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James Francis Cooke

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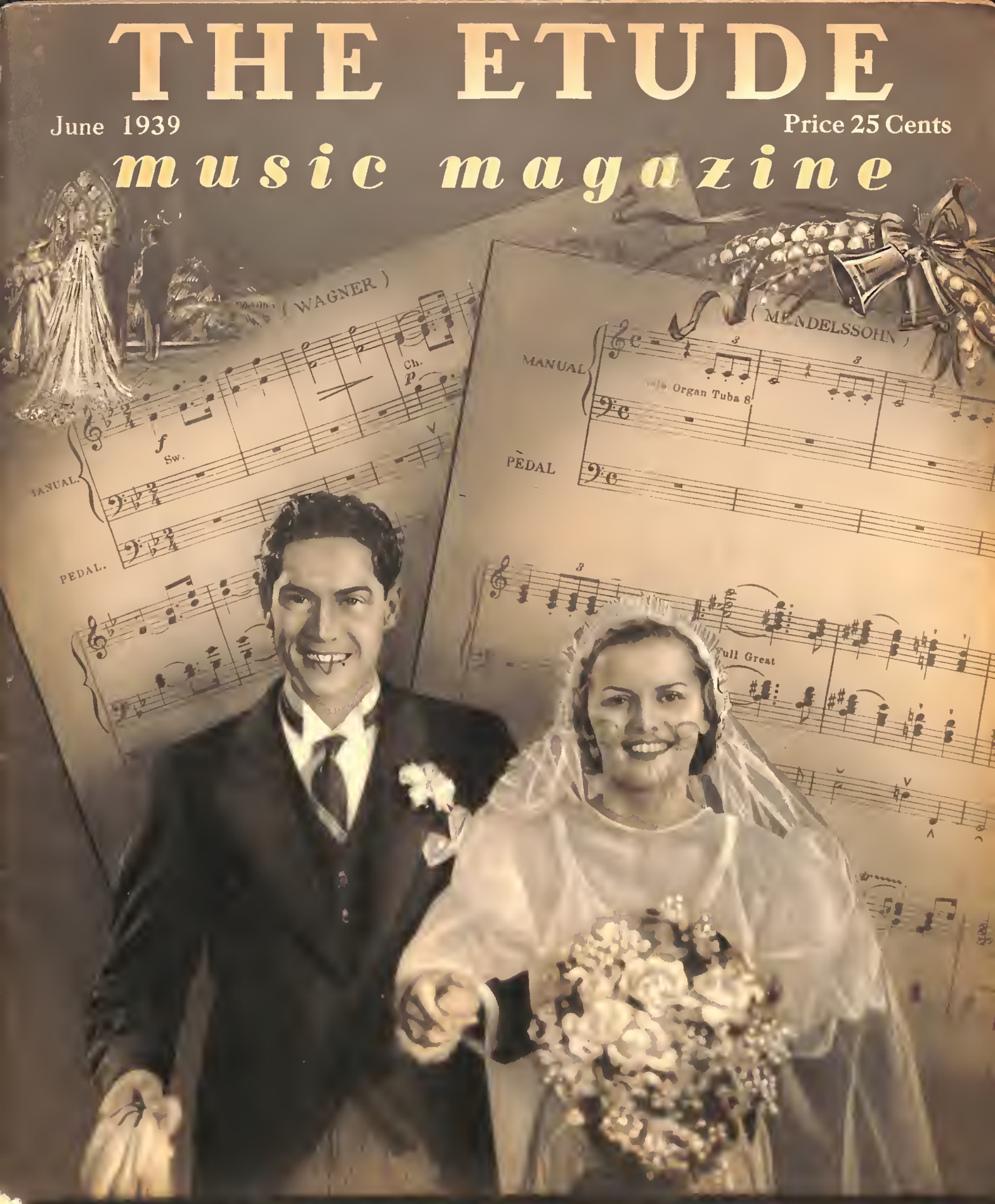
THE ETUDE

June 1939 Price 25 Cents

music magazine



Kirsten Flagstad on "THE ART OF SINGING"

AMERICA HAS MANY "GROWN-UPS" ENJOYING THE PLAYING OF THE PIANO THROUGH THE AID OF THESE BOOKS

For Years "Grown-Up" Music Beginners Felt That an Instrument Calling for Single Note Reading was Their Only Chance to Enjoy Making Music. To-day, Through These Specially-Prepared Books, They Find the Greater Advantages of the Piano, From Which Melody, Rhythm, and Harmony May be Brought Forth by a Single Performer, Are Opened to Them.

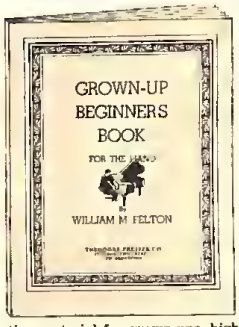
Piano Teachers Everywhere Are Enlarging Their Pupil Lists In Using These Books.

GROWN-UP BEGINNER'S BOOK

For the Piano

By WILLIAM M. FELTON

This helpful book for adult beginners at the piano begins with the rudiments, but quickly has the pupil playing interesting melodies while making rapid acquaintance with fundamental technical problems. Keyboard illustrations assist in correlating the notes of the printed page with the keys of the piano.



Everything in the book is designed for the adult student—the music will appeal to the adult intelligence, the pieces and exercises are arranged for playing by fully-matured hands. This work also should prove especially valuable to "out of practice" pianists who wish to "brush-up" on fundamentals.

Here is a book of piano instruction material for grown-ups, high school age pupils and college young men and women, that really leads towards a definite goal—not the digital dexterity of the virtuoso—but the ability to play the many fine compositions of intermediate grade, and the playable arrangements of classic and standard compositions, that are available. While intended for use with a teacher, the explanations are so clear and easily understood that the diligent self-help student may get much assistance from the study of it.

PRICE, ONE DOLLAR

PROGRESSING PIANO STUDIES

For the Grown-Up Student

By WILLIAM M. FELTON

A "Follow-Up" to Grown-Up Beginner's Book for the Piano

When the adult student has completed the first instruction book a fair amount of playing ability has been acquired. But few are satisfied to rest content with this meagre accomplishment, and then teachers are faced with the problem of supplying the proper study material.

Here in this book are gathered together etudes that have all the characteristics that appeal to adults; the same type of material employed in the author's Grown-Up Beginner's Book. They have been carefully graded in progressive order, the fingering plainly marked and the editing has been most thorough.

Teachers will be delighted with so comprehensive a course of studies under one cover. Adult pupils will welcome the economy effected and will appreciate the opportunity of perfecting their technique to a point where they can play the not-so-difficult pieces of composers such as Schumann, Mozart and Haydn among the classic writers and Nevin, MacDowell, Engelmann, Cadman, Kern and others too numerous to mention among the moderns.

PRICE, ONE DOLLAR

PLAY WITH PLEASURE

An Album for the Grown-Up Piano Student

Compiled and Arranged

By WILLIAM M. FELTON

Students of more mature years, who have completed the first books of instruction and pieces, can get a lot of fun out of playing these numbers. There are arrangements of folk songs and ballads, gems from the operas and overtures, selections from the classics, and pieces in light rhythmic style.

Adult pianists of limited attainments, or with little time to practice, here have a fine group of selections, including melodies known to them as radio "signatures" and movie "theme music." None of the arrangements requires more technical proficiency than that acquired by the pianist able to play grade three music.

