs* will add a touch of glamour to the prosaic job of routing that winter bugbear, chapped skin. It is priced at $4.40 per bottle. Call on me by post card for shopping information.

Bands and Orchestras

(*Continued from Page* 19)

rhythmical patterns can be analyzed without it. Frequently even professional musicians come across complicated figures which require the "foot beat" for a reading or two, after which it is dispensed with. At no time does the player tap his foot when performing in the band or orchestra in a concert, or at rehearsal. When one is playing in a full ensemble under a conductor there is no necessity for a "foot tap" since this physical action is replaced by the visual one of observing the conductor's baton.

Frequently I have been questioned as to how to eliminate the foot beat at rehearsals when the students have become so accustomed to using it in their individual practice. I have found that simply by calling it to their attention and requesting that they do not use the foot beat in rehearsal, the serious minded students will refrain from its use. Occasionally it has been necessary to caution individual students on this point, but altogether very little difficulty with this problem has been encountered.

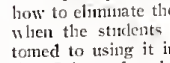
There is considerable difference in being able merely to feel rhythm and being capable of reading music. The student who cannot sing, or play upon his instrument, the simple rhythmic figures, discovers that with every new selection he has to learn rhythmic patterns all over again.

It is at those times when the average student of our bands and orchestras is called upon to perform individually that weaknesses of rhythm and reading are noticeable. It is then that we realize that the ensemble has been a staff for him to lean on, and that his ability to count time suffers from the lack of a systematic procedure in analysis of the various rhythmic patterns. Most of such students will tell you that they are counting to themselves. This may be true, but their performance would indicate that such is not the case. At least their playing of the figures would hardly show accuracy in this mental counting.

While I am convinced that the "foot beat" is an effective method for the teaching of counting time, I do not intend to convey the impression that it is the sole means to the teaching and handling of this problem. There are undoubtedly many other devices which are used successfully. It is not so much a matter of method as it is the result obtained. Of one fact I am certain—many students cannot read even the simplest of rhythmic patterns because they use *no* method for the learning of counting time or the analyzing of these figures.

Teaching the reading of musical figures must not be confined to oral presentation. It is best to use also a blackboard, so that the student may actually visualize the pattern he is being taught. A few minutes spent at each rehearsal on the study of musical figures will prove of great interest and help to the young band or orchestra. Begin with the most simple pattern such as the usual figures met with in four-four meter. These patterns should be sung in unison, with the entire ensemble using the foot tap throughout the pattern. Careful attention should be given the foot beat, and consideration should be given to the problem of division; that is, accuracy in the subdivision of the notes should be insisted upon. For instance if the figure should be

Ex. 4



the instructor should check upon all downward and upward motions of the foot, seeing that they coincide with the ensemble beat, and observing whether or not the foot is dividing the beats accurately.

First attempts in this method will probably necessitate considerable individual help. As the attainment of proficiency warrants, additional and more complicated patterns should be presented, with the foot tap still being employed as the guide for dividing such patterns into their proper divisions. In addition to the combinations of patterns, rests of various values should be interspersed. We are all familiar with the usual student difficulty with rests, and this study should be just as thorough as that of any other pattern.

An effective means for improving accuracy in reading rests is as follows: Write a rhythmic study upon the board. Have the entire class sing and tap the study, then call upon different individuals to perform these figures in the same way. Substitute rests here and there for notes, and then review the exercise using the foot tap and observing rests as carefully as note values. The more individual attention given, the more effectively this problem can be met, for it is inevitably true that the organization is no stronger than its weakest player.

In conclusion I wish to point out that rhythm is but one of a number of elements that a student must master before satisfactory performance can be achieved. Yet it is one of the most essential, and without it the student can never hope to be a good "sight-reader." Some students seem to be naturally endowed with a sense of rhythm, and they are fortunate; the larger majority who are not so gifted have to work out the rhythmic patterns the "hard" way, and it is this greater number that we are daily trying to help. The "foot tap" method might be "old-fashioned" or antiquated, but its efficacy cannot be denied. Until a more worth while method is put forth, I shall be inclined to defend and make use of the method.

Keeping Fit Physically

(*Continued from Page* 38)

discovering the ideal number of sleeping hours. No two individuals, he explains, need the same amount of sleep, although the average is usually nine to eleven hours. If you find it difficult to get up in the morning, you simply are not sleeping enough. Try going to bed a half an hour earlier each night, until you find that you wake refreshed and eager for the day's practice.

Read and Sleep

A NUMBER OF BOOKS have been published to aid restless tossers in wooing sleep and in getting the most out of their actual sleeping hours. Since obstacles to restful slumber are in large part mental, almost any sleep book (unlike any novel) is good, if it puts you to sleep. Here are a few suggested titles:

Edmund Jacobson, *You Can Sleep Well;* Whittlesey House, New York, 1938. Ray Giles, *Sleep! The Secret of Greater Power and Achievement;* Bobbs Merrill, Indianapolis, 1938; John A. P. Millet, *Insomnia, Its Causes and Treatment;* Greeuberg, New York, 1938; Donald Anderson Laird, *How to Sleep and Rest Better;* Funk and Wagnalls, New York, 1937; Donald Anderson Laird and Charles G. Muller, *Sleep! Why We Need It and How to Get It.* John Day, New York, 1930.

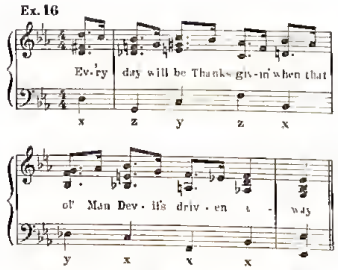
* * * * *

Even in his most attractive compositions, and particularly in those which express his most mysterious feelings, the artist should employ simple form in order to render his ideas clear and intelligible. Stephen Heller.

The Threshold of Music

(*Continued from Page* 10)

Ex. 16



This quotation from *Ol' Man Devil* by Max Rich is reproduced with the permission of Stasny Music Corporation, owners of the copyright.

Here the Bass Law guides the left hand part from D to G, to C, to F, to B-flat; and then, after a surprise chord which interrupts the chain by taking the bass to D-flat instead of E-flat, the Bass Law starts its inexorable work again and carries the left hand part from C through F and B-flat back to the home note, E-flat.

Not all the chords involved are dominant, however. The ones marked with x's are, and the two marked with y's are distorted versions of the dominant chord (about which we shall learn later). But the two chords marked with z's are not dominant at all; and yet they are just as successful as the others in keeping the bass moving according to the Bass Law.

For even better examples, turn back to the three illustrations of seventh chords in Chapter VII, and examine the bass notes. You will see that most of the time they, too, follow the Bass Law, moving either down a fifth or up a fourth.

As these excerpts are played on the piano be sure to stress the bass notes. And, by the way, be strongly advised to play over each and every illustration that is mentioned, even when it means turning back to another page. In no other way can the language of music become really clear and intelligible to you.

The Line of Least Resistance

We might mention at this point another natural tendency in music—a law of harmonic inertia. Notes, like human beings, have a certain lazy streak in them. Whenever they find themselves situated in a position of rest, they show a tendency to follow the line of least resistance. Their first choice is to stay just where they are; their second choice is to move a step at a time; and only when they are prodded or fired with sudden bursts of enthusiasm will they move in larger intervals.

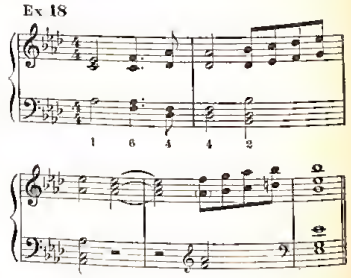
Chords follow the line of least resistance, too—which is only natural, since a chord is simply a collection of several notes each of which has its own instinctive laziness.

The way for a piece of music to move with the least possible effort from one chord to another is for the first chord to change only one of its notes, leaving the others just as they were. This is the laziest of harmonic progressions. The 1-3-5 chord (tonic, or Do) can turn into 1-3-6 (an upside-down version of the La triad) with the greatest of ease. One note (5) moves a step (to 6), while the others stand still. Just as easy is the transformation of 1-3-5 (Do triad) into 7-3-5 (Mi triad), and of 2-4-6-8 (Re seventh) into 2-4-6-7 (Ti seventh):

Ex. 17

Notice the smoothness of the progression from one chord to the next in this example, the *Grail Motive* from "Parsifal" by Richard Wagner

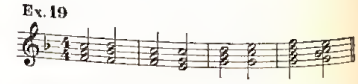
Ex. 18



The first five chords follow the line of least resistance absolutely. The first chord is the tonic of A-flat. In the second, the note E-flat moves up a step to F (5 to 6). In the third, C moves up a step to D-flat. The fourth chord is simply a repetition of the third. In the fifth, A-flat moves up a step to B-flat.

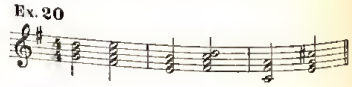
Next in the order of laziness is the progression that requires two of the notes to change, leaving one unmoved, or, in the case of a seventh chord, two notes unmoved.

Ex. 19



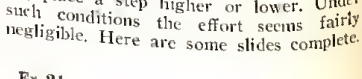
When we come to progressions which require three notes to change, we are bucking the line of least resistance still more heavily. In the case of triads, such progressions leave no notes in common—not even one foot on common ground.

Ex. 20



Under certain circumstances, however, a chord may move to another chord which has no notes in common, without bucking the line of least resistance to any great degree. These circumstances are when the entire chord slides in a body to a new resting place a step higher or lower. Under such conditions the effort seems fairly negligible. Here are some slides complete.

Ex. 21



Composers—and the Natural Laws of Music

When composers link together notes and and chords into musical compositions, they usually work unconsciously, realizing instinctively what is natural and effective, and what to avoid as incorrect or unsatisfying. But if we analyze what they have written we usually find that their music conforms to

1. Melody Law.
2. The Motion and Rest Law.
3. The Bass Law.
4. The Line of Least Resistence.

Within these general bounds, of course, composers are free to do as they wish; just as authors are free to transfer their thoughts into words in as bold a way as they please, provided they show some respect for the common sense laws of grammar and rhetoric.

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

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

Is the Playing of Jazz Harmful?

Q. 1. What is meant by a note at the top of a piece of music and a number after it, such as ♩ = 96? I know it means something about how fast to play the note, but what does the 96 signify?

2. Does playing too much jazz and popular music interfere with the interpretation of classical music?—C. C.

A. 1. These figures refer to the *tempo* (or rate of speed) of the composition. In order to make any use of them you will need to acquire a metronome—which costs several dollars and may be obtained through the publishers of THE ETUDE. The metronome is a clock-like device for setting any *tempo*, from about forty beats per minute to about two hundred eight. There is an upright pendulum with a sliding weight on it. By setting this weight at various figures, as for example 84, or 132, or 160, one can set any *tempo* that is indicated in the piece of music one wishes to perform. If, as in your question, the mult of *counting* is a quarter note, it means that the *piece* is to be played at the speed of ninety-six quarter notes to the minute. Very often the note is prescribed by the initials M.M., meaning Maelzel Metronome (Maelzel being the name of the inventor of the metronome).

2. Yes, I think playing jazz interferes with the development of taste for art music, and if you expect to be a serious musician I advise you not to play much jazz. Of cause, the occasional playing of a popular piece, merely as diversion, will not harm you. But if you play jazz to any great extent, especially while your taste is still in a formative stage, your development as a musician will be impeded.

Contest Pieces.

Q. I expect to compete in a piano contest and I am to use Bach's Two-part Invention, No. 13, *for one number. Can you tell me of a good contrasting number?*—Miss W. D.

A. I think this invention a very good piece to use as it will show the judges that, at least, you are not superficial. Select one of the *Two-part Inventions* following for a contrasting number. I have named them in the order of what my own preference would be: *Tutte in E minor* by Chopin; *Valse in C sharp minor* by Chopin; *Impromptu in A flat, Op. 90, No. 4* by Schubert; *Prelude in B minor* by MacDowell.