— CONTENTS —

Air, from Travlata ..... *Verdi*
Barcarolle, from Oberon ..... *Weber*
The Bat ..... *Strauss*
Beautiful Dreamer ..... *Foster*
Cavalry Ride, from Light Cavalry ..... *Suppe*
Ciribiribin ..... *Pestalozza*
Coronation March, from The Prophet ..... *Meyerbeer*
Dance of the Hours, from La Gioconda ..... *Ponchielli*
Espana ..... *Waldteufel*
Evening Prayer, from Hansel and Gretel ..... *Humperdinck*
The Fair Maid of Sorrento ..... *Neapolitan Folk Song*
Forget-Me-Not ..... *Macbeth*
Gems, from The Mikado ..... *Sullivan*
Gypsy Song, from Carmen ..... *Bizet*
Happy and Light of Heart, from Bohemian Girl ..... *Balfe*
In the Gloaming ..... *Harrison*
Jeanie with the Light Brown Hair ..... *Foster*
The Kerry Dance ..... *Molloy*
The Kiss Waltz ..... *Arditi*
Loch Lomond ..... *Scottish Melody*
Love's Old Sweet Song ..... *Molloy*
March des Petits Pierrots ..... *Bosc*
Marche Hongroise ..... *Kowalski*
Marche Pontificale ..... *Gounod*
Mazurka, Op 17, No. 1 ..... *Chopin*
Military March ..... *Schubert*
Nazareth ..... *Gounod*
Norwegian Dance ..... *Grieg*
On the Alma ..... *Tyrolean Folk Song*
On Wings of Song ..... *Mendelssohn*
Peter, Go Ring Dem Bells ..... *Negro Spiritual*
Poeme ..... *Fibich*
Qui Vive ..... *Ganz*
Sailing ..... *Marks*
Selections, from Chimes of Normandy ..... *Planquette*
Serenade d'Amour ..... *Blon*
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Sounds from the Vienna Woods ..... *Strauss*
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Tell Me, Mary, How to Woo Thee ..... *Hodson*
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Valse, Op 70, No. 1 ..... *Chopin*
Valse Triste ..... *Sibelius*
Waltz, from Poet and Peasant ..... *Suppe*
Waltz, from The Merry Widow ..... *Lehar*
Waltz Motives, from Girofle-Girofla ..... *Lecocq*
Were You There? ..... *Negro Spiritual*

PRICE, ONE DOLLAR

BOOK OF PIANO PIECES FOR ADULT BEGINNERS

Easy Arrangements of 27 Excellent Compositions

When a grown-up gets started on the undertaking of learning to play the piano, he soon realizes that he is into something worth while and that its challenges to his ability to coordinate eyes, ears, and hands provide delightful, stimulating, and profitable recreation with always enticing fields ahead.

After the first few months of learning the "geography" of the keyboard and in getting the right finger to do the right thing at the right time, there is then the chance to begin enjoying one's own rendition of some attractive music. That is where this book comes in. It provides clever, easy-to-play arrangements of favorite melodies from classic, folk, operatic and standard sources along with a dozen original compositions by favorite contemporary composers. There is a great variety of emotional content in the types of numbers in this collection—some are romantic, some dreamy, some stirring, some characteristic, some lively, and others are dignified and impressive.

PRICE, SEVENTY-FIVE CENTS

BOOK OF PIANO DUETS FOR ADULT BEGINNERS

Here is an album of 19 numbers that will have a long, useful, and pleasure-giving life around the piano in the average home. When first published it proved an immediate success, but not every copy of the thousands sold has been used by a pair of older beginners. It is ideal for such a pair, but some older beginners have had fun with it, and the benefits of its help to their piano progress, by enlisting the aid of playing mates, younger or older, who have a little more piano-playing experience. Neither part is difficult to play, being perhaps what would be assigned to the average younger student in grade 2, or early grade 3. For hands and minds of more maturity, however, these duets easily may be taken up well along in the first season of study.

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Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.

Donald Nichols Tweedy—B. Danbury, Conn., April 23, 1890. Comp., tchr. Stud. at Inst. of Mus. Art. Fac. mem., Eastman School of Music, Rochester. Or wks. and "Manual of Harmonic Technic."

Ferdinand Vach—B. Jazlovice, Czechoslovakia, 1860. Comp., chl. dir. Studied at Organ School, Prague. Prof. at Teachers' Sch. in Brno; prof. at Cons. Brno. Has written many chl. pieces.

Marguerite Valdi—B. England. Sopr. Pupil in Paris of Jean de Reszke. Début at Nice in "La Bohème." Operatic appearances in France. Has concertized with success in America.

Erich Valentin—B. Strassburg, Nov. 27, 1906. Writer, music critic. Was active in Munich; since 1928 music critic in Magdeburg. Has written biographical and analytical works.

Alwina Valleria—B. Baltimore, Oct. 12, 1848; d. Nice, Feb. 17, 1925. Op. & oratorio sopr. Pupil of Arditi. Sang at La Scala, Milan; Her Majesty's Op., & at Covent Garden. N. Y. début, 1879.

Francesco Antonio Vallotti—B. Vercelli, Italy, June 11, 1697; d. Padua, Jan. 16, 1780. Comp., noted theorist, orgnst. Teacher of L. A. Sabbatini and Abbé Vogler. Valuable theoretical works.

Alicia van Buren—B. Kentucky. Comp., singer, poet. Pupil in composition of Carl Schmidt. Has written songs, some of them being arranged for orchestra. Many activities in Boston mus. circles.

John Smith Van Cleve—B. Maysville, Ky., Oct. 30, 1851; d. New York, Dec. 28, 1917. Pianist, teacher, critic. Active in Cincinnati, Chicago, and N. Y. C. Many pia. lecture recitals.

Hedda van den Beemt—B. Dordrecht, Holland, Oct. 31, 1880; d. Phila., Feb. 15, 1925. Comp., cond., vlnst., tchr. Was co-dir., Phila. Cons.; mem., Phila. Orch.; cond., Phila. Op. Soc. Orch. wks.

Willem van den Burg—B. The Hague, Holland. Violoncellist, cond. Studied at R. Cons., The Hague. For. mem., Phila. Or. In 1938 assoc. cond., San Fran. Sym. O.; asst. cond. San Fran. Op. Co.

Hale A. Vandercook—B. Ann Arbor, Mich. Comp., cond., educator. For many years active in band work in Chicago. Since 1914 head of own sch. in Chi. Comp. of many band and orch. pieces.

Frederick William Vanderpool—B. New York City, May 8, 1877. Comp. Pupil of Koemmenich, Frank Dossert, and Adelaide Gescheidt. His songs have been sung by many famous artists.

Edmund S. J. van der Straeten—B. Düsseldorf, April 29, 1855; d. London, Oct. 15, 1934. Comp., violoncello virtuoso, author. Made important research into hist. of viol family.

Frank van der Stucken—B. Fredericksburg, Texas, Oct. 15, 1858; d. Hamburg, Aug. 18, 1929. Comp. Cond., Arion Soc., N. Y.; Cin. Sym. O.; Cin. Mus. Fest. Dir., Cin. Coll. of Mus.

Nevada van der Veer—B. Springfield Center, N. Y. Contralto. Stud. with Victor Beigel, Arthur Fagge, Marie Roze. Soloist, N. Y. Oratorio Soc., N. Y. Symph. O., and many festivals. Res. N. Y.

J. Lillian Vandevere—B. Canton, Pa. Comp., teacher. Bos. made a specialty of rhythm band work. Her compositions are chiefly piano teaching pieces. Maintains studio in Newtonville, Mass.

Willem van de Wall—B. Amsterdam, Holland, July 3, 1887. Mus. edu., harpist, lecturer, writer. Pioneer in use of mus. in therapy. 1923-32 with Pa. State Welfare Dept. 1938 prof., U. of Ky.

Marcia van Dresser—B. Memphis, Tenn., Dec. 4, 1880; d. London, July 11, 1937. Op. supr. Studied in Munich. Debut, Dresden, 1907. Debut with Chi. Op. Co. 1915. Many con. tours.

Ernest van Dyck—B. Antwerp, Apr. 2, 1861; d. Paris, Sept. 1, 1923. Dram. tenor. Specialized in Wagnerian rôles. His *Parsifal* at Bayreuth created a sensation. Fr. 1898-1902 at Met. Op. House.

Harriet van Emden—B. Milwaukee, Wis. Soprano. Pupil of Sembrich. Soloist, N. Y. Philh. O. and other major orchs. With Phila. Gr. Opera Co. 1929. Former fac. mem., Curtis Inst. of Mus.

Martinus van Gelder—Comp., cond., vlnst., pnst., tchr. For more than three decades has been active in mus. In recent yrs. toured Amer. A noted improvisor on pia. Wks. played by Phila. O. Ros. Phila.

Isaac van Grove—B. Phila., Sept. 5, 1892. Cond. Studied at Chicago Mus. Coll. Accompnst. for Mary Garden and other artists. Asst. dir., Chicago Opera Co. Fac. mem., Chicago Mus. Coll.

Willem van Hoogstraten—B. Utrecht, Holland, Mar. 18, 1884. Cond. Studied, Cologne Cons. 1921 cond., Stadium Concerts, N. Y.; 1925 cond. Portland Sym. O. 1939 cond. Salzburg Mozarteum Or.

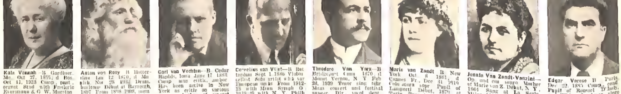
Ellison van Hoose—B. Murfreesboro, Tenn., Aug. 18, 1868; d. Houston, Tex., Mar. 24, 1936. Tenor. Début, Phila., 1897. Mem., Chicago Opera Co. Chi. cond. and tchr. in Houston.

Camil van Hulse—B. Belgium, 1897. Pianist, orgnst., comp., teacher. Studied, R. Cons., Antwerp. Orgnst., St. Nicholas Ch., Belgium. Orch. works, songs, pia. pes. Res. Tucson, Ariz.

Paul van Katwijk—B. Rotterdam, Dec. 7, 1885. Comp., cond., pianist. Since 1912 active in U. S. colleges. In 1919 became head pia. dept., S. Methodist U., Dallas, Tex. Cond. Sym. Or. there.

Paul van Kempen—B. Leiden, Ger., May 16, 1893. Cond., violinist. Concertmeister of orchs. in Posen, Bad Nauheim, and Dortmund. Since 1931 cond. of the Philh. Orch. of Dresden.

Jacques van Lier—B. The Hague, Holland, Apr. 24, 1875. Violoncello virtuoso. From 1897-1915 was active in Berlin, then back to The Hague. Has written technical works for violoncello.



Kate Vannah—B. Gardiner, Me., Oct. 27, 1855; d. Bos., Oct. 11, 1933. Comp., pnst., orgnst. Stud. with Frederic Eversmann & G. W. Marston. Wrote many songs, best known being *Good Bye, Sweet Day*.

Anton van Rooy—B. Rotterdam, Jan. 12, 1870; d. Munich, Nov. 28, 1932. Dram. baritone. Début at Bayreuth, 1897. From 1898-1908, mem. of Metro. Opera Co. Famous as Wagnerian singer.

Carl van Vechten—B. Cedar Rapids, Iowa, June 17, 1880. Comp., mus. critic, author. Has been active in New York as critic on various papers. Author of several books; also wtr. of songs.

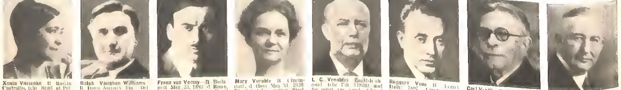
Cornelius van Vliet—B. Rotterdam, Sept. 1, 1886. Violoncellist. Solo artist with var. European orchs. From 1912-18 with Minn. Symph. O.; 1919-29 with N. Y. Philh. O. Fdr.-mem. of N. Y. Trio.

Theodore Van Yorx—B. Bridgeport, Conn., 1870; d. Mount Vernon, N. Y., Feb. 28, 1939. Tenor sing. tchr. Many concert and festival appear. Dir. vocal dept. Hartford (Conn.) Cons.

Marie van Zandt—B. New York, Oct. 8, 1861; d. Cannes, Fr., Dec. 31, 1919. Coloratura sopr. Pupil of Lamperti. Début, 1879, at Turin. Toured Amer. Sang at Met. Op. House, 1891-92.

Jennie Van Zandt-Vanzini—Op. and con. sopr. Mother of Marie van Z. Début, N. Y., 1864. Sang at La Scala, Milan, 1868. In 1871 returned to N. Y. as Mme. Vanzini. Appeared at Acad. of Mus.

Edgar Varese—B. Paris, Dec. 22, 1885. Comp., cond. Pupil of Roussel, D'Indy, and Widor. In Amer. since 1916. Fdr. (1921) in N. Y. Internl. Composers' Guild. Wks. perfrmd. by lead. orchs.



Xenia Vassenko—B. Russia. Contralto, tchr. Stud. at Petrograd Imp. Cons. Former leading contralto Moscow Op. House and Munich Op. House. Maintains studio in N. Y. Sophie Braslau was her pupil.

Ralph Vaughan Williams—B. Down Ampney, Eng., Oct. 12, 1872. Comp. Studied at R. C. M., London, and with Bruch in Berlin. Wks. include symphonies, ballets, operas, cham. mus., masses & songs.

Franz von Vecsey—B. Budapest, Mar. 23, 1893; d. Rome, Apr. 4, 1935. Violinist. Pupil of Hubay. A sensational child prodigy, he later, as a matured artist, toured Europe and Amer.

Mary Venable—B. Cincinnati; d. there May 31, 1926. Pianist, tchr., writer. Stud. at Cin. Coll. of Mus., then a fac. mem. there for many yrs. Author of "The Interpretation of Pianoforte Music."

L. C. Venables—English ch. cond., tchr. Fdr. (1860) and for many yrs. cond., Choral Assoc., S. London. Fr. 1878-1919 prof. at the Tonic Sol-fa College; also chairman of Council, Tonic Sol-fa Coll.

Ruggero Vene—B. Lerici, Italy, 1897. Comp., cond. Studied at Parma Cons. and with Respighi. Chorus mas. and cond., opera houses in Italy, then located in Boston. Orch. works and songs.

Carl Venth—B. Cologne, Ger., Feb. 16, 1860; d. San Antonio, Jan. 29, 1938. Comp., vlnst. Active in Brooklyn, N. Y. Fr. 1911-31 Dean Fine Arts, Tex. Wom. Coll., Ft. Worth; 1931-38 in San Antonio.

Charles Veon—B. Beaver Falls, Pa. Comp., pianist, teacher. Pupil of Mongiola, Scharwenka, and Hughes. Since 1909 on fac. of State Teachers Coll., Calif., Pa. Many fine pia. teaching pcs.

Now That Commencement Is Here!

WHAT now, that commencement is here? Thousands and thousands of students have been working for a diploma, a degree, and that is about all that some of them ever will get from their four years of struggle. We have never heard this presented more clearly than in the masterly address given to the graduating class, by Dr. Alexander G. Ruthven, President of the University of Michigan, at the commencement of that great institution last June. Here is a thought which every high school, college or university graduate should consider carefully. Attend these facts, expressed with such unusual clearness and force.

"If a man is to be worth his salt he must realize that his education does not cease with the acquisition of a diploma: 'The wise and the good are they who grow old still learning many things, entering day by day into more vital communion with truth, beauty, and righteousness.' One must also remember that a college training, alone, cannot be blamed for a poor life, if an individual fails, after his college years, to try to grow in wisdom and in the favor of God and man. Some failures may be the result of faulty college training, but many are the consequences of later attitudes and influences.

"To be very specific, Michigan has among its graduates quack doctors, shyster lawyers, teachers whose development was arrested at Commencement, business men who short-change their customers and steal our natural resources, unethical dentists and pharmacists, ministers who are careerists rather than pastors of souls, vain, selfish, and gossipy women, narrow-minded, bigoted, and intolerant men, and alumni who become less rather than more socially minded and cultured with the passing years.

"It is cold comfort that other schools have a similar record, and that we hope these failures of our educational efforts constitute but a small proportion of the total product of higher education. Neither can we get much satisfaction from the reflection that the defectives among our alumni are partly the result of ineffective guidance in college and that instruction and techniques in most fields are being improved. For we know, even though we do not readily admit it, that we shall continue to have alumni who fall short of our hopes and their promise as students, through sheer laziness, lack of knowledge of how to continue their efforts to become well-rounded individuals, or ignorance of the necessity for continuing study.

"You young men and women are to-day in a dangerous position. Experience permits us, your teachers, to realize that many of you still have the notion that the college exists to force youth to learn. Some of you have the impression that you are now beyond the period when study is required except, perhaps, in the techniques you will employ in gaining a living. If you have these beliefs, your development has been arrested and you already have begun to degenerate mentally and spiritually and perhaps physically. This Commencement does not mean for you, as it does for your wiser colleagues, the continuation of an independent effort to have a clear, conscious view of your own opinions and judgments and to promote self-development in thinking, intellectual honesty, tolerance, kindliness, and social mindedness.

"In college every effort is made to encourage study; and the failure is appraised and sent home. But the schools have no method of detecting failures after graduation; although the improper yardsticks of financial success and social standing are, it is to be regretted, sometimes employed. Our schools have, however, two definite obligations to adults, even though they may not be able satisfactorily to discharge them. They must offer facilities in the field of adult education and they must continuously admonish each generation to understand life as at once a desire and 'a quarry out of which we are to mold and chisel and complete a character,' and to recognize the two aspects of life in each of us, the life of action, and that of the mind and the heart, both of which must be continually and properly cultivated if the individual is to be a healthy and respectable human being: 'To attain understanding or wisdom one must first thirst for it, and then it is acquired only at the cost of much labor.'"