What is the Tempo of Chopin's C-Sharp Minor Scherzo?

Q. Will you kindly give me the approximate tempo of Chopin's Scherzo in C sharp minor? *Also, how fast is the* Meno mosso *played?*

Miss D. F.

A. Of course, pieces like this *Scherzo* of Chopin are played at various *tempos*. I think the choral part is often played too slowly at first. For a composition with the title of *Scherzo* the general *tempo* should be about M.M. ♩ = 132; the *meno mosso* about ♩ = 100. Where the choral goes into the minor (*Più lento*), the *tempo* should be a little slower. This slowing up prepares for a brilliant finish.

The Agogic Accent Explained.

Q. I should like to have the agogic accent explained and illustrated.—C. H.

A. The word *accent* commonly refers to a *dynamic* emphasis on a tone or chord in other words the executed tone is louder and therefore more prominent. But there is another way of making a tone more emphatic, namely, by lengthening it, and when in performing music the artist stresses a certain tone by making it longer, this is referred to as an agogic accent.

What Does a Sharp Do?

Q. 1. In Mendelssohn's Scherzo, Op. 16, No. 2 (*Measures 8, 24, 23, and 24*) *is the note (A) in one clef to be sharped the same as the one in the other when the sharp is written in only one clef?*

2. In measure 53, the right hand C is sharped but there is no sharp before the C in the bass. Should the bass C be sharped?—Mrs. L. F. L.

A. 1. This grace note A is not sharped. Accidentals affect only the notes on that degree of the staff for one measure. They do not affect even the octave note above or below on the same staff.

2. You probably have a copy published by the Sherwood Music School in which I see they have neglected to place a sharp before this C. Of course it should be sharped.

Who Does the Pedaling?

Q. In playing a four-hand duet who should play the loud and soft pedals—the person playing the primo part or the one playing the secondo part? In many of the duets there is no marking for the pedals.—E. F.

A. Usually the person playing the *secondo* part does the pedaling. The usual rule is to change the pedal with each change of harmony and, when there are no pedal marks, your ear will have to be your guide. Pedal in such a way that the effect is richer, smoother, more sonorous but not blurred.

Pedaling.

Q. 1. In the Ditson edition of Chopin's Etude, Op. 25, No. 1 *the pedal is marked only for the last six measures. Is it used elsewhere?*

2. Should the soft pedal be used for the effect of softness and loudness by gradually pressing it down and releasing it in this study?—A. MacD.

A. 1. This etude should be pedaled from beginning to end. Change the pedal at each of the fundamental basses; that is, if the harmony changes at this point. If the harmony remains the same do not be afraid to continue the pedal. Many measures, like the first, are pedaled throughout. Some editions continue the pedal throughout the first two measures. However, always listen carefully and if you feel that there is a blurr then change. Only in this way will your pedaling improve. The pedal is held through the six measures marked in the Ditson edition; however, you should release the pedal on the D-natural at the beginning of the trill. This trill does not need a pedal, but you must catch the final chord again. There should be an effort of pedal *legato* throughout the entire composition.

2. When the *una corda* pedal is depressed the action of the piano is shifted to the right so that the hammer strikes on one or two strings instead of three. From this you can see that the change in tone cannot be gradual, but is abrupt. The *una corda* pedal can be used to advantage throughout the last six measures.

I have not answered your third question as I think the publisher of THE ETUDE can better give you this information and supply you with the material wanted.

Is It a Misprint?

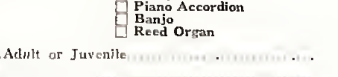
Q. In Minuet l'Antique, *by Sechurk, and in the 19th measure, the chord is F-sharp, C-sharp, D, and A. Should the C-sharp be C-natural? In measure 20 the chord is F-sharp, B, D, and G. Should the F-sharp be F-natural? It seems to me that these two measures are a sequence of the first two. Am I correct?*—Miss M. R.

A. I was unable to secure a copy of this piece so measures 37, 38, 39 and 40 were copied by the publishers of THE ETUDE and sent to me. Just having these four measures to examine makes it a little difficult to answer your question as I would like to. Although the chords could be written as they are in your copy, I feel that you are right in thinking that measures 39 and 40 are simply a sequence to measures 37 and 38. The title *Minuet l'Antique* gives me another reason for thinking these are misprints. Surely, Mozart would have written C-natural in measure 39, and F-natural in measure 40.

Was Debussy Wrong?

Q. 1. Is the notation correct in Debussy's Des pas sur la neige? *Should the sixteenth note be preceded by a sixteenth rest?*

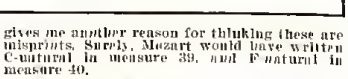
Ex. 1



2. Also, are the curved lines between the notes on the same degree of the scale ties or slurs?—Mrs. J. C. S.

A. 1. Mathematically speaking this notation is wrong. One of the eighth notes should be dotted, like this:

Ex. 2



I do not think that this is an oversight on Debussy's part; perhaps he thought that two eighth notes and one sixteenth note have as much right to equal a quarter note as do three eighth notes! However, since he placed a figure three under the triplet figure he really should have used three eighth notes.

2. These are not slur lines but ties.

Analysis of Mozart's Sonatas.

I notice in THE ETUDE *for February, 1938, a correspondent asks if any know of any book which gives an analysis of the Mozart "Sonatas." You say you have not found such a book but I have one in my library which I purchased many years ago. It is 'Analysis of Mozart's Sonatas' by Janet Sutherland.*—L. R. B.

How to Count Six-Eight.

Q. I am in doubt about counting six-eight, nine-eight or twelve eight time. How is this time counted? I have been told six eight could be counted as one two three four five six, but I also have been told that it may be counted one two, making triplets of the three eighth notes. Which method is correct?—Mrs. J. B.

A. It all depends on the *tempo*. In a slow movement count one two three four-five-six, accenting one and four. But in a quicker *tempo* count one two just as though one two three were a triplet and four five six another. In this case one is accented slightly more than four, if you are in doubt whether to count two or six in the case of some particular composition, try both and choose the one that feels better to you.

Another Use for Reward Cards

By EDWARD J. PLANK

EVERY MUSIC TEACHER has been at some time or other discouraged by the poor attendance at recitals on the part of the fathers of the pupils. It is disappointing to realize that the only concern the average father has about his child's music study is to pay the bill. The writer has observed that fathers of new pupils came to the first recital on which their child appeared, and finding themselves in a decided minority, did not attend further programs.

Visitors at recitals serve as an excellent advertising medium for the teacher. Pupils bring their relatives and friends and they should be encouraged to do so. To stimulate this extending of invitations the writer offered a Reward Card to any pupil who brought three guests. The required number may be three, four, or five guests. Naturally, the first guests a child considers are his parents. This is an opportunity to win a Reward Card very quickly; as the usual way is by practicing a maximum amount of time for a few weeks. The children appreciate such a "bargain" and will see to it that their fathers are present. This offer brought out the fathers *en masse* (and even some grandfathers) to the writer's studio.

Having won another card in the series the student is more anxious to complete the set. Besides solving the father attendance problem and creating a larger studio audience, this offer thereby incites the student to earn more Reward Cards in the usual practice manner.

The Men of the Orchestra

(*Continued from Page* 13)

of two kinds: general and musical. Both are excellent character builders, and cannot but be of assistance to the persons who benefit by them.

The general discipline of an orchestra is a very army-like affair. The men soon learn to arrive punctually; to get themselves and their instruments in good order promptly on the stage; to think in terms of the group as a whole and not of themselves; to obey instructions quickly, accurately, and without questioning; and to check impulsive exuberances of them own. When one rehearses with one hundred and five men on the stage, for instance, and the conductor stops a moment to explain something, he can have no little buzzing of talk among the players, discussing points of their own. Even if the conductor is not sufficiently interesting or vital to maintain discipline in his own right, the men must nonetheless go through the motions and present him with the sort of disciplined attention he has not earned. This sometimes happens, and the men must know how to behave.

Musical discipline is different. This involves knowing exactly and at all times what to do and what not to do. The goal of a well disciplined orchestra is to acquire such exact familiarity with the scores—with their emphasis, their ensemble give and take, as well as with their notes—that the conductor's signals to bring this or that group into the forefront of attention will be not even needed. Great playing is approximated when the conductor is free to concentrate upon his interpretations, while the men take care of how to realize them without having to be told.

It requires the greatest flexibility, of course, to perform familiar works with various conductors, each of whom brings his own individual interpretative conceptions of work upon them. Even when the orchestral players do not agree with the indications of the all important baton, they have to follow them. An orchestra is a mirror. It does not play either well or badly (in the interpretative sense, of course) but reflects the musical personality directing it—neither more nor less.

The men of the orchestra have problems to face which the public hardly realizes. Take, for instance, the matter of intonation. One sometimes reads reviews in which the orchestra is criticised for imperfect intonation. In nine cases out of ten (when dealing with a group of experienced and seasoned men) this is not the players' fault at all but depends on atmospheric conditions. Strings usually hold their tone the best. The woodwinds and the brasses suffer most from sudden changes in heat or cold. The woodwinds are especially sensitive, and thus it results that they set the intonation for the entire orchestra. The colder it is, the higher they sound; the warmer, the lower. Thus, as the program progresses and the hall becomes warmer (merely from having so many human beings breathing in it), the musicians are in constant danger of playing out of tune, without being able to do anything about it. On bitter cold days, the woodwind players frequently come down to the hall two full hours before they are due (and often at great sacrifice), simply to acclimate their instruments to the difference in temperature between the outdoors and the hall in which they will play. The danger is greatest when the outer door of the hall is close to the stage, or when the auditorium is too suddenly chilled during intermission times. Give a seasoned orchestra a scientifically air conditioned hall to play in, and defects of intonation will disappear as if by magic.

But no matter how fine the hall, how adequate the training, how splendid the technic, or how disciplined the musical background, the orchestral musician is at a disadvantage if he approaches his work in the nature of disgraceful second choice. Routine playing is entirely worthy and capable of leading to dignified musical heights. Let us learn to regard it in that light.

Expanding Your Cultural and Musical Life

(*Continued from Page* 38)

fine rotogravure photographs, most of which we have never heretofore seen. With its gay scarlet modern cover design by Gerscovich, it is the kind of book that people will like to expose in the music room, for decorative purposes. One interesting chart in the book reveals that the vocal student studying in New York for three years, should not expect to spend less than eight thousand dollars for the period. In fact it may run nearer nine, with living expenses at $30 a week totaling $4500 and vocal lessons at $5.00 a lesson, costing $4,000.

Certainly one of the most significant figures in the art history of all time is Leonardo da Vinci; and any new work, such as that of Antonina Valentin (The Viking Press, $3.75), deserves the serious consideration of all who are endeavoring to seek a wider culture. This is one of the strongest biographies of this world figure; and fortunate is he who through it extends his knowledge of the great era in which the versatile Leonardo lived.

The writer has found the remarkable motion picture, "A Man You Will Remember" one of the most worth while of its type. With a cast of actors little known to the public, and with a setting entirely adequate but without pretentions, it is one of the most forceful and compelling dramas that has ever been presented on the screen.

Lessons With Ossip Gabrilowitsch

(*Continued from Page* 14)

an interpreter. He could not commit a grossness or sensationalism if he would, and would not if he could."

For instance, Gabrilowitsch would say:

"Do not play loud for the sake of playing loud, or fast for the sake of playing fast. If such conditions do not grow logically out of the music, they are cheap and unworthy effects."

He insisted on perfect repose.

"For without repose a pianist has no control over an audience. You must have absolute mental control of the situation."

He would often say:

"Guard against restless playing. You may use rubato when the character of the work permits it, but maintain a certain steadiness throughout."

He always stressed the "breathing places."