DR. ALEXANDER G. RUTHVEN
President of the University of Michigan, Ann Arbor, Michigan

Just how much your college or conservatory training really means to you can be determined only by what you do during the four years after graduation. At the end of this period, is it not fair for you to ask yourself whether you have made the same progress in that time as you did during your four years in college? If your post college days have meant a collapse of effort, instead of an intensification, your diploma is hardly worth the sheepskin it is engraved upon; because you are merely one of the army of "examination passers" who, having gotten through a few academic wickets, sit down to admire their medals for the rest of their days. This surely is not the purpose of education. Commencement day is the beginning of the greatest race of all. Every graduate should be given a card with these words of Plato: "The learning and knowledge that we have, is, at the most, but little compared with that of which we are ignorant."

In no other calling is this more true than in music; because competition in the tone art is more acute than ever, and there is no profession in which more rapid advances are being made. Dr. Ruthven wisely added in the concluding paragraph of the shortest and best commencement address we have ever heard:

> *"Only if you are willing to give, not only all that you are but also all that you can be, to the service of your fellow men, will you have any right to expect security from society. It is pure effrontery to ask God or your neighbors for your daily bread, if you do not try to deserve it; for, we are taught, 'Unto whomsoever much is given, of him shall much be required.'"*

You Are Invited to Take Part in a World-Wide Birthday Surprise Party

WILL NOT all of you join in this international surprise party? No matter whether you live in San Francisco, Hawaii, Nome, Melbourne, Shanghai, Cape Town, Moscow, Leipzig, Geneva, London, Paris, Buenos Aires, Vancouver, New York, Miami, Milwaukee, or the smallest cross roads town in the world, you may have the joy of participating in this celebration, at practically no expense.

This is the idea. The Etude proposes that a flood of birthday greetings be sent to dear Mme. Cécile Chaminade, who is now living at Monte Carlo, France, in her seventy-eighth year. Her delightful and able compositions are masterpieces of their type. She has given joy to untold millions, through their performance, through concerts, and over the air. Her works have become classics of the style and period they represent. They have an indelible charm of rhythm, melody, and harmony, which makes them welcome to vast audiences at this time.

Mme. Chaminade has been an invalid for years. It is now over a decade since we visited her at Tamaris, on the Riviera. As long ago as that, she was bedridden; but she was full of smiles, sweetness, and interest in life.

How can you join in this international birthday party to Mme. Chaminade? Mme. Chaminade was born August eighth, 1861, at Paris. Why not have the joy this year of sending her a birthday greeting, upon a postal card (a colored or special birthday card is not necessary; but, of course, this rests with you)?

Address your card to

Mme. Cécile Chaminade,
34 Boulevarde d'Italie,
Monte Carlo,
France.

Then just write on it some such greeting as,

"Happy Birthday Wishes to Mme. Chaminade, who has brought so much beauty to the world through the deathless art of Music."

Now sign your name, and give your address. Obviously the number of cards Mme. Chaminade will receive will be so great that she could not attempt to answer or recognize them, but that is not the point. The main thing is to give expression to the delight you have received for years from playing or listening to her compositions.

Be sure to add the proper foreign postage (two cents for postals from the U. S. A.—so just stick an additional one cent stamp on an ordinary postal; or use a two-cent stamp for a picture postal or a greeting card in an unsealed envelope. If sent in a sealed envelope, these greetings will require a five cent stamp).

Send the card so that it will reach Mme. Chaminade sometime during the first week in August. Allow at least ten days for overseas mail transit from our Eastern States, and two weeks from our Western States; friends in other countries should inquire of their postal officials as to the proper date of mailing.

The best time to write this postal is now; while it is on your mind, and then to keep the postal where it will be seen for mailing at the right time. Anyone may have the joy of joining in this birthday greeting. We can envision thousands of teachers having their pupils to send individual cards. Such an act has educational value, in bringing the personality of Mme. Chaminade and French musical art to them. We can see the students in colleges and schools in all parts of the country joining in this happy tribute. We can see officers of music clubs everywhere urging their individual members to participate.

Will it not be also a fine thing to have our fellow musicians in our sister country, France, to learn through this gesture how widely the works of Mme. Chaminade are admired and loved throughout the world?

The success of this birthday party will be due largely to you who are reading this editorial. It will be due to your personal enthusiasm and activity in bringing this idea to others.

If you want to write your greeting in French, simply copy on your postal any one of the following:

1. A Madame Cécile Chaminade l'auteur charmante qui a donnée à l'art musical des nombreux ouvrages inoubliables, nous envoyons nos meilleur voeux à l'occasion de son anniversaire de naissance.

2. A Madame Chaminade l'aimable et charmante auteur des magnifiques oeuvres musicaux nous envoyons nos meilleur souhaits à l'occasion de son anniversaire de naissance.

A Musical Quarantine

PRIVATE advice we have received indicates that there is a great oversupply of professional musicians in Southern California, drawn there by the lure of the movies and the supposed opportunities which those who have migrated to that lovely country have imagined would be created thereby. Just as in the cases of the thousands of screen-struck young people who have poured in upon Hollywood, only the most brilliant, the most attractive, and the most able have any chance whatsoever. The others are merely pounding their heads against the granite wall of the law of supply and demand.

One ETUDE friend writes:

"If ever you have an opportunity, do discourage newcomers from coming here to Southern California, for the field is so overcrowded! You have no idea of the struggle I have had to face in trying to get established—in the last few weeks three new violin teachers have come here to locate! And the list of singing teachers, all lured here by the glamor of the movies and their supposed opportunities, is endless."

In any event, before the teacher contemplates invading this new territory, he should see to it that he is well supplied with adequate funds for the occasion, so his living in comfort and his initial professional expenses can be assured for at least two years. More than this, he should have a well-laid plan so that if retreat is inevitable, he may find another desirable location.

(Editor's Note: Before publishing this editorial, we submitted it to an established professional musician, located in Hollywood, who states that the need for such a "quarantine" is far greater than our statement would make it appear.)

He Took His Bees to College

WAY DOWN in the heart of the Ozark Mountains of Missouri is the College of the Ozarks. Here youth of the eighth and ninth generations of fine sturdy pioneer stock, go to get an education. The college is Presbyterian and is splendidly conducted, especially to give opportunities to fine spirited young people, many of whom have very restricted means.

The President, Dr. Wiley Lin Hurie, told us the other day about Doyle Galloway. He landed on the campus with very little cash but a dozen hives of bees; and these bees just about worked their heads off to help Doyle get through college. With the first coming of the blossoms in spring, they zoomed forth to the fields and the orchards and came back laden with honey, which Doyle was soon to translate into learning. His stock of bees increased, and he bought a cow, and then another cow, and sold the milk. Think of the pride that was in his heart, when he graduated with an earned education, compared with the fellow who has had every cent paid for him during his college years. Which will win? We bet on Doyle. Incidentally, the College of the Ozarks is very proud of its fine and active Music Department.

Learning How To Help Yourself

By

KIRSTEN FLAGSTAD

Prima Donna Soprano of
The Metropolitan Opera Company

KIRSTEN FLAGSTAD

A Conference Secured Expressly for THE ETUDE MUSIC MAGAZINE

By ROSE HEYLBUT

MY ADVICE TO STUDENTS of singing is not of a strictly pedagogical nature. In the first place, vocal problems are too individual to permit of general rules. And secondly, my own training has been so different from the accepted routine of study that I never have assembled a "method." I do not believe in "methods"! There is only one correct way to sing: the old, familiar style of pure *bel canto*. One must achieve firm breath support; one must learn to release one's breath so as to be able to master long phrases; one must allow the voice to come out naturally, without forcing. That is the only "method" I ever have followed; the only sort of singing of which I can speak.

However, there is much to be said about singing, without trying to teach "methods." Voice alone has never made an artist. Behind that voice there must be vitality, the ability to make quick decisions, a complete independence of spirit. Vitality is a natural gift, but the other qualities can be developed. The important thing to remember in developing them, though, is that no one can do it for you. A musical character must be entirely self built. One of the first important questions a young artist will have to decide is the best way of breaking into a public career. I believe there is a better one than the generally accepted way; that is, a long period of private study followed by an attempt to begin public work on a large scale. This is not advisable; it does not work out well.

A Complete Equipment

PUBLIC PERFORMANCE REQUIRES much more than mere familiarity with arias and rôles. It is impossible for an untried beginner to offer satisfactory performances without years of routine drill. The wise beginner will realize this fact, and decide to find—or make—opportunities of his own. In Europe many of our operatic aspirants are perfectly contented to begin in the chorus. Nobody takes this to mean that they are going to remain in the chorus. But this is one of the best means of securing an opening on an active, living stage, where singing routine can be supplemented by the discipline of the theater. The girl, who has dreams of singing Wagnerian rôles (I, myself, did not begin the study of *Isolde* until I coached it with my mother in 1932), would find it a distinct advantage to work in the chorus of a performance of "Lohengrin," let us say. Certainly, she would be far removed from the coveted stellar rôle; but she could observe coaching and rehearsing; she could watch to-day's *Elsa* at work; and she could take her own small part in the rounding out of an operatic pattern. If, after a season or two in the chorus, she progressed to small rôles of her own, with perhaps one line to sing, she would be serving her future interests far better than by waiting for major parts as an operatic start. And all the while that she is engaged in this small work she should continue her studies as carefully as in her studio days.

After all, it takes years to perfect a vocal technic. No recent graduate has attained the technical or artistic stature that will be hers in ten years' time. Thus, it is quite permissible to begin public work early—not in the sense of achieving "quick results," but in the determination of developing one's self in the drill of public work. Naturally one must never push one's energies to the point of tiring the voice: but the well used voice does not tire easily.

I made this sort of beginning. As both my parents were engaged at the opera, as conductor and coach, I was more familiar than most girls with operatic routine. I was barely eighteen when my mother, who was coaching a performance of d'Albert's *Tiefland*, asked me to learn one of the rôles for the performance. Because I learn quickly, I made my début in a solo rôle, without preliminary work in the chorus. A year later, I sang another solo part, after which, I went to Sweden, for further study. Had those first opportunities not come when they did, I would probably have begun in smaller work, too, as so many of my fellow students did.

The Finished Structure

THE ACTUAL METHOD of building a voice must be left with the individual teacher who understands it. I never had *vocalises*, although I know they are excellent for other voices. My practicing always consisted of working at selected passages from the rôles I sing. I was able to do this, because my original foundation was firm and sure. For the practice needs of inexperienced vocalists, the teacher should be the only one to suggest exercises. Only as one learns to judge of her own problems, with self-critical ears, can she decide what to practice and what to leave alone.

Singing, however, is not the only way of studying. A wise student can learn a great deal musically by working over scores and songs in silence. Facility in reading and a knowledge of piano playing are absolutely essential. A knowledge of the violin, while not absolutely necessary, is advisable as a means of improving ear accuracy and intonation.

I have always done much of my studying with tightly closed lips. It is good to familiarize one's self with the pattern and line of songs before singing them. Also, I believe in teaching (or learning) by example. It is not enough for a teacher to say "right" or "wrong." The teacher must be able to show his pupil exactly how the tones are to be produced. Much of my own fruitful studying came through imitation. It sometimes happened, in my student years, that I did not quite understand how to do a thing; yet I tried it, notwithstanding, in an effort to copy the results my teacher produced. I learned the feeling of the tones and then, in second place, I came to understand what I was doing by analyzing the feeling in my throat. I do not advise such a way of work; I merely state that it has been my experience.

I was a grown woman before my voice reached its fullest power. Before that, it was a small voice. I was eager to make it larger, but my first two teachers were unable to help me. My third teacher told me that I had not yet learned how to close my vocal cords, with the result that too much breath escaped as unvocalized air. I was astonished to hear this, and had no idea of what to do about it. But by careful attention I learned the feeling. After that, it was easy to take this feeling apart and show myself what was to be done.

My favorite idea of singing is that the ultimate result grows out of something far greater than vocalizing. This something is complete discipline—self discipline as well as the ability to obey directions. I believe in discipline. It is perhaps the most important factor in shaping a useful and happy life. I wish its advantages were stressed as often and as spectacularly as those of "freedom"—for freedom is impossible unless it is built upon discipline and control.

The Value of Discipline

MY EARLIEST EXPERIENCES with discipline were met in our home; and this, I believe, is quite as it should be. The smaller community of the home is but a preparation for the wider activities of the world. I was made to practice the piano, though I hated it. I always loved music; but, because of the unique atmosphere of our professional home, I preferred the theater. Singing and acting looked much more attractive than sitting still at a piano, working at scales. To-day I can laugh at the excuses I made to escape from practicing. I was tired; my fingers were too short; the piece was not interesting. But none of this helped me. My orders were to practice, and I had to do it. If not, I was punished. We children were often whipped. We were sent out to the garden to pick a fresh, strong birch rod. We knew exactly what that rod was going to be used for, and the punishment sank in deeply. But we had one form of punishment that was far worse than being whipped, even though it did not hurt our bodies. If my brother and I had been teasing each other, or neglecting our work, our mother would open the formal parlor of our home, which was used only on state occasions. We were brought down there, and then would come a plain, heart-to-heart talk. Our shortcomings were presented to us in the light of the pain they caused our parents, and we wept far more bitterly than after the birch rod.

But our discipline did not take the form of punishments only. We were encouraged by small rewards, too. Although we were the children of theatrical people, we were hardly ever allowed to go to the theater, and then only to selected performances. My best reward was a ticket to the opera. My parents had all the tickets they wanted, of course; but they were given to us only as rewards that had to be earned. We were also put on our honor. My father never forbade us anything: he simply indicated what his preferences were, and let us know that he trusted us to carry them out. I remember that, although our bookshelves were always open, certain "advanced" books were not allowed me,

I would look at those books, from the outside, and wonder what they contained. When I was thirteen, I took a course in bookbinding; and, when I had mastered the work, my father gave me one of those "advanced" books to rebind. I took the book and bound it—but not once did I dare to read a page. Simply, it was not allowed.

To-day I am grateful for this early discipline. As far as the matter of piano study went, it proved an invaluable asset in my later work. Had I not been a fluent pianist, I never could have mastered my rôles and songs so readily. But more than any practical advantage of this kind, I was able to benefit from the further reaching results of discipline in assuming duties and responsibilities. No one goes through life doing exactly what he pleases. The earlier one learns to discipline himself, the better equipped he is for facing the battle of daily existence. And those early lessons stay with one all through life. To this day, I feel a wholesome awe of my mother. She no longer gives me "orders"; but if she did, I know I would obey them without question.

Rewards to the Diligent

WHEN I ENTERED MY CAREER I again reaped the rewards of self-discipline. I was allowed a special clause in my operatic contracts, releasing me from the early weeks of solo rehearsal. As I learned very quickly, I promised to be ready with all my lines and music when the ensemble rehearsals began, if only I might be spared the long hours of solo rehearsal, which took time from my other studies and which I did not need. This request was granted me, on condition that I could prove complete mastery of the work. The least slip would have lost me this privilege, and the result was that I worked twice as hard by myself.

Another valuable habit for the student to develop is that of helping one's self as much as possible. I remember the first singing lesson I ever had. I expected to be allowed to sing at once, but nothing so pleasant took place. What my teacher did was to ask me how I breathed. This startled me. I had never thought about breathing. But now I must learn to think of it.

"You will have need of breath control if you mean to sing," said my teacher, "so you had better find out how it is done."

Then she told me that, when I went to bed that night, I was to lie flat on my back, to forget "lessons," and simply to watch what happened when I drew a perfectly natural, comfortable breath. I did this. To my surprise, I found my abdomen moving in and out. This was the first time I realized that breathing had nothing to do with the chest. It made a profound impression on me—far deeper than if I had been told, objectively, that breath support begins with the great abdominal muscles. At my next lesson, I told my teacher what I had learned.

"That is the principle you must now put into use," she said. And so the foundation of my work in breath control was laid.

We Chart Our Course

I AM HEARTILY IN FAVOR of this kind of well directed self-help. To-day, I never draw a deep breath without, unconsciously, going back to those early lessons.

All breath must be supported by those strong abdominal muscles. In my own mind, I compare the breathing apparatus to a large rubber ball, divided into two connected halves. You draw in the air, and it becomes inflated. You release the air; and, as the breath passes into the upper chamber (the throat and chambers of resonance) the lower part (where the abdominal muscles lie) contracts. Then, when the air has been expended, the lower chamber pushes out again. In singing, one must accustom herself to this quick reversal of muscular motion, to be ready for the next breath. Again, I do not presume to offer breathing exercises; I simply tell of my own sensations. I found them out for myself, and this process helped me more than explanations.

The student must determine also for herself the field in which she means to work. Some singers choose to devote themselves to the dramatic aspects of operatic work; others, to the subtle expression of *Lieder* singing. Naturally, this choice must depend, first, upon the inborn abilities of the singer; and the student, who is accustomed to self-discipline, self-criticism, and self-help, will be at an advantage when the decision must be made. For my own part, I prefer a judicious mixture of both kinds of work. One helps the other. The dramatic work of the stage sheds unexpected light upon the development of *Lieder;* while the searching analysis of song interpretation brings greater flexibility into stage work. The more you are able to master, the freer your mastery will be of any one thing.