(Continued in THE ETUDE for February)

VOICE QUESTIONS Answered

By DR. NICHOLAS DOUTY

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

Head Voice and Falsetto.

Q.—I am a young man twenty years old, with a high, lyric tenor voice and I have been studying since May, 1937. My teacher makes me use the so-called falsetto *voice, which I have done, developing it so that there is now no break between it and the chest voice. What bothers me is that I can get no power, and the high tones are rather breathy. I am sure that I am breathing correctly. Am I using the head tones correctly? If not what is my trouble?*—C. R. B.

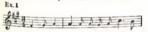
A.—I wish the expressions "Head Voice" and "falsetto Voice" could be clearly defined, but almost every attempt to do so meets with some objection. Here is an attempt to clarify your misconception. It is my opinion only, and must be accepted as such. The expression "Head Voice" is used to classify those high tones that seem to have the greater part of their resonance in the head, and the bones of the face. The French words "Dans la Masque" mean the same thing. It is a sensation of vibration only, as Lili Lehman pointed out, all the tones throughout the entire range of the voice being formed by the action of the breath upon firmly approximated vocal cords.

Theoretically at least, the *falsetto* voice, is produced with much less firmly approximated vocal cords, which accounts for both the breathiness and the lack of carrying power of this *falsetto* voice. Under the advice of the teacher it may be used, in an attempt to obtain this sense of vibration without stiffening the throat muscles or the tongue. The resulting tones are too weak and emasculated for opera or concert. I think your teacher will agree that eventually you will have to use a firmer and stronger tone, if you expect to be successful. Please remember that this is only my opinion. Consult your teacher.

Chopin's "Maiden's Wish."

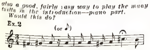
Q. In the Song, The Maiden's Wish, *by Chopin, please give me the execution of, Page 4, second line, "But in the little window"*

Ex.1



also a good, fairly easy way to play the many trills in the introduction—piano part. Would this do?

Ex.2

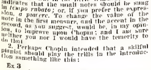


H. E.

A.—In the song, *Maiden's Wish*, Chopin, at the words "But in the little Window," clearly indicates that the small notes should be sung in *tempo rubato*; or, if you prefer the expression, *a piacere*. To change the value of the note in the first measure, and the accent in the second, as you suggest, would be, in my opinion, to improve upon Chopin; and I am sure neither you nor I would have the temerity to do that.

2. Perhaps Chopin intended that a skilful pianist should play the trills in the introduction something like this:

Ex 3



If A is too rapid for your technic, then be satisfied with B.

The Tenor's High Tones Once More

Q.—I am a tenor twenty two years of age, who has been studying voice two years. Although I use facial and bodily exercises daily, for freedom, relaxed tongue and floating jaw position, my upper tones seem strained and forced, and I tire easily. There seems to be neither vibrance nor mellowness in the upper voice. Are the terms head voice and falsetto synonymous; and, if I cultivate my voice from the top downward, starting upon a falsetto tone, will it in time unite with the lower tones (chest) making an evenly balanced scale? My falsetto range is easy to sing but weak and I have a break between the B and D immediately above the bass staff.—F. M.

A.—Are you sure that your voice is really a tenor and not a high baritone? You should be quite sure about this before you commence serious vocal study. Please read my answer to C. R. B. in this issue. In an attempt to clarify a situation such as yours, I venture here a definition of both *falsetto* and *head* tone, which may help you to understand the difference.

2. To blend these two registers so that there is no break between them requires a great deal of skill and practice. If you are successful there is no reason why the scale from the top to the bottom should not be sung without any break and in consequence be quite smooth. Listen to Richard Crooks, who is a past master in this sort of thing. Remember that in the so-called *head voice* the vocal cords are more firmly approximated than they are in the so-called *falsetto*, and that the resulting tone is stronger and less breathy. The *falsetto* is very effective over the radio, but too small and thin for use in concert or opera with a large orchestra. Consult your teacher for a more definite description of *falsetto* and *head voice*.

The Abominable Tremolo

Q.—1. I am a soprano fifteen years of age; and I am also a violinist. I can sing my high notes nicely and use my tremolo, *but I cannot do my low notes very well.*

2. Can you give me any exercises or scales to help this. What classical or popular music do you recommend for soprano?—V. M.

A.—It is not at all unusual for a girl of fifteen to sing very high notes. Later in life, as the girl develops into a woman, usually a few tones are added by time to the lower voice, while one or two may disappear from the upper voice. The *tremolo* is a very dangerous habit to form. It is easy to acquire, very difficult to overcome, and most audiences dislike it. It is quite objectionable over the radio. Sing with a clear, pure, steady tone, without any shake in it at all.

2. There are so many excellent books of exercises for the soprano voice that I hesitate to recommend any. Abt's "Singing Tutor"; Connell's "Master Exercises"; and Marchesi's "Method" Vol. 1, are outstanding. If you need a small book about the theory of voice production, you might look at my "What The Vocal Student Should Know."

Until you have a good command of your voice, it would be well to refrain from singing too many and too difficult songs. However, any song that is within the range of your voice, and not too hard for your musicianship, may be attempted. It sounds as if you need instruction in the art of singing, from a competent teacher.

Singing After Tonsilectomy.

Q.—I am sixteen years of age. Four years ago my voice changed from soprano to alto, as the result of a tonsil operation. My range is

SLUG 1—

just two octaves. On the low notes I sing with volume and without strain; but my voice strains and gets hoarse on the high tones. How can I increase my range up? I have had no voice lessons. What instruction books upon the voice could I buy? Please answer in THE ETUDE.—B. J. G.

A.—1. The range you indicate is a good one, provided the tones are all of the same color and the scale is smooth. Did your voice change as the result of the tonsilectomy, or was it the result of your growing from a child of twelve to a young woman of sixteen? This should be satisfactorily answered before you decide whether your voice is soprano or contralto. It is not at all unusual for the character and the range of a voice to change after the tonsils are removed, because the whole shape of the throat has changed. After the wound has healed and the scar tissue been absorbed, the tone quality of the voice usually shows itself again. Four years seem plenty of time for these things to have occurred, and at this distance it looks as if you would remain a contralto. No certain answer to this question could be given without a hearing.

2. Perhaps you are forcing your voice to go too high, thus causing hoarseness. Or it may be that you are relying too much upon the so-called chest quality, as many contraltos do. Try limiting the upper range of the voice thus practicing ascending and descending scales, being careful not to sing too loudly, and avoiding any *tremolo*, which is apt to appear after a tonsilectomy. Also see that you do not carry the "chest voice" too high, and that there is little or no break between the low and the high voices; but that the scale is smooth. The late Herbert Witherspoon has devoted a portion of his book upon the vocal art to exercises designed to help singers after tonsilectomy. Read it and try them. You might use Sieber's "Thirty six Eight Measure Vocalises."

She Wants Some New Songs.

Q.—I am a senior in High School and have taken singing lessons two years. I sing all types of songs, with a range from middle C to high G or A. Sing On *by Denza suits me and my style. Please suggest some songs that would be good for me to sing this year.*—D. B.

A.—After all, every man must choose for himself the music that he likes. Here are a few suggestions: *Shada*, by Kellogg; *When I have Sung my Songs*, by Charles; *Carnation*, by Wilson; *Wake Up*, by Phillips; and *Going Home*, by Dvořák. All are pretty, and one of them might suit your needs.

Should a Soprano Sing Alto?

Q.—Please tell me the effect upon the soprano voice of singing alto.—V. L. W.

A. First you must be sure that you really are a soprano. There are some voices on the border line between soprano and alto. They are called either mezzo soprano or mezzo contralto. Are you sure that you are not one of these? Have a thorough examination by a good singing teacher, who will classify your voice for you and tell you what exercises and songs you should study. When a real soprano sings alto for any length of time it usually takes away some of her high notes.

"Well Done"

By IZANE PECK

Do you SING, or play some musical instrument? If so, it might be well to apply a simple gauge to the performance. Ask yourself these three questions:

1. Can I play or sing several pieces from memory?
2. Do I play or sing these well enough to interest my hearers?
3. Are these pieces well chosen?

If these questions cannot be answered in the affirmative, strive until they can be done so. Thereby it will be found that both interest and efficiency will be doubled and even trebled. There will be also an inner conviction that you can express yourself well musically.

The "Moonlight" Sonata

(Continued from Page 9)

to the sacred pile that shines yonder before the tearless eye, etc. etc. . . ."

Adolph Albert Schmitz, in a publication appearing in 1898, places the scene of action of this sonata "in a cemetery." He sees "a poor widow, falteringly approaching the grave of her deceased husband." Standing there, she thinks, "I must resign myself to Fate." In the second movement Beethoven calls to the forsaken widow in three-voiced chords, "Have faith in the TRINITY (!) suffer with fortitude, pray and work, put your trust in God, he will not forsake you and your children." In the final movement, the widow becomes involved in a struggle for existence; she reproaches herself, suffers pangs of conscience, sees the hand of Providence in her suffering, is overcome with remorse! From time to time, major chords are heard, representing consolation; but her wavering hope vanishes before her great grief. The second section ends with the ultimate death struggle."

Ulibischeff finds in the *Adagio* "the moving plaint of a love that knows no realization and feeds upon itself like a flame lacking fuel. As the melody sounds more brokenly, the moon shines forth, like a pale, corpse-like face, and then veils itself in a moment behind the gloom-cloud, hastening past. We seem to view an immense grave on a wild barren plain. Melodies rise, like the responses of a complaining spirit, bemoaning its impotence. In the Presto, Beethoven gives vent to his fury and despair, cursing Destiny which crushes the human race under the load of its curse —and then weeps again like a child begging its mother's forgiveness."

Elterlein regards "unspeakable pain, cutting agony of soul" as the keynote of the entire work. "In the Adagio, the inner suffering appears restrained, repressed. Measured sighs escape to the Inevitable. The *colorit* of the whole is magical—a twilight, a night-zephyr. In the Allegretto we fall as from heaven into an easy, careless, light mood of the other movement (?). In the last movement, the pain-racked soul surges up in agonized passion. The repressed feelings find vent, a whirlwind of emotion rages. As out of the rumbling contortions from the crater of the heart, the soul struggles fiercely with the power of Darkness. It does not, however, succumb; disenthralling humor glances out in a few passages. The composer's spirit has given free rein to its tears and thus won off the spell."

To Louis Koehler "the mood of the Adagio sostenuto reveals a churchyard, beneath weeping willows, with the moon shining on funeral urns. The Allegretto in D flat leads into a mood mingling with tears, transforming the earlier agony of grief into tender consolation. In the Presto agitato, accents of fear and terror alternate with moments of delirious rapture in the play of unfettered feeling and with moments of sublime resignation, teeming with lofty, soul-felt dignity. After flaring up in a violent career of passion, it falls in mortal lassitude, in a last intense effort."

Marx calls the first movement "the soft song of renouncing love." It is the farewell to all hope of the thirsting soul, when speech fails, when the fearful sigh from the faithful breast can hardly breathe its lay, when the pulse of rhythm, scarce awakened, falters and delays, like the last, lingering gaze of a sad parting Life, too, glides downward with ghostly calm into depths, wherein no balm is found for these pains. And, in such chaste tranquillity, untroubled by all disturbing storms of passion, this mournful song flows on. Renunciation is followed by the parting in the second movement. Oh, think of me, I think of thee. Farewell! Farewell forever! And now Life must nevertheless be lived. The lover storms abroad and storms aloft and fumes and complains. All the assaults and thunderbolts of Fate shall not bow the noble head of the devoted one."

Czerny speaks only of the first movement, calling it "a nightscene in which a wailing spirit-voice is heard."

Liszt called the Allegretto "a flower between two abysses."—a comparison, by the way, which Ulibischeff did not approve.

The above analyses and stories are but a few taken at random from a vast number which have appeared in print. Other writers who have discoursed in more or less similar fashion include: Mme. A. Audley, W. von Lenz, Carl Zastrow, Willibald Nagel, etc.

The Nub of the Matter

NO ONE WILL GAINSAY that most of the above stories are pretty. Nor will any one gainsay that numerous individuals, apparently, do not, or cannot, enjoy music without some verbal prop. It is, of course, very difficult to fathom or justify the reactions of others to music; but it would seem that, in such cases, it is the story, rather than the music which is apprehended. Be that as it may, music which requires a story, music which cannot, so to speak, "stand on its own legs," is a pretty flimsy product, which certainly does not merit the immortality of Beethoven's "Op. 27, No. 2." The real reason, finally, why it is so hard to talk or write about music is that the art's actual emotional content—certainly the most important thing about it—transcends ordinary language and cannot be expressed or described in words.

In conclusion, Dr. Adolph Kullak, in his "Esthetics of Piano Playing," sounds a rational note. "In view of the boundless affinities between tone and life, he (the pianoforte player) should only begin with the idea, that every noble composition of lyric expression is of such wonderful, intensely profound depth, that the soul can translate the most rapturous emotion of its life through it alone. Beethoven's "Sonata in C-sharp minor" is neither the picture of a churchyard, nor of a temple, nor of renouncing love. It is more than this. It is the picture of the primal source of the emotions, which are experienced in these several situations. . . . Although piano playing belongs to the domain of reproductive art, its elements cannot be projected without the highest cultural development of the interpreter . . . Feeling will be the lovelier, the more it is spiritualized by thought . . . Let the player not be content to leave everything to his blind emotional instinct: in all there dwells a law of beauty which would be discovered by meditation. . . In many works the sensuous power of a fine technique may exhaust the meaning —the beauty of the mechanical art is then the intention of the work; but the player must discern with tact and precision. The lofty creations of a Beethoven, Bach, Schubert, Schumann, Chopin, Mendelssohn, Brahms take beauty of this nature for granted—THEIR REAL ESSENCE LIES DEEPER."

* * * * *

Some of our modern young composers ought to be made to sing the music they write for the voice. — Sir Henry Wood.

MUSIC STUDY EXALTS LIFE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers

—January 1939—

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

All-Classic Band Book—Leidzen	
Parts, Each	$0.15
25 or More Parts, Each	.10
Conductor's Score (Piano)	.25
Fragments from Famous Symphonies—Piano—Baines	.30
Hail! King of Glory—Easter Cantata—Keating	.30
Manual of Fugue—Orem	.40
One-String Solos—for Violin Beginners—Harper	
Violin Part	.15
Piano Part	.20
Organist's Resource—Flagler	.60
Penitence, Pardon and Peace—Cantata for Women's Voices — Maunder — Warhurst	.30
Play and Sing—Piano—Richter	.25
Reward Cards for Music Pupils—Second Series	.35
Sixteen Modern Etudes—Trumpet—Huber	.40
Ten Studies in Black and White—Piano—Mana-Zucca	.20
Victory Divine—Easter Cantata for Treble Voices—Marks-Warhurst	.35
Youthful Baritone, The—Song Album	.35
Youthful Tenor, The—Song Album	.35

The Cover for This Month

Little Nance Borbridge and Jane Bloxom of Flowertown, Pa., help Mr. Si LaTour, already known to Etude readers through several interesting photographic covers, to obtain the "turning over a new leaf" photograph with which The Etude Music Magazine greets its readers on its first issue of the year 1939.

More than one wise mind has expressed the conviction that the four necessities in man's life, apart from his faith, are food, shelter, raiment, and music. The value of music to a life is enhanced many-fold when it is self-created. The young lady at the piano is fortunate that her parents already have made it possible for her to have music in her life. The little child reaching for the music is a reminder to all parents of children of this age that now is the time to make plans, so that within a few years hence their little boys and little girls may have a real New Year in their lives as the way is provided for them to begin to learn how to bring music forth from the piano.

The Etude Music Magazine secured the magazine cover privileges on the photograph reproduced on this issue from Si LaTour and Sons, 475 Attica Street, Altadena, California.

Play and Sing

Favorite Songs in Easy Arrangements for Piano

By Ada Richter

Judging by the popular favor shown to *My First Song Book*, by Ada Richter, we were certain of making no mistake in publishing a collection by the same author of other song arrangements slightly more advanced in difficulty but not to exceed grade two.

This collection will shortly appear under the title *Play and Sing*, and will be found to meet fully the grade requirement. For general convenience, as well as to fit in with school needs, the contents have been subdivided into the following five heads: School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas, and Songs My Grandparents Sang Long Ago, making over forty selections.

Not only will the children like these enduring melodies, they are sure also to appeal to many older persons who knew and loved them in their younger days. Many of these themes are frequently heard over the radio, but in book form they have a closer and more permanent appeal.

As originally printed the music of these numbers is too hard for the young performer, but as arranged in *Play and Sing* they should be easy enough for *any* second grader to master in a short time. Pupils in company are often asked to play something for others; with a copy of this book handy they should have no trouble in pleasing their auditors.

Our special advance of publication cash price of 25 cents for a single copy, postpaid, should appeal to customers who like to keep abreast of the latest in musical publications.

These copies will be delivered as soon as published. The sale of this book is confined to the U. S. A. and Its Possessions.

1938 with its strifes, uncertainty, sorrows and bitternesses is gone and "good riddance." For many, it was, confessedly, a hateful year.

1939 is here with glad promise and assurance of new, more stable, more rational, more constructive foundations for all, particularly for you and your music.

We pray that tolerance, patience and forebearance may forever lead to the settlement of "wars" in advance, in the Spirit of Christ, instead of in the Spirit of Mars, after millions have been annihilated. Time adjusts all things.

The prospect of more settled conditions in Europe has given new hope, new courage, new energy, new incentive, and new ambition to everyone in America. This already has produced thrilling results. The sales of pianos and musical instruments have shown a startling increase. This issue of The Etude is 50,000 greater than a year ago.

At last the music teachers' long-awaited opportunity for expansion is here and those who "dig in" and give their best energies at this time should be properly rewarded.

The Theodore Presser Co., with its vast publishing and publicity resources, is continually promoting music and music study in the interests of teachers, schools and conservatories, as well as in the interests of other publishers and music dealers everywhere. In return, we have been honored with the enthusiastic cooperation, confidence and patronage of all interested in music.

The Theodore Presser Co. is glad at all times to help its patrons in securing "just the piece I want" whether it is one single piece or a whole library selected from the catalogs of all the publishers of Christendom. Never hesitate to write for catalogs, materials, advertising helps, or advice. Our fifty-four years' experience has made our service world-known. We always look after your interests in the matter of terms, discounts and price.

A GLORIOUSLY HAPPY, PROGRESSIVE NEW YEAR TO ETUDE FRIENDS EVERYWHERE.

It's Time to Prepare for Lenten and Easter Music

While this copy of The Etude may be delivered to you as the bells are ringing out the Old Year and ringing in the New; while the January date on The Etude reminds us of new hopes and aspirations and inspires thoughts of new plans, the sagacious choir director will be reminded that "Ash Wednesday cannot be far away." Nor is it. This year the Lenten season begins on Washington's birthday, February 22. Easter falls on April 9.

There is such a wealth of music today for this period of church devotion, Lenten cantatas and anthems, special solos and chorus numbers for Palm Sunday, music for all of the services during Holy Week and, of course, the magnificent music many composers have written for the great church feast day, Easter.

Choirmasters who realize the importance of their group's contribution to the church services begin to plan these Lenten and Easter season programs well in advance. If a cantata is to be presented, an early start on rehearsals is absolutely necessary, even short anthems should be adequately prepared. Now is the time to decide on materials, rehearsals should begin in the next week or two.

In another note on these pages attention is called to a brand-new cantata for the choir's Easter program, *Hail! King of Glory* by Lawrence Keating. Other notes announce new arrangements for the treble voice section of the choir, or for choirs composed entirely of women's voices. The J. H. Maunder Lenten cantata *Penitence, Pardon and Peace*, arranged by J. C. Warhurst, should prove quite effective, and we know many choirmasters who will welcome Dr. J. Christopher Marks' celebrated Easter cantata *Victory Divine* in Mr. Warhurst's arrangement for treble voice choirs.

The Theodore Presser Co. catalog is rich in appropriate music for Lent, Palm Sunday, Holy Week and Easter. There are cantatas that even the inexperienced choir can present with a little rehearsing; cantatas, almost of oratorio proportions for the proficient choir with trained soloists. Short anthems and carol-anthems, brilliant anthems that may be used instead of a cantata. Vocal solos and duets, organ and piano pieces and services of verses and songs for the Sunday school.

All of these are listed in Folder P-1, a copy of which will be sent FREE upon request. Single copies of any Easter music publication may be had for examination.

Hail! King of Glory

An Easter Cantata for Volunteer Choirs

By Lawrence Keating

Choir leaders seeking an Easter cantata which will meet the needs of the choir without trained voices will do well to examine this new work by a composer, who not only is able to write with melodic and harmonic interest, but who also knows the limitations of the average small choir.

The text has been written and selected by Mattie B. Shannan, who has adapted Scriptural quotations and drawn freely from appropriate hymns in her telling of the Resurrection story. Besides the choruses in the usual four-part harmony for mixed voices, there are short and easy solos for soprano, alto, tenor, and bass, which, if desired, may be sung by those sections in unison. Of particular interest is a three-part trio or chorus for women's voices, and duets for soprano and alto, and soprano and tenor. These are not difficult and all parts are written within

(Continued on Page 68)

Hail! King of Glory

(*Continued from Page 67*)

a very limited vocal range. The composer in this way creates variety in the performance and reduces the amount of group rehearsal necessary.

A single reference copy of this cantata may be ordered now at our low advance of publication cash price of 30 cents, postpaid, with the assurance that delivery will be made in plenty of time for early rehearsals.

Victory Divine

An Easter Cantata by J. Christopher Marks
Arranged for Women's Voices
***By* James C. Warhurst**

DR. MARKS

There is something about this cantata that carries an especial appeal to hearers and participants. The chorus numbers *God So Loved the World, Death Is Swallowed Up,* and *It Is the Hour of Morning* are especially noteworthy. Several of the solo numbers have accompanying choruses. In this arrangement all of the chorus numbers will be arranged for three-part singing (SSA) with only occasional division of the voices for emphasis or to provide an optional note where the range is wide.

This cantata is considered by many one of the outstanding contributions of this noted composer to the literature of American church music. In this arrangement for women's voices it should be just as attractive as in the popular arrangement for mixed voices because the original harmonies have been retained with the fine supporting organ accompaniment. There will be solos for Soprano, Mezzo and Alto, and a duet for Soprano and Alto.

This cantata will be ready in time for rehearsing for Easter presentation. Single copies may be ordered now at the special advance of publication cash price, 35 cents, postpaid.

Penitence, Pardon and Peace

A Lenten Cantata by J. H. Maunder
Arranged for Women's Voices
***By* James C. Warhurst**

This positively will be the last month during which orders may be placed for copies of this work at the special advance of publication cash price, 30 cents, postpaid. Next month, February, the Lenten season begins, and we hope to have copies of this cantata in the hands of advance subscribers before the end of this month.

Penitence, Pardon and Peace is known to many choirmasters in its original (SATB) arrangement. In this new form is loses none of its effectiveness and its availability for many choirs will be augmented. It should be especially valuable to those choirs where the male voices are weak, or not dependable. Of course, choirs composed entirely of women's voices will be delighted to add this noteworthy cantata to the repertoire.

The choruses have been arranged for three-part singing and there are soprano, mezzo and alto solos for variety. The cantata may be given in its entirety, about 35 minutes, or it may be rendered in three separate parts in connection with the church services.

This is your last chance to order single copies at the special advance of publication price. Orders can be accepted only from patrons in the U. S. A. and Its Possessions.