You will understand, now, why I am inclined to treat the purely pedagogic aspects of singing as important but not all-important. A good teacher can show you how to produce good tones. But after that? The tones alone will not make you a polished, resourceful singer. That particular kind of training you must give yourself, because no one else can do it for you. One day we shall realize that, valuable as learned lessons are, they never can round out the development of the young artist. Complete development depends upon the driving force behind the lessons; it depends on what one gives out rather than on what is taken in. In this sense, then, the building of what I call musical character is, perhaps, the most important asset to cultivate. And the surest tools to use in its cultivation are self-discipline and self-help.

FIFTY YEARS AGO THIS MONTH

W. S. B. MATHEWS, apostle of better teaching, and purveyor of musical knowledge for all time, contributed this fine treatise on sight-reading.

"Sight-reading is not work for beginners. To read rapidly at sight involves quick perception of musical combinations, and their ready recognition by the mind, the steady movement of time, and the spontaneous obedience of fingers. Each of these three things is a highly complex affair, which must be built up; an acquired aptitude, which has to be elaborated out of primitive elements before it is proper to ask for sight-reading. The first thing for a pupil to become is an *accurate* reader. This is a slow process, and as a matter of fact advanced pupils are more or less inaccurate. There are certain forms of analysis that are useful in promoting accuracy of reading, but this is not the place for them. The ready classification of combinations, rhythmic, melodic, and especially harmonic, involves a variety of special exercises. For example, the arpeggio forms in the accompaniment, and chord successions expressed through them, will be recognized by the pupil if the left-hand part is played by itself, and as chords, ignoring the arpeggio divisions. When the accompaniment is spread over a wide range of pitch, as when the first bass note is down in the bass, while the appertaining chords are in the treble or middle range, the harmonic relations will become apparent if one plays the bass with the left hand and the chords at the same time with the right hand, ignor- the repetitions and rhythmic figures, but passing directly from one chord to another, in order to bring out the harmonic progressions. This exercise is very useful wherever the harmonic perceptions are a little dull.

"Another difficulty of reading at sight is the irregular movement of untrained musical thought and perception. Music goes on in rhythm, steadily, like the ticking of a clock. The pupil's perception of it goes "hitchity-hitch"; now it goes, now it stops. Sight-reading is one of the best possible means of forming a correct habit of movement in time, but this rests upon a considerable amount of time-training, which can best be done through the accentuated and rhythmic treatment of scale and arpeggio forms, after Mason's system.

"When the groundwork of sight-reading has been laid, it will be found useful to exercise the pupil about an hour a week, if opportunity serves, in reading easy duets, the teacher playing the lower part. The playing must be in time, but the rate of movement may be slower, in fact, *must* be slow. Even at its best, the habit of sight-reading encourages inaccuracy, and it must not be carried too far. Any easy sonatinas, or dances, will do. It is also a good practice to form classes of four pupils to play eight-hand arrangements upon two pianos, for a certain time per week. This, however, is not always practicable, both for want of time and for want of the two pianos. When such classes are formed, however, the teacher must beat time for the class, just as an orchestral conductor conducts a performance. Those who lose the place are to get it as best they can, the music going on all the same. The leaf turning will enable the lost one to come in after a little practice. The pupils will take pride in doing the work well, and in not being surpassed by the others. On the whole, however, my position in regard to sight-reading is that of the outset. It is not work for beginners. It is worth more to the pupil, in all the earlier stages of study, to form habits of accuracy and clear apprehension, than to gain the knack of mere speed and approximation. Hence, a little sight-reading will go a long way in the early stages, excepting in those rare cases where the pupil has abundance of time."

Yes There Is a Musical Market

DAME RUMOR dropped in at an afternoon tea of a club of prominent musical women of Chicago and whispered into the ear of a particularly secretive dowager that Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, was said to be building a new one hundred thousand dollar residence. And didn't Dame Gossip's tongue lap her lips with delight as, ere the tea and cakes were no more, her ear at the keyhole caught twenty-seven matrons adjuring not less than half a dozen each to perpetuate this palatable morsel of gossip.

After all, is there anything so strange about this affluence of a long time successful conductor, when Carrie Jacobs Bond, of the succulent airs, reigns luxuriously as the chatelaine of one of the show places in the Los Angeles suburbs?

And would not a few more Stocks and Bonds on the musical "Curb" add a bit of additional glamour to the bounty that lures the ambitious young artist to the end of the musical road?

Radio Flashes

By PAUL GIRARD

THERE ARE A GREAT MANY short programs of good music on the airways these days, many of them local ones with which this department has no way of being familiar. No doubt you have your favorites.

There is usually a good chamber group to be heard over the Blue Network of the National Broadcasting Company on Sunday mornings from 10 to 10:30 A.M., EDT. And lately there has been an unusual instrumental program to be heard over NBC's Red Network on Sundays at 11 A.M.—Julio Martinez Oyanguren playing guitar music in the best traditions of the Spaniards.

The finest sponsored program of serious music this past year, according to the Women's National Radio Committee, was the Ford Sunday Evening Hour; and the best sustaining program of serious music was the New York Philharmonic-Symphony concerts on Sunday afternoons.

Lately, on Mondays at 3 and 5 P.M., EDT, there has been good music to be heard over the Columbia Broadcasting System. The 5 o'clock broadcast has been a program by the Columbia Chamber Orchestra; the other one has offered varied fare. Tuesdays, we found lately the same network had good programs around 3, 3:30, and 5:15 P.M. The 3 o'clock broadcast has been given over to fine chamber music; the 3:30, to a different singer each week in that interesting series known as "The Story of the Songs." The 5:15 period has brought to our home the Columbia Concert Orchestra under the expert direction of Howard Barlow. Always good.

On Wednesdays over the same network we have been listening lately to some fine programs at 3, 3:30 and 5 P.M. The first of these has been a continuation of "The Story of the Song," a subject which we hope will not be exhausted too soon; the second, a program again featuring the Columbia Concert Orchestra; and the third a concert by the United States Navy Band.

For those who like band concerts, there has been a half-hour broadcast on Thursdays at 3 P.M., EDT, Columbia network, by the United States Army Band, and another on Fridays at the same time from the United States Marine Band. After the band concert on Thursday (at 3:30 P.M.) there recently has been a "Sonata Recital" by Dubois and Semmler, well worth hearing.

On Fridays Columbia's network lately has been giving us besides the band concert at 3 P.M., several other musical programs. A chorus from different universities has been heard at 2:30 P.M.; and at 3:30 P.M. a piano recital with a different artist each week. Again at 5 P.M. we picked up a worth while vocal recital at the same point on our dials.

The Spring festival of great operas, heard lately in the "Radio City Music Hall On the Air" series (Sundays 12 noon, EDT—NBC Blue Network), has been given in answer to the requests of many American music lovers. The success of a similar series last fall, when thousands of letters were received, prompted the revival of the tabloid presentation of opera.

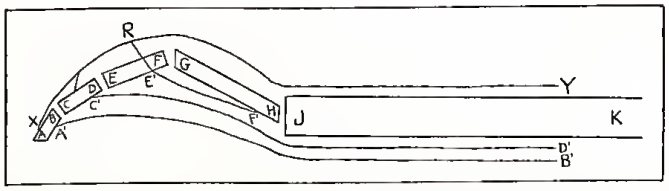
A new dramatic series, titled "The Romance of Oil," based on history and events in the petroleum industry, is a feature recently added to the City Service Concert Hour on Fridays at 8 P.M., NBC Red Network. The pattern of this program is otherwise unchanged, the musical part being still entrusted to Lucille Manners, soprano, Ross Graham, baritone, a mixed chorus of twelve voices and a thirty-six-piece concert orchestra under the direction of Dr. Frank Black. The dramatic sequences aim to portray the growth of the petroleum industry and the important part it has played in our everyday life.

Pianist, Know Your Fingers!

A New Approach to Piano Technic

By ARNOLD SCHULTZ

Mr. Schultz's Studies and Theories of Piano Playing Have Attracted Wide Attention in Musical Educational Fields.



WHATEVER THE TOUCH form employed at the piano; whether it be a finger, a hand, a forearm, or an arm touch; whether the movement be caused by "weight and relaxation" or by levered force; whether it starts from the surface of the keys or from a distance above them; the depression of the key itself must always involve muscular activity of the fingers. They are the final points of contact with the keyboard, the *antennae* by which the pianist feels out his way to tone.

Despite this importance of the fingers, however, theorists have tended to neglect the facts of their physiological structure, placing the stress almost without exception upon their position during key-depression rather than upon the muscles which actually impel their movement. Yet the facts are of such supreme importance that, once they have been examined, it appears almost impossible for piano teaching to bring about the higher degrees of technical skill unless it takes them into serious account.