One-String Solos

For Violin Beginners
***By* Kate LaRue Harper**

The violin always has been a favorite instrument, both with players who are what might be called "solo minded," and with those musical-loving folk who enjoy playing in groups. The demand for violinists in the school orchestra makes advisable the early instruction of children who will take up the study of this instrument.

One of the drawbacks to teaching violin in the primary grades has been the lack of material that carries an appeal to the modern youngster. Dancla, Wohlfahrt, DeBeriot, Sitt and other authorities built well and their primary studies hardly will be surpassed for value in technical development. Kohler, Czerny, Heller, etc. also contributed indispensable study material for young piano students, but no teacher would think of prescribing an entire course consisting of the works of these masters.

Supplementary literature of a lighter character, preferably pieces that introduce various technical figures, liberally intersperse any modern piano course. Young violinists, treated with the same consideration, should advance rapidly, too. The author of this work achieves some really remarkable results with little tunes in which the playing is confined to one string, and then using only the first, second and third fingers. Of course, a well harmonized piano part helps considerably.

As an added attraction for the youngsters their violin part will be most interestingly presented. Each piece will be accompanied by a fascinating story and clever illustrations. This book may be used from the very beginning of study and in conjunction with any violin course.

One String Solos will be issued in two separate books, oblong in shape. One will be for the students, the other for the teacher or accompanying pianist. The violin parts may be ordered in advance of publication at 15 cents a copy, the piano part at 20 cents, postpaid.

16 Modern Etudes

For the Advanced Trumpet Player
***By* John Huber**

As preparation for the demands made upon his technical proficiency by modern composers and arrangers of band, orchestra and ensemble music, the advanced trumpet player will find these studies most helpful. They also should help in developing interpretative ability, proper breathing, correct tone production and facility in triple-tonguing. In advance of publication orders may be placed for copies of this book at the special cash price, 40 cents, postpaid.

Reward Cards for Music Pupils

(Second Series)

Bizet	Gluck	Rimsky-Korsakow
Chaminade	Grieg	Rossini
Debussy	MacDowell	Rubinstein
Dvořák	Massenet	Saint-Saens
Elgar	Moszkowski	Sibelius
	Moussorgsky	

For many years teachers of piano and others having in charge the instruction of young music pupils, have used with much success the set preceding this series of *Reward Cards*. The original set of 16 cards included the following: Bach, Beethoven, Brahms, Chopin, Gounod, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Tschaikowsky, Verdi, Wagner and Weber. These, with a *Prize Card*, are obtainable at 50 cents a set.

The usual method of using *Reward Cards* is to give the pupil a card for each completed, or well practiced lesson, and, when all 16 cards have been earned to give the *Prize Card* (a beautiful souvenir printed from a steel engraving, and containing portraits of 8 great composers grouped in an artistic border design), writing thereon the pupil's name, the date of award and adding the teacher's signature.

Many teachers have requested that we add various composers to the *Reward Cards* so, rather than enlarge the first series, we decided to publish an entire new group, to be designated *Reward Cards for Music Pupils* (Second Series). These cards will be exactly like the first 16, a handsome lithographic reproduction of the composer's portrait and his birthplace, or some other scene of interest, and having on the reverse a condensed biography, a facsimile of his manuscript and a reproduction of his signature. The *Prize Card* will accompany each set.

Considerable research has been necessary in order to obtain all this data and there are many details to be taken care of by our Mechanical Department in preparing these cards for publication. However, we hope to have them ready in the near future, and just as soon as they are available sets will be mailed to those who order them in advance of publication.

There still is time this month to place your order for sets of *Reward Cards* (Second Series) at the special prepublication price, 35 cents, postpaid.

Manual of Fugue

By Preston Ware Orem, Mus. Doc.

In writing this book Dr. Orem followed the same "breezy" style of presentation that made his previously published theoretical works so popular with teachers and students. The study of this subject presumes a thorough knowledge of harmony and the fundamentals of counterpoint. It is a course seldom attempted by any but the most ambitious students.

Yet, modern developments in music composition make absolutely essential a knowledge of fugal writing. Study the chorus material found listed on current programs, even those of high school groups. The student who has completed Dr. Orem's prior works, *Harmony Book for Beginners, Theory and Composition of Music* and *The Art of Interweaving Melodies* should have no difficulty in taking up this book; in fact, he should find it a real pleasure and a ready means to advance in musical knowledge.

There is still time this month to order a single copy of *Manual of Fugue* at the special advance of publication cash price, 40 cents, postpaid.

The Youthful Baritone

An Album of Songs for Studio and Recital

When a composer sets out to write a song for baritones or basses, the first thing that comes to his mind, as a rule, is a robust, rollicking, or dramatic musical composition—with text to match. Leading vocal artists of the concert platform, the screen and the radio have done much to popularize this type of song from the *Largo al factotum* to the bandit and horror numbers that are the vogue today.

However, such songs require considerable experience and no little voice study and training. To give such songs to the youthful baritone, young men of high school or college age, would be exceedingly dangerous. The attempt to sing them might result in permanent injury to the young man's voice.

Far better that young singers in their first years of study be given songs safely within their vocal range. They can be songs of spirit, songs with lots of "pep and go," songs of melodic charm, even dramatic songs (and all with virile, manly texts) and yet not be too difficult for somewhat inexperienced singers. It is such songs that are being collated for this album.

It has been the publishers' experience that collections of this kind, designed especially for student singers, are considerably in demand with established vocalists who use them frequently as encore selections, or as *a, b,* and *c* numbers on their programs. Probably this volume will have a similar appeal.

In advance of publication single copies of this book may be ordered at the special advance of publication cash price, 35 cents, postpaid.

The Youthful Tenor

An Album of Songs for Studio or Recital

The title of this new book should catch the eyes of youthful tenors in search of worthwhile songs for parlor or concert use.

This is more than a mere collection of songs for a tenor voice. It is now well-known that developed high tones at the expense of a weak middle register do not make a true vocal artist. In selecting the contents for *The Youthful Tenor* we have kept in mind melodiousness, interesting variety opportunity for effective interpretation, quality of music and words, and ample chance to use the rich middle tones as well as an occasional effective high one.

This collection will appeal, not only to the youthful tenor, but also to more mature and advanced singers, many of whom do not always know where to look for material that will stand the test of frequent use.

At a time when interest in vocal culture is increasing almost daily, it is gratifying to find a collection of songs that meets all the demands in modern voice training.

This carefully edited and well prepared group of about a dozen tenor songs will be found to be a paying investment. It is now possible to order single copies at the small price of 35 cents, postpaid, by taking advantage of our special advance of publication cash offer. Copies to be sent as soon as received from the printer.

Fragments from Famous Symphonies

Compiled and Arranged for Piano
***By* William Baines**

On occasions when music loving individuals visit the establishment of the Theodore Presser Co., or when some such individuals learn that its representatives are present with an exhibit of music publications at some large music conference or convention in their home city, it is not unusual for some of these individuals to pick up some of the present day piano methods and piano collections for young pupils and exclaim "I wish such things as this had been available when I was learning to play the piano."

In every way the piano student of to-day has many advantages over the piano beginners of days gone by. They not only have the advantage of hearing so much good music through the radio, through music activities in the public schools, and through community bands, orchestras, and choruses, but they also have made available to them, through gifted and skillful arrangers, melodious and characteristic bits from the writings of the master composers.

The latest offering of this character is this volume *Fragments from Famous Symphonies*. Teachers will find this album gives an excellent variety of study pieces, and over and above such practical usages is the joy in music which it gives to the pupil along in the second grade of study by making it possible for him to play, on his own piano, arrangements of themes from some of the glorious symphonic writings by such composers as Beethoven, Brahms, Dvořák, Haydn, Schubert, Schumann, and Tschaikowsky.

Although designed for the young piano student we can see where many grown-up piano beginners, or pianists of very limited attainments, will find enjoyment through the well-made yet not difficult to play arrangements in this album. We regret that copyright restrictions prevent this album from crossing into other lands beyond the border of United States and Its Possessions, but most certainly those within the United States of America and Its Possessions, who order a copy of this book at the advance of publication cash price of 30 cents, postpaid will obtain splendid value for so nominal an outlay.

The Organist's Resource

***A New Collection of Organ Music Selected from the Compositions and Arrangements of* I. V. Flagler**

In organ literature, probably more than in any other classification of music, volumes of selected compositions are favored. This is, no doubt, due to the fact that ready access to the library is a prime consideration of the church musician, and a substantially bound volume is usually a convenience for the concert and home organist, too.

The organ works of I. V. Flagler are well known. As composer, and as editor and arranger of other composers' works, he was an important contributor to the literature for this "King of Instruments." His editings for the modern organ of the works of Dubois, Bizet, Lemaigre, Widor, Guilmant, Masseni, Rubinstein, Meyer-Helmund, etc. are especially noteworthy.

A five-volume collection of Flagler's organ compositions, editings and arrangements for years has been highly favored by organists. From this collection the present volume has been selected. Copies of *The Organist's Resource* may be ordered now in advance of publication at the special cash price of 60 cents, postpaid. The sale of this book will be restricted to the U. S. A. and Its Possessions.

Ten Studies in Black and White

By **Mana-Zucca**

Allured by the universal popularity of the technical studies by such writers as Loeschhorn, Heller, Clementi, Cramer, von Bulow, and others, hundreds of experienced teacher-composers have tried to achieve equal success with their own efforts in the same direction. Rarely have they succeeded. Successful writers, such as those above mentioned, had the rare gift of achieving just the right blending of melody and technical worth that has made their works so enduring and assures them of long future favor.

Therefore, we feel proud to be able to announce the coming publication of ten original studies by a modern writer; studies which we feel sure have the essence which makes for long usefulness and popularity. These are by Mme. Mana-Zucca, a high-grade teacher, concert pianist, and composer already well known to modern musicians.

The studies are of fourth grade and higher and have the following titles and characteristics: *A Misty Scene* (melody and accompaniment in legato style); *A Sky-Line* (to develop the stretch of the hand); *The Dancing Spray* (rhythmical wrist attack); *Autumn Leaves* (octave study in crisp staccato); *A Sea-Scape* (left hand arpeggio study with right hand melody); *A Spanish Scene* (study in rhythm); *Still Life* (legato study); *Clouds Over the Ocean* (double notes); *The Fountain* (study in velocity); and *Flowers in Bloom* (study for quick attacks).

This new book will be a worthy addition to the *Music Mastery Series*. Those wishing to obtain single copies at our special advance of publication cash price of 20 cents, postpaid, may send in their orders now and receive the book as soon as it is published.

Spring Programs

At about this season of the year various departments in the Theodore Presser Co. are busy serving the foresighted individuals who are planning well ahead on Spring Programs. In one department the orders and requests for selections show that school music educators, junior choir directors, choral club conductors, and others working with vocal ensembles large and small are getting their materials together.

Mature groups, of course, want good things worthy of the standard they have established and these things we can supply. Just as careful attention, however, is given to the choral requests for younger singers where it means so much to have melodious singable things which they will enjoy doing, and which their perhaps not too discriminating music audiences will like. Many suitable choruses with charming Spring messages in their text are among the things available to such groups.

Over in the Sheet Music Selection Department during the month of January and continuing on through the Spring months will be found many requests for selections of materials which progressive teachers want for purposes of building up an interesting Spring Recital Program for their piano pupils. Some teachers work out very attractive Programs often carrying the Program along in some special continuity of their own arrangement, sometimes setting the platform and costuming the pupils in keeping with the whole mood of the Program.

It is an easy matter to select pieces with titles which make it possible to have a "Will the Buds Recital", "A Flower Recital", "A Nature Recital", "A Birds and Blossoms of Spring Recital", or some other similar designated type of recital. There is a musical sketch for young musicians, *Birds of All Feathers* by Mildred Adair which provides vocal solos, as well as piano solos, a violin number, some piano ensemble numbers, and a toy symphony number. This sketch as well as various types of recitals mentioned may be enhanced if desired by costumes which can be made very readily of crepe paper.

Other publications which provide useful material are *Around the Maypole*, A May Day Festival, with eight piano numbers, two vocal selections, and dance directions by William Baines; *Music of the Flowers* (piano solo album, *Spring*, (Around the Year with Music Series), piano solo album *Among the Birds*, piano solo album, and *The Melting Pot*, piano solo album.

Let our expert selectionists help you find suitable material for whatever type Spring Program you are planning. You may name specific publications which you would like to have sent to you for examination with return privileges, and you may submit such specific requests, or, entirely apart from any specific requests, you may describe your needs and ask that suitable suggestions be sent to you "on approval."

All-Classic Band Book

Arranged by **Erik W. G. Leidzén**

First announcement in last month's ETUDE of this forthcoming publication for band brought quick response from bandleaders interested in modern materials. Already familiar with the brilliant and skilful transcriptions by Erik W. G. Leidzén, through his many important published works, readers knew in advance what may be expected in this volume prepared to meet the needs of the elementary band.

As the title suggests, the contents have been drawn entirely from the classic composers and represent a careful selection from unhackneyed compositions not available in other collections for band. Haydn, Schumann, Schubert, Handel, and Bach are each represented with two typical selections; an *Andante* from Beethoven and *Reverie* from Mendelssohn are characteristic of these composers; and a little-known song of Mozart supplies the gem, *Blushing Roses*. Other composers included are Gluck, Verdi, and Martini.

As would be expected, the instrumentation is complete for the modern school band. The conductor's score provides a playable piano part for pre-rehearsal study and a fully-adequate short score on two staves for conducting. All entries are marked and cues indicated. Complete instrumentation follows:

C Flute and Piccolo
D-flat Piccolo
E-flat Clarinet
Solo and 1st B-flat Clarinet
2nd B-flat Clarinet
3rd B-flat Clarinet
E-flat Alto Clarinet
B-flat Bass Clarinet
Oboe
Bassoon
1st E-flat Alto Saxophone
2nd E-flat Alto Saxophone
B-flat Tenor Saxophone
E-flat Baritone Saxophone
Solo and 1st B-flat Cornet
(B-flat Soprano Saxophones)
2nd B-flat Cornet
3rd B-flat Cornet
1st Horn in F
2nd Horn in F
1st E-flat Horn (Alto)
2nd E-flat Horn (Alto)
1st Trombone
2nd Trombone
3rd Trombone
1st and 2nd Trombone (Treble Clef)
3rd Trombone (Treble Clef) (B-flat Bass Saxophone, or B-flat Bass)
Baritone (Bass Clef) (Euphonium)
Baritone (Treble Clef)
Basses
Timpani, Drums
Conductor's Score (Piano)

In advance of publication copies of this work may be ordered at 15c each for the Parts; 25, or more, Parts at 10c each; 25c for the Conductor's Score (Piano).

"Wind Falls"

The buyer who purchases to resell can not afford to be faded. If he runs a high class food market he wants the choice hand-picked fruit that does not have the blemishes or bruises of the fruit classed as "Wind Fall".

Such a buyer also must cater to various tastes and even though he seeks the choicest fruit in buying apples, for instance, he will not limit his display of fruit to one type of apple. Some people enjoy practically every type of apple, others want nothing but a sweet apple of soft texture, while others delight in having a hard firm apple with a tart-ness in its flavor.

Tastes vary in music, and in the great stock of music publications carried by the Theodore Presser Co. all varieties are represented, and in the Publisher's Printing Order of every month all types of numbers will be found. Numbers appearing on the Publisher's Printing Order however are there for needs of stock replenishing so the active music worker is kept acquainted with such materials as represented by numbers on the Monthly Printing Orders, and comes to know the "hand-picked" music selections, which others have used with success.

The following list represents some numbers selected from last month's Printing Order. The Theodore Presser Co. will be happy to send single copies of any of these numbers for examination with return privileges.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
25961	In My Garden—*Scott*	1	$0.30
26605	Swinging in the Treetop—*Forrest*	1	.25
24010	Waltz with Me—*Keri*	1	.25
24429	All March!—*Johnson*	1	.25
26284	Tripping Along—*Thompson*	1½	.25
26040	Aunt Belinda's Music Box—*Copland*	2	.25
26060	Viennese Refrain—*Hodson*	3	.25
26599	Balloons in the Air—*Frick*	3	.35
30044	Liberty Bell March—*Sousa*	3	1.50
30687	Mighty Lak' a Rose—*Nevin-Felton*	3	1.35

PIANO STUDIES

13244	Etudes Melodiques—*Spaulding*	2-3	.60
24891	Facile Fingers, Op. 60—*Lemont*	3	.60
16920	20 Progressive Studies—*Grunmann*	2	.60

PIANO SOLO COLLECTIONS

Standard Compositions, Vol. 2—*Mathews*	2	.75
Standard Compositions, Vol. 4—*Mathews*	4	.75
Sacred Music for Piano Solo		1.00
Sousa Album for Piano Solo		1.25

SHEET MUSIC—PIANO DUET

24247	The Camel Train—*Baines*	2½	.60

PIANO DUET COLLECTION

Musical Zoo—*Wood*		.75

SHEET MUSIC—VOCAL SOLOS

30221	A Necklace of Love, Op. 28, No. 1 (*Low*)—*Nevin*	.60
30387	I Do Not Ask, O Lord (*High*)—*Spross*	.60
30600	The Bird with the Broken Wing (*Medium*)—*Golson*	.60
30515	My Heart Is a Haven (*Low*) Steinel	.50

SONG COLLECTION

Songs for Girls		1.00

OCTAVO—MIXED VOICES, SACRED

20880	Vesper Bells—*Rubinstein-Hanna*	.18
21157	The Lord Is My Light—*Stoughton*	.15
10455	Jesus Saviour, Pilot Me—*Blount*	.12
10737	Jesus Is Mine—*Blount*	.12
21041	Rock of Ages—*Schubert-Felton*	.12
21201	O Lamb of God, I Come—*Blair*	.12
21310	Thine Forever, God of Love—*Sykes*	.06
21311	Lord, We Have Gathered in Thy Temple—*Sykes*	.06

OCTAVO—MIXED VOICES, SECULAR

21327	Spanish Gardens—*Haupt*	.12

OCTAVO—WOMEN'S VOICES, SACRED

20273	Hark! Hark, My Soul (*S.A.*)—*Baines*	.12
21239	Jesus, Jesus, Thou Art Mine (*S.S.A.*)—*Bach-Alsanoff*	.12
35020	Recessional (*S.A.*)—DeKoven	.12
35251	The Voice of the Chimes (*S.S.A.*)—*Hahn*	.15

OCTAVO—WOMEN'S VOICES, SECULAR

20454	Barcarolle (*S.A.*)—*Kinserling*	.12
21000	Carmena (*S.S.A.*)—*Wilson*	.12

CHORUS COLLECTIONS

Sacred Two-Part Choruses—*Bliss*		.50
Junior-Senior High School Chorus Book—*Baker-Daniel*		1.50

The Etude Historical Musical Portrait Series

To an ever-increasing number of our readers, this unique feature of THE ETUDE has assumed the proportions of a monthly "prize package." Filled with pictures and interesting information concerning 44 of the world's best known musicians and musical personalities, each new instalment becomes a valued addition to this unprecedented collection. And this month's instalment is no exception, as you readily can see by turning to page two. Here you will find included outstanding composers, instrumentalists, conductors, directors, teachers, editors, writers and critics whose names fall into that part of the alphabetical sequence reached by the series this month.

Although the collection is now nearing completion so that those who have followed "all the way" soon will have the most all-inclusive pictorial-biographical reference work available in any form, you'll find it worth your while to look for remaining instalments in the series. And if you would like separate copies of past instalments so that you may have a complete set, or for scrap book purposes, we will be glad to supply you with them at the rate of 5 cents each.

New and Frequently-Requested Awards for ETUDE *Subscriptions*

THE ETUDE offers fine merchandise in exchange for sending us subscriptions. Many of our musical friends, teachers, students and music lovers generally obtain articles of merchandise of which they are proud, both for their beauty and utility. Make up a list of your musical acquaintances. Call on them. Show them a copy of THE ETUDE and you will have no difficulty in securing their subscription. For each subscription sent to us at the full price of $2.00 (not your own) we will give you a credit of one point toward any premium selected.

The following is a selected list of rewards:

SILVERCRAFT SERVER: This new, chromium-finish, pointed-edge-design Server is 13½" in diameter and has a removable, etched-glass compote 5" in diameter and 2½" high. This center dish can be used for cheese, jelly, butter, etc., making the Server adaptable to many uses. Awarded for securing seven subscriptions.

ICE TUB AND TONGS: Here is a useful as well as decorative combination. Both Tub and Tongs are completely finished in chromium and the Tub has the new, modern line decoration, with new design handles. Height of Tub, 5½"; opening 5½". Your reward for securing four subscriptions.

MATCHED KNIFE SET: This fine set of Knives consists of an 8" Slicing Knife, a 7" Butcher Knife, a Pot Fork and a Parer. All are made of high quality, heavy gauge Carbon Vanadium Steel and have polished rosewood handles. An unusual gift or prize. Awarded for securing four subscriptions.

PYREX PIE SERVER: Lined with genuine heat-resisting pyrex, has cast handles and feet and a pierced bulged embossed design frame. Diameter 9". Its chromium finish will remain bright and new looking. Awarded for securing four subscriptions.

KROME-KRAFT SERVER: Here is a Server for cake or sandwiches that also may be used as a center piece for fruit, etc. It is 10½" in diameter and has a bright chromium finish. Awarded for securing three subscriptions.

BREAD TRAY: A Bread Tray that is a little different in shape and for that reason may be a little more appealing than some others offered. It is 11" x 6¾" and has a gracefully irregular rim with decorated ends. Its chromium finish is easily kept bright and new looking. Your reward for securing one subscription, not your own.

A Binder for Your Copies of THE ETUDE *(1938)*

Regular subscribers, who have all twelve volumes of THE ETUDE, 1938, no doubt will wish to keep these together in accessible form. For this purpose they can obtain a fine silk-cloth binder stamped in gold "THE ETUDE" for a very small sum.

The price of your renewal for 1939 is $2.00 in the United States and Its Possessions. If you send your renewal subscription now, adding $1.25, we will send to you this fine binder which regularly sells for $2.25; in other words, remit $3.25 and your subscription to THE ETUDE will be renewed for one year and the binder will be forwarded to you, all charges prepaid. Canadian subscribers, please add 25 cents. On foreign subscriptions, add $1.00.

Fraud Agents

We again warn our musical friends against paying money to strangers, unless convinced that the canvasser is reliable. Do not accept a common stationery store receipt. Duly accredited agents carry the official receipt of Theodore Presser Co., publishers of THE ETUDE, or the receipt of the agency for which they work. Read any contract offered to you before paying money. Help us to protect you from loss.

Delays in Delivery of THE ETUDE

Each year during the holiday season, owing to congested mails, we have more or less complaint on delay in delivery of THE ETUDE. Please bear with us. If your current issue does not reach you within a reasonable time after the first of the month, drop us a post card and we will gladly investigate.

The Junior Etude

Edited by

ELIZABETH A. GEST

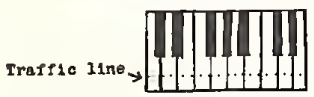
The Keyboard Traffic Line

By **Gladys M. Stein**

"I DO WISH my teacher would not fuss so about my hand position," Frederick grumbled to his mother, when he had returned from his piano lesson. "She said that if I would play in farther on the keys my fingers would not flatten out so much, and that my thumbs would rest on the keys instead of slipping down over the edges."