It is our purpose in the present article to sketch certain anatomical features of the four fingers (without reference to the thumb) and to make a number of somewhat desultory notes on the differences these features may make to piano technic. Lack of space prohibits a complete account of the coordinative possibilities, let alone the pedagogy, by which they may be realized in actual playing; nor can we attempt to refer to the various touch forms as they are determined by purely mechanical differences in joint action. But even a partial account will make it clear that finger coordination is at the very heart of the technical problem, that our teaching must either make of it a prime consideration or labor beside the chief technical issues.

Anatomy of the Fingers and Hand

IN THE ACCOMPANYING, highly schematic diagram (at head of article) *JK* represents the forearm; *GH*, the hand from wrist-joint to hand-knuckle (technically known as the *metacarpus*); *EF*, the first phalanx of the finger; *CD*, the second; and *AB*, the third.

XY, the tendon of the *extensor digitorum communis*, takes its origin in a muscle located in the forearm, just below the elbow, passes over the wrist-joint, the hand-knuckle, and the mid- and nail-joints, and is inserted into the second and third phalanges. It serves to extend, or from the point of view of the hand in playing position, to lift the finger.

A'B', the tendon of the *flexor digitorum profundus*, takes its origin in a muscle again located in the forearm, passes over the wrist joint, the hand-knuckle, and the mid- and nail-joints, and is inserted into the third phalanx, which it serves to flex (bend).

C'D', the tendon of the *flexor digitorum sublimis*, also originates in a muscle of the forearm, and passes parallel with the *flexor profundus* to the second phalanx, which it flexes.

E'F', a small muscle known as the *lumbricalis*, takes its origin at the base of the *metacarpus*, and passes to the inner side of the first phalanx up to what is called the tendinous expansion of the *extensor communis*, where it is inserted. It flexes the first phalanx and, because of its connection with the extensor, gives a slight lift to the second and third phalanges, this lift taking place, of course, without contraction of the extensor muscle proper, located in the forearm. Two other sets of muscles, known as the palmar and dorsal interossei, although they are chiefly involved in lateral movements of the first phalanges, assist the *lumbricales* in the flexion of the first phalanges. The diagram does not indicate the interossei, but since they lie entirely within the hand, the line *E'F'* may be taken to indicate their downward pull as well as that of the *lumbricalis*.

The Finger as Three Phalanges

IT IS EVERYONE'S TENDENCY to regard the finger as a unit capable of taking on different "shapes" during piano playing. Only rarely is it regarded as a collection of three separate levers, each of them having as much claim to separate attention as that given, for instance, the hand, the forearm, or the upper arm. It is true that there is a marked interdependence among certain muscular exertions of the phalanges; but for that matter, there is a marked interdependence between exertions of the phalanges and exertions of the hand in the wrist joint (a fact made clear later). Under any circumstances, a study of the interdependence in general yields, as will presently become clear, important clues to a new, direct means of gaining velocity and key control. The following notes on the muscular system of the finger (and they by no means give a complete account) will indicate some of these clues, and will also reveal, rather amusingly, I think, how little understanding either the pianist or the non-pianist has of the tools he uses almost constantly during his daily life.

1. When *XY*, the extensor, is contracted, it applies upward force to all three of the phalanges. It is impossible to lift the third phalanx without also lifting the second, and upward movement of the first can be prevented only by contraction of the small flexor muscles, the *lumbricalis* and the *interossei*. The contraction of the latter can be seen or felt in the tissue between the thumb and the second finger, if the second and third phalanges of the second finger are vigorously extended without movement of the first phalanx. In other words, a downward acting muscle must contract to keep the first phalanx from moving upward. A fully extended, perfectly flat finger, accordingly, sometimes advised by pedagogs for rapid passage work, involves a stiffened hand-knuckle even before movement into the key begins; that is, muscles on either side of the joint are contracted.

ARNOLD SCHULTZ

2. When the finger extensors are contracted, they apply upward force to the hand. Movement of the hand can be prevented only by contraction of the hand flexors. The contraction of one of the hand flexor tendons can be felt, if all the fingers are lifted vigorously at once, through the under surface of the forearm just above the wrist-joint, little finger side. (The diagram does not indicate this tendon, but it is a prominent one and easily found by a little experiment; so, too, with the hand extensor tendon mentioned in the following paragraphs). Spread chord positions, which necessitate extremely flat fingers, therefore, also necessitate a stiffened wrist—muscles on either side of the joint are contracted.

The interdependence of the hand and finger muscles is meely shown in still another experiment. If the hand be lifted as high as possible in the wrist-joint, the finger hanging loose, a strong contraction of one of the extensor tendons of the hand may be felt through the upper surface of the wrist joint, thumb side. Now if the fingers are also raised, the hand tendon will immediately relax: the work of lifting the hand has been taken over, at least in large part, by the finger muscles.

3. It is normally impossible for the *flexor profundus*, *A'B'*, to bend the third phalanx, unless the second is also bent. The *flexor sublimis*, however, may bend the second phalanx while the third remains relaxed. It is this latter coordination which causes the familiar "breaking-in" of the nail-joint during key depression, a movement which is often misinterpreted physiologically, but which is generally, and rightly, condemned. It is apparent, therefore, that any attempt to separate the actions of the two long flexors is impracticable.

4. The contractions of the long flexors, since the tendons pass over the wrist-joint, apply downward force to the hand. The hand extensor tendons may be felt to contract if the *metacarpus* is kept quiet during vigorous flexion of the fingers.

5. As the extensor tendons of the four fingers pass over the back of the hand they are connected, one with the other, by bands of tissue called *vinculae*. If the extensor muscle, located in the forearm, contracts to pull upon one of the tendons, these bands transmit part of the force to the other tendons, the amount of the force being proportionate to the nearness of the tendons.

An experiment will make the meaning clearer. If the right arm be laid along the thigh, all muscles relaxed, the extensor tendon of the second finger may be pulled to one side by the thumb of the other hand. The tendon is found just above the hand-knuckle; and, when relaxed, it may be displaced from a quarter to half an inch. If the third finger then be raised, the tendon of the second finger will immediately become tight and snap out from under the thumb. The lift of the fourth finger is felt rather later, and that of the fifth only after the extension has become extreme.

The question arises, then, if the extensor tendon of the second finger tightens when the third finger is lifted, why is not the second finger also lifted? The answer is that the *flexor* tendons of the second finger

contract, and the swell of their tension can be felt under the finger in the palm. (Further comment on this swell is contained in Note 6.) The second finger, in other words, is stiffened—perhaps only slightly, but nevertheless *stiffened*—while the third finger is being raised. There is no other way of raising the third finger without also raising the second.

6. When the long flexors contract, the tendons *AB* and *CD* tend to form, of course, a straight line between the points of their origin and insertion. Because the tendons are bound up only loosely in the tissues of the hand, this tendency is partially realized. If the second finger of the right hand is pressed hard upon a table while the second finger of the left hand is placed on the right palm immediately below its hand-knuckle, the tendons will be felt to swell and bulge, sagging from a quarter to half an inch. This distance is extremely significant, for the depth of key descent itself is only three-eighths of an inch. The sagging means that the muscles lose time in applying their force to the second and third phalanges; it means that the muscles contract through a greater distance than the three-eighths of an inch of key descent requires; it means that the long flexors are at a great disadvantage for velocity.

7. If the long flexors and the extensors of the fingers are simultaneously contracted; that is, if the fingers are stiffened, also the wrist-joint, over which the tendons pass, must be stiffened. Proof of this fact can be secured by allowing the forearm to rest upon the knee, the hand and fingers dangling relaxed in space. If the hand be struck a blow, it will swing back and forth in the wrist joint, its movement entirely free and uninhibited. If, however, the fingers are stiffened while the hand muscles proper are kept relaxed, the hand will show no movement in response to the blow. The wrist joint has become fixed by the finger muscles.

8. In contrast to the long flexors and the extensors, the small muscles apply their force to the first phalanx directly, without an intervening sag. Morever, they all have their origins within the *metacarpus*, and their contractions can have, therefore, no effect upon movements in the wrist joint.

Excessive Use of the Long Flexors

THE SIXTH OF THE FOREGOING NOTES states that the long flexors show a marked disadvantage for velocity. As the part they play in the depression of the finger increases, the velocity disadvantage also increases. Unfortunately, a coördination one encounters very frequently among piano students involves particularly strong tensions of the long flexors. I refer to it as the stiff-finger coördination. If the long flexors and the extensor contract to fix (stiffen) the finger, and if then the flexors contract in excess of the fixation, the finger will swing downward as a unit. The first phalanx is caught between the opposing contractions; and its own muscles, accordingly, need contribute nothing to the descent. (The *interossei* contract, to be sure, to give a lateral (sideways) fixation to the first phalanx as the long tendons provide a vertical fixation—it is impossible to will the one fixation without the other. They need not, however, contribute to the downward movement.) The long flexors are strongly contracted; they must contract to a given degree, to provide the fixation, and then a still higher degree to depress the finger.