"Why don't you draw a traffic line on the white keys of the piano, and then try to hold your hands so that the finger tips will fall on the inside of this line when you play?" suggested his mother.

"That might help," admitted Frederick, as he reached into his desk for a ruler and pencil to use in marking the line on the keyboard.



Frederick drew the traffic line exactly one inch in from the outer edge of the piano keys, and then, by keeping the tips of his second, third, fourth, and fifth fingers inside this line while practicing, he soon overcame his flat finger troubles and developed a really good hand position.

A Musical Flight

By **Janet Nichols**

WHEN YOU START to practice anything new (or old for that matter) pretend that you are on a "Musical Flight," for you really are, and realize that it is your job to make a safe landing.

Of course before the flight is attempted the plane must be in perfect mechanical condition; that is, your attention must be concentrated on the task, and you must know the exact course that you are to follow, which means you must understand every detail of the musical passage so that it can be executed flawlessly.

Trial flights are made many, many times by inexperienced pilots before they are permitted to do a long distance flight. Likewise the musician, in his "Musical Flight," should attempt not more than a phrase at a time. If there is any hesitancy within the phrase we will consider that the pilot has flown into an "air pocket." Of course it would be better if the "air pocket" could be avoided but they are to be preferred by far to a complete crack-up, which would indicate that the musical pilot had broken down in the middle of his journey. If everything were in perfect order and thoroughly examined in advance this would never, never happen, and if the pilot kept his wits about him it could not happen. Such pilots are never able to make successful long distance flights.

If you want to learn how to keep your mind on your musical task you should play this game of "Musical Flight." It will teach you to concentrate; and a half hour of concentrated effort is worth twice the time spent at the keyboard with the mind wandering and becoming distracted by outside subjects.

Be a good Musical Pilot and you will surely have a "Happy Landing."

The Shepherd Sings Folk Songs In New Mexico

By **Marjorie Knox**

ACROSS the blazing crackling campfire, around which they sat that dark lonely night, Chido, the small Mexican boy, spoke to his new friend, the shepherd.

"It is very kind of you, Señor, to let me rest here in your camp tonight. It is a long way to the city where I am taking my burro, packed with my mother's newest woven blankets, and my father's fresh garden vegetables. He is very tired, too." Chido glanced toward the animal strolling contentedly in the dry red pathway in the partial shadows beyond the circle of fire light.

"It is good to have a visitor," cried the Shepherd. "My wife is the loneliest in New Mexico, for I am out in the bleak wilderness away from my people for so many months at a time. You see, I have with me only that large flock of sheep, two dogs, and my Mexican peon cook. These do not fulfill my desire for company so I resort to thinking up new folk-songs or remembering old ones. I sing and play them to pass the lonely hours away."

Chido clapped his hands. "Tell me about them—and sing some—too." The Shepherd smiled and began immediately.

"Folk-songs are those which have originated among the native people of any country. The Mexicans and Indians of New Mexico sing many of these, but the shepherd, having more time, produces most of these songs. From behind a rock, the Shepherd drew forth a crude looking object that appeared to be a giant jews-harp.

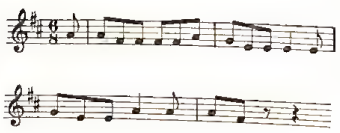
"This is the instrument that is confined to the sheep camp. It is called a "bijuela" and is formed in the same manner as a small jews-harp, only, as you can see, the bow frame is three feet long. This string is made from a guitar gut. But before I got this instrument, I made one of my own from a stiff weed stalk and a linen thread."

"Indeed," said Chido.

"Like all Mexicans," continued the Shepherd, "I have a natural talent for playing other instruments—the simpler ones such as the harmonica, guitar, and the accordion."

"Sing a folk song," demanded Chido, anxiously.

"I will sing *The Charcoal-Man*, a quaint little song which is supposed to have come from El Pino, a tiny hamlet on the edge of the Navajo Reservation, where coal is mined in New Mexico. But probably, it actually originated in Central Mexico where charcoal burners are a part of the landscape." The Shepherd, accompanying himself on the bijuela, sang the following:



The Charcoal Man

Chido clapped his small brown hands. "I like that song—mucho!"

"Most of the New Mexico folk-songs are love songs. Most of them are sad and in a minor key. The comical song is rare. Sometimes the words of a song express a philosophy of life." The Shepherd strummed his bijuela a minute, then spoke again.

"The New Mexican is not a good singer. Perhaps it is because the very dry atmosphere of this State affects his throat and gives him a husky, unmusical voice. The Mexican is a master of rhythm, but he persists in slurring over his notes. *Con espressione* (with expression) means, in his conception, to clamber for the highest possible pitch his voice can reach. In doing this his tones become nasal and distasteful to the ear of a good musician. But there are a few good singers and, consequently, their songs are very sweet."

"Tonight, upon the mesas across the river from here, there is a Pueblo Indian tending his sheep. Often we meet as we did to-day as we roam this open country. Contrary to the Mexican, the Pueblo knows how to sing. One time while we rested together, he sang for me a corn grinder's song that the Pueblo Indian sings while he grinds corn into meal between lava slabs. "Shall I sing it for you?" And he sang several other charming folk-songs, also.

Chido listened quietly. Then as the Shepherd finished, the boy yawned and the two lay down and went to sleep as the campfire crackled on into the starlit night.

WAYSIDE SCENE IN MEXICO

Modern Music

By **Carmen Malone**

Just listen to the sound
Of all things everywhere;
There's rhythm on a breeze,
There's music in the air.

There's rhythm in the way the raindrops patter down; and in the way the winds swish limbs of trees around. There's music in the phone-wires near a country lane; in crossing signals of a swiftly moving train. How different is the pitch the morning whistles blow; or honking horns on cars, as down the road they go. A steel gate loudly clangs: is its pitch A or B? A balky hydrant turns; is its pitch F or G?

Just listen to the sound
Of all things everywhere;
There's rhythm on a breeze,
There's music in the air.

Harold's Machines

By **Leonora Sill Ashton**

"I LIKE to play with automobiles. I like machines that have different parts in them to make them go." So said Harold to his music teacher.

"Come over here by the window, Harold," said Miss Davis, "And I will show you a fine machine."

Harold jumped up on the window seat and peered out of the window, but the road in front of the house was empty.

"Where is it?" he asked. "I don't see any machine."

Miss Davis pointed to his own small brown hands. "There are some of the best machines that were ever made," said she. "They have very excellent parts connected with each other by links."

"Now, let us see how many different ones we can count."

Miss Davis pointed to the brown hands again. "Here are the fingers. Each one is composed of three parts connected with fine strong links. The last of these three links connect the fingers with the hands. They have a name—the knuckles."

"Then we come to the larger parts of the machine. The hand is able to move to and fro by means of a wonderful link, called the wrist. The wrist also connects the hand with the forearm; and the forearm in turn has a large link—the elbow, which connects it with the arm. The arm has a yet larger link, the shoulder, which connects it with the body."

Harold looked at his two brown hands, and he felt of his arm and shoulder and wrist.

"It's got parts all connected just like an automobile or any other machine, hasn't it!" he exclaimed.

"Yes," answered Miss Davis. "There is one thing, however, that makes this body different, and the best kind of a machine, I think, that ever could be made. The brain which tells you how to guide the different parts is inside of it, instead of outside."

"I guess you're all right about it," said Harold. Then he jumped down from the window seat and started for the piano.

"Come on. I want to practice," he shouted. "I want to make the machines go."

Minnie's Musical Arithmetic

(For Very Little Juniors)

By ALETHA M. BONNER

THIS is Minnie speaking; I love music dearly but how I do *detest* arithmetic! No, I should put the *detesting* in the past tense, if you know what I mean—but let me explain.

I had not been studying music very long when one day my teacher said that in order to play or sing well one must learn to keep time. I asked her how this was done, and then she introduced me to the Note Family—Whole, Half, Quarter, Eighth, Sixteenth and Thirty-second. Then it was I found that music is marked by a time signature, such as two-four, six-eight, four-four, or some other fraction placed at the beginning of the Staff House.

The bottom number gives the names of the one particular Note Family living in the house, while the top number tells how many of these Note folk may crowd into the different rooms, or measures.

If, for example, the Time Signature is four-four, it means that the Quarter-Note Family lives within, and that *four* of them may stay in a Measure-room.

I asked my teacher how they managed if they had a party, and invited in the neighbor notes, such as the Eighths and Sixteenths. She thought that was a good question and explained that since the Eighths are only *half* as large as the Quarters, and the Sixteenths are so small that *four* of them can occupy the space of one Quarter, many members of these families could be invited.

It was quite different though when the Whole and Half Notes called, for the Wholes are very stout—*four* times the size of the Quarters, so only one could squeeze in the measure holding *four* of the home folks, and the Halves are almost as fat, or *twice* as big as a Quarter Note, and only two of them could get in the room.

My teacher then asked me how many neighbors might find standing-room in a four-four measure, and I said that if a Half came into the measure, there would be space left for only one Quarter and two Eighths; or that the Quarter might stay out and let the two Eighths and the four Sixteenths in with the Half. Then Miss Frances, my teacher remarked that I must be "good in arithmetic," as that was a correct answer.

I could hardly wait to get home to tell mother about it, as she had always said I was "hopeless in fractions"! And believe it or not, but from that day I began really to study and to be interested in arithmetic, as I wanted to "live up" to my music teacher's compliment, so as to be worthy of her confidence.

Letter Box

DEAR JUNIOR ETUDE:

As I am greatly interested in the activities and interests of other young people and often receive inspiration from them, I am writing to tell a little about myself and hope to hear from other young folk.

I began to study piano before I was two years old and early began composing little pieces. My other studies were begun before I was three and by the age of seven I twice passed College entrance examinations. I have always worked long hours until a year ago when I was forced to relax. From the age of ten to fourteen I practiced eight hours a day and kept up my studies. Now I practice only six or seven hours and am studying hard and writing music. People often laugh at me now because I am writing a symphony; however, they may soon be surprised.

I have very little time for making friends, but would love to receive some letters.

From your friend,
M. Katrin Van Jount (Age 15),
California

Rita Sue Sheahan, Missouri
Age three and a half years

DEAR JUNIOR ETUDE:

We have organized a music club which meets the last Monday afternoon of each month. We have twenty members ranging in age up to fourteen years. Each member plays a piano selection; and also we read the lives of composers. We have club pins and at the end of the meetings refreshments are served.

We feel that the club is valuable experience for us.

From your friend,
NORMAN LEE DAVIS (Age 8), Ohio.

Honorable Mention for Broken Letter Puzzle:

June Steidinger, Sara Cable, Lily Mae Langenar, Grace Larsen, Marjorie Clipper, Cecil Seigler, Thomas Petrik, Marcia Baudeh, Irene Clinton, Mary Brideson, Rita Elaine Scogna, Sheila Falconer, Dorothy Gauldin, Virginia Hummel, Bertha Nagel, Anne Marie Friedly, Darleane Christian, Murrel Brite, Elizabeth Jones, Pola Sabo, Gloria Roth, Rita Kalmowski, John E. Price, Edith Daring, Patricia Fay, Betty Madigan, Lena Steeker, Elizabeth Johnson, Julia Johnson, Lola Wallace Howell, Mary Katherine Bayless, Theodore Wolfe.

? ? ? Who Knows ? ? ?

1. What is a polonaise?
2. Who wrote the oratorio, "Creation"?
3. When did Debussy die?
4. If the supertonic of a major scale is C-sharp, what is the signature of that scale?
5. How many measures are in the *Star Spangled Banner?*
6. Which composer was born in 1797 and died in 1828?
7. What is meant by *con grazia?*
8. Is Iturbi a composer, conductor, pianist or violinist?
9. What nationality was Edward Elgar?
10. What instruments comprise the brass choir in a symphony orchestra?

(*Answers on this page*)

Prize Winners for Broken Letter Puzzle:

Class A, Nancy Zanolli (Age 15), Connecticut

Class B, Glory Rathe (Age 12), Illinois.

Class C, Frances Sutton (Age 9), Virginia.

Answers to Who Knows

1. A stately court dance, originating in Poland 2. Haydn 3. 1918 4. Five sharps. 5. Thirty-two 6. Schubert 7. With grace, or gracefully 8. Pianist and conductor 9. English 10. Trumpets, French Horns, Trombones and Tubas

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 belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "My favorite composer." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by January 18th. Names of prize winners and their contributions will appear in the April issue. The thirty next best contributors will receive honorable mention.

RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

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

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

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

The Inside of My Piano

(Prize Winner)

PEOPLE DO NOT REALIZE what a piano is. It is something like magic. The clear tones that come from it are really grand, if you like music. Sometimes I think a fairy is in my piano, making beautiful music for me. If a piano could talk it would tell you many wonderful things about how its lovely tones are produced. Often I wish I could get inside of my piano to see what happens. I would have been inside long ago, but I am too big!

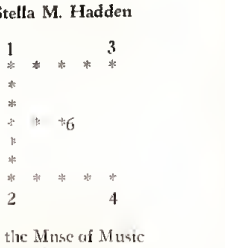
GENEVIEVE BEVESS (Age 9), Class C,
Iowa

Honorable Mention for October Essays:

Mary Brideson; Allen Wildthig; Aimee Karl; Rosella Stattel; Edith Dickson; Marion McGarry; Julia Bennett; Mary Bennett, Rita Elaine Scogna; Patricia Corkcroft, Andrew Nelson; Sydney Bell; Anita Sherman; Ellendell Thornton; Jane Whiteman; John Whitney; Marian Morrison; Beulah Greenway; Helena Dirk; Elfrida Bronson; Eleanor Brooks; Letitia Hardman; Bobby Anderson; Mary Churchill; Allen McNary; Soula Umquist; Julia O'Keef; Francis Douglas, Burt Stackhouse; Hilde Baron.

Letter E Puzzle

By Stella M. Hadden



1 to 2, the Muse of Music
1 to 3, English Composer
2 to 4, A Musical Study
5 to 6, Finis

Answers to Broken Letter Puzzle in October:

FAUST, CARMEN, PARSIFAL, LOHENGRIN, AIDA, RIGOLETTO, TANNHAUSER, NORMA.

SUNRISE CLUB
San Francisco, California

The Inside of My Piano

(Prize Winner)

UNTIL NOT SO very long ago the inside of my piano was a mystery to me. Then suddenly I awoke to the fact that not all of the music was determined by the action of my fingers, and my curiosity was aroused. Upon inspection I found that behind the beautiful exterior of my piano there is an intricate set of wires and hammers, all of them servants that cooperate with me to make lovely chords and melodies.

To me, the whole system is rather like an army. My brain is the Commander-in-chief; my fingers are the commanding officers; and as I depress each key the hammer behind springs into action without hesitation. The hammers might be called the subordinate officers in this imaginary battalion, and they in turn, give directions to the strings who are the privates.

In my army there are no revolutions but always willing obedience and perfect accord and harmony.

PATRICIA HANSON (Age 15), Class A,
Washington

The Inside of My Piano

(Prize Winner)

THE CASE OF MY PIANO consists of two sides made up of many thin strips of wood, bent to shape and glued together. They are supported and held in place by posts of heavy timber. Over the sounding board is placed a metal plate to hold the strings, which are drawn from the tuning pins to the hitch pins at the other end. The action is adjusted in such a manner that a felt hammer strikes a string, or a group of strings in unison. The strings pass over a bridge which is glued to the sounding board. Press down a key and you will see how its rear end rises and lifts the "jack" which throws the hammer against the strings, at the same time raising the damper from them.

The left (soft) pedal, in upright pianos shifts the hammers nearer the strings so their strokes are shorter and lighter. In grand pianos it shifts them to the side. The middle, or sustaining pedal, when the keys are pressed, holds the dampers away from those particular strings, where as the damper pedal holds the dampers away from all the strings.

The tone of a piano depends largely on the length and size of the strings and on the resonance space.

CAROLYN CUNNINGHAM (Age 13), Class B,
New York

Anagram Tunes Game

By Gertrude Greenhalgh Walker

THIS GAME necessitates some preparation.

Cut pieces of manuscript paper into one half inch or one inch squares. Upon each square write a note, flat, rest, sharp, accidental, dot, or in fact, any character used in music notation. Make many duplicates of each character.

After players are seated around a table put all characters in a pile in center of table. Each player silently thinks of a tune (four measure phrase may be long enough if very young people are playing) after which he pulls one character out of the pile. If he can use it he keeps it; if not, he returns it to the pile.

The one first completing his tune or phrase is declared winner.

Suggested tunes are *America, Star Spangled Banner, Dixie,* and so on.

LETTERS FROM ETUDE FRIENDS

How Flowers Taught Sybil to Count

To THE ETUDE:

Sybil, an eight year old, sweet, but stubborn child, refused to count. I explained the reasons for counting, illustrating them by marching, dancing, doing calisthenics, and rocking a doll, to show how the body moves rhythmically. I told about accents, allowing marches and waltzers to get in step, should they miss. I played tunes in different time to show they couldn't be recognized. Her Irish, blue eyes would look up saying, "Why bother, you or I?"

One afternoon when walking in my garden to pick her a bouquet, I noticed that Cosmos has eight petals. I enthusiastically drew her attention to this, and we counted dozens of cosmos. Then we counted toes and fingers. Why even our Creator counted! If God counted, perhaps a wee little miss should count her music.

Trotting home, she carried not only flowers, but also a thought. She must have done a heap o' thinking, for never again did I need to mention counting. She loved to count, gaining such a thorough knowledge of time that she now has a ladies' orchestra. Her mother says she loves her music more than anything else in her life.

—HAZEL DITZ BROWN

An "Etude Room"

To THE ETUDE:

"I have turned an entrance hall into an ETUDE room, placing shelves all the way down and they are filled with Etudes, have five music cabinets full of sheet music, and am I proud of my Etude room. Pupils who are unable to buy THE ETUDE (some just can't afford to) I donate copies to—assign lessons out of them in hopes of making them Etude conscious."

—MAYBELLE URADNITSER, Washington

Music Extension Study Course

(*Continued from Page 20*)

sharply defined while the tonal values of the piece as a whole are on the light side.

A well marked rhythm is the result of proper accents and proper phrasing. Do not forget that the phrasing has a decided influence on the rhythm.

And, of course, the degree of tone is controlled by the amount of force expended whether it be finger, wrist or arm touch.

For the rest, simply follow the marks as given and proper interpretation is bound to result.

EVENING BELLS

By OPAL LOUISE HAYES

This piece is of about grade one-and-a-half and should be played in slow *tempo* and descriptive manner. The ringing of the bells is heard at intervals throughout the piece—always indicated by the words of the text. Strive to produce a bell-like tone by striking the keys rather sharply with fingers and hands held somewhat tense. The tenseness of the hands will inject a metallic effect to the tones, thus following the intention of the title.

HAPPY HANS

By OLIVE P. ENDRES

This little Dutch Dance is so full of cheer and good humor that it is practically impossible to play it in any other than a happy manner.

Do not stint the accents and give plenty of significance to the notes bearing the *marcato* marks. They all indicate the tapping of the wooden clogs in the dance. Note that the middle section is played somewhat slower and be sure to sustain the right hand chords throughout the measure.

The *staccato* notes of the accompaniment preserve the rhythm of the dance and should be clipped off sharply against the *sostenuto* of the upper voice.

* * * * *

No man has too much talent to be a musician; most men have too little.—George Sand.

Earning a Living Through Singing

(*Continued from Page 18*)

of the station, and talk your ideas over with him. Be willing to sing for nothing until you lose the feeling of strangeness and embarrassment before the mike.

An enterprising young singer thought up a good idea for a radio program which included songs and then went around the small town in which she lived until she found her own sponsors. She went to the advertising managers of several firms who were not on the air and asked if they would be interested in paying a reasonable sum for a little such advertising. She explained that with several in the combination no one would pay very much. The idea struck fire and she won sufficient cooperation to cover the station fee plus paying herself more than she would have earned clerking from nine to five. This experience led to another and another, until she earned more in a week than she otherwise would have earned in a year.

And there is still another string to your bow. Whatever you know and can successfully demonstrate, you should be able to teach. People are becoming more and more voice conscious, owing to the radio and the movies. They are becoming personality conscious, and they realize that the one feature they have which expresses their thoughts, feelings and moods is their speaking voice. The same vocal principles and methods apply to the speaking voice as to the singing voice. Add to this that every human breast hides a secret desire to sing. Now that it is a known fact that a naturally and easily produced voice always gives pleasure, inhibitions begin to break down and these people develop their own self expression. Even if it is only to sing in a chorus or to sing around the house, they want to do it acceptably well so as to enjoy it.

Public speaking classes are greatly in demand. Singing classes that end up with a community "sing" and a social evening will meet the modern need for a get together. With thought and preparation, speech correction classes, vocal defects, and any other phase of vocal training can be handled in the studio.

The thrill of singing is the greatest joy in life, to one who follows his urge to enter that field. It is a field that every one recognizes as standing at the threshold of a universal awakening. Start in now and grow up with it. What with a church job, some recitals, some broadcasts and some teaching, the average singer may be still better off than in any other line of work.

* * * * *

As Strauss Advises Stravinsky

"You make a mistake in beginning your piece pianissimo; *the public will not listen. You should astonish them with a sudden crash at the very start. After that they will follow you and you can do whatever you like."*

MUSICAL BOOKS REVIEWED

Psychology of Music

By CARL E. SEASHORE

Thirty years ago we knew of only two comprehensive books in the English language (one British and one American) upon the subject of psychology, and they were both developed upon the very elementary lines of the study of what was known as metaphysics, in which the author depended more upon his imagination than on scientific research and measurements. In 1887 Wilhelm Max Wundt, a physician, commenced in lectures at Heidelberg, Germany, and during the next thirty years virtually revolutionized the study of psychology, by putting it upon a laboratory basis. He thus opened up another vast field for other investigators. Carl E. Seashore, who was born at Morlunda, Sweden, in 1866, was one of these. He was educated at Gustavus Adolphus College and at Yale (Ph. D. Sci.). He has done more in the field of Musical Psychology than any other worker. Therefore a new and comprehensive volume from Dr. Seashore, who at the University of Iowa and at other universities and music schools, has had extraordinary opportunities for the observation of his scientific musical tests, is sure to attract the widest attention. While some have pointed out that occasionally students, who have successfully passed the tests, fail in achieving worth while musical results, the tests have certainly presented teachers with a means of determining values which hitherto never have existed. The twenty-eight chapters of the book, which is designed only for serious workers, cover a wide range. Much of it is an exposition of results obtained through acoustical apparatus. The chapters upon the musical instruments are especially interesting. The book will unquestionably find a wide usage.

Pages: 430.
Price: $4.00
Publisher: McGraw-Hill Book Company, Inc.

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Pages: 542.
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Publisher: William Reeves, London, England.

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Pages: 272.
Price: $1.00
Publisher: Oxford University Press.

Fretted Instruments Department

(*Continued from Page 60*)

the steel.

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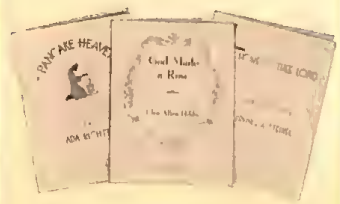

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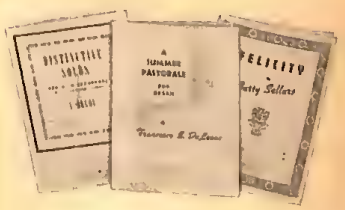

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