The reader may be certain, that this stiffened finger is not part of his approach to the keyboard, but the frequency with which the coordination appears can be judged by a simple experiment. Bring the tip of the relaxed second finger in contact with the edge of a table while the other fingers hang loosely under the hand. Move the extensor of the second finger to one side, as in one of the foregoing experiments. Now press the finger tip upon the table. In a number of trials the probability is strong that the

(*Continued on Page* 405)

RECENT RECORD RELEASES

By PETER HUGH REED

FOUR VOLUMES of Haydn's string quartets, originally released in England as Society issues, have been placed upon the domestic market by Victor (sets M-525, 526, 527, 528). The performance of the works has been entrusted to the Pro Arte Quartet. The Hadyn String Quartet Society was formed in 1932 to celebrate the bicentenary of the composer's birth. To date, seven volumes containing in all twenty-four quartets have been released. Since the first two of these are no longer available, Victor has issued the third, fourth, fifth and sixth volumes. The seventh, it is assumed, will follow.

Haydn was perhaps the most prolific of all the great composers. Owing to the fact that not all of his music is available in print, a complete survey of his genius has never been possible. He has been called the "Father of the Orchestra, the Symphony, and the String Quartet"; yet he did not invent the form of either. But to him may be traced the development of the form of all, and his influence on all composers that turned to either after him is indubitable.

Mozart was buoyant and light hearted, when he visited Paris in the Spring of 1778 with his mother, little dreaming that tragedy lay ahead to bring her untimely death. Invited by the director of the Concerts Spirituels to compose some music, he contributed among other works his "Symphony No. 31, in D major," K. 297, later nicknamed "Paris." The symphony reflects the gaiety of the French, and Mozart's sense of youthful freedom. Brilliantly performed by Sir Thomas Beecham and the London Philharmonic Orchestra (Columbit set 360), it is a pleasant addition to the recorded Mozart repertory.

Weingartner has been widely acclaimed for his recordings of the Brahms symphonies. Turning his attention to the composer's "Variations on a Theme of Haydn, Op. 56a" (Columbia set X125), he again displays his understanding of Brahms' music, giving us a richly sonorous and appropriately restrained performance. From the recording standpoint, he fares better than his predecessors in this work.

There is a bar and dance hall in Mexico City, where Mexicans congregate nightly for the wildest of music and dancing. Long an attraction for tourists, it took American composer-tourist, Aaron Copland, to extend its fame aurally beyond the borders of Mexico. Based upon Mexican popular tunes, Copland's *El Salon México* (called after the name of the dance hall) proves in the recording of the Boston Symphony Orchestra (Victor set M-546) to be a colorful and rhythmically vital score à la Chabrier's "España Rapsody" and Ravel's *Bolero*.

Those who admire ballet music will undoubtedly find enjoyable the dances from six operas by Grétry, the eighteenth-century Belgian-French composer, played by F. Ruhlmann of the Paris Opéra (Columbia set X126). Reminiscent of Rameau and Couperin, these dances nevertheless have a definite charm of their own.

Ludwig Spohr was a noted violinist and a prolific and highly esteemed composer in his lifetime, 1784-1859. To-day he is nearly forgotten. Albert Spalding, however, recording his "Concerto in A minor, Op. 47," with the Philadelphia Orchestra (Victor set M-544), reminds us that Spohr knew how to write fine melodies. Those who admire the Mendelssohn and Bruch concertos will undoubtedly want this work. Written in the form of a "vocal scene," it possesses florid Italian operatic characteristics. This is due to the fact that the composer created it especially for an Italian tour he made in 1816.

One of Liszt's most popular works is his "Hungarian Fantasia," for piano and orchestra. Based on the same material as he used in his "Rhapsody, No. 14" for piano, the work makes considerable use of the well known Hungarian folk song *Far Above Us Flies the Heron*. Edward Kilenyi, who has been highly praised for his performances of Liszt's music, records this work with the aid of a French orchestra under Meyrowitz (Columbia set X120).

The Titan Contributes

TWO IMPORTANT PIANO WORKS, Beethoven's Waldstein Sonata, Op. 53," and Chopin's "Sonata in B minor, Op. 58," were recently given, we believe, their most compelling phonographic performances. In Columbia set 358, Walter Gieseking plays the "Waldstein" with notable plasticity and with extraordinary tonal sensitivity. He does not stress the boldness of spirit in this work but its underlying dramatic accent and its rhythmic vitality. In Victor set M-548, Alexander Brailowsky presents a thrilling performance of perhaps the best of the three Chopin piano sonatas, a reading that is marked for its poetic insight, its fine phrasing and its variety of tonal coloring. Both sets are splendidly recorded.

Less compelling is Columbia's recording (set 357) of Bach's *Ouverture à la Manière Française* ("Partita, No. 7"), for harpsichord, which Ernst Victor Wolff plays. Akin to the orchestral suites of the composer, this work, one of sheer beauty, is unjustly neglected. Although Dr. Wolff deserves credit for reviving interest in it, it cannot be said that he turns in a performance that succeeds in fully setting forth the music's possibilities. The recording is good but not of the best in harpsichord reproduction.

Myra Hess, who presented recently such a beautiful performance of Schumann's "Piano Concerto" does not emerge so successfully in her recorded reading of the composer's "Carnaval" (Victor set M-476). Perhaps this highly gifted artist had an off day. The old Victor recording by Rachmaninoff (set M-70) still remains the best phonographic version of this work.

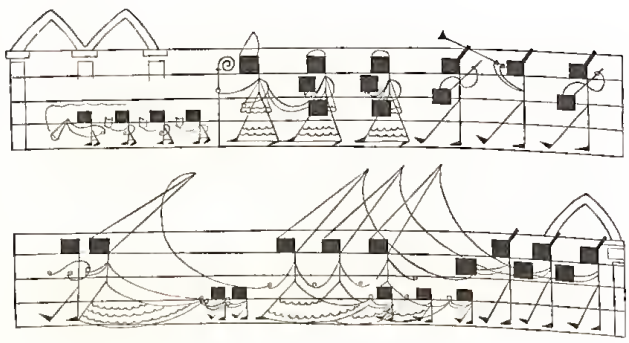
Beethoven's "String Trio in G major, Op. 9, No. 1," belongs to a group of three works that the composer regarded as among the best of his early chamber compositions. In style it is similar to the "Opus 18" quartets. Divided into four movements, it opens with a long first movement, forceful in character, owns a fine *Adagio*, a rather tame *Scherzo*, and a skillfully devised *Finale*. Musicraft presents this work in a worthy performance by three young musicians from the New Friends of Music Orchestra, Messrs. Sebriansky, and E. and G. Neikrug (set 28).

Two moderns, Poulenc and Hindemith, show decided romantic leanings in their latest recorded works. Poulenc's "Mass in G major," sung by The Singers of Lyon (Columbia set X127), is a work skillfully devised with many moments of lyric beauty. And Hindemith's "Sonata for Viola and Piano, Op. 11, No. 4," excellently performed by William Primrose and J. M. Sanromà (Victor set M-547), is a work for all who delight in melodic beauty.

Charles Martin Loeffler was once termed "the most distinguished creative mind in American music" (Gilman). That was several years ago, before the composer's death in 1935. Hearing his "Music for Four Stringed Instruments," as played by the Coolidge Quartet (Victor set M-543), one is reminded of this statement. This music is deeply felt, mystical and idyllic in character. Dedicated to an American aviator who fell in the World War, the work, which makes considerable use of a fragment of Gregorian chant from the Easter service, is said to depict the release and eventual flight beyond of the aviator's soul. Its program is metaphysical rather than specific, however, and need not be considered for enjoyment of the music.

A MEDIEVAL WEDDING CEREMONY

By Harvey Peake



In all he wrote over eighty quartets and more than one hundred symphonies.

Space does not permit us to dwell upon Haydn's gifts as a string quartet composer. Nor can we review other than the first album referred to above as we have not yet heard the others. Let it be said that the first has definitely whetted our appetite for more, and we believe that those readers who enjoy such music will be similarly intrigued. The first volume contains a delightful early work, "Op. 3, No. 5," the second movement of which may be familiar to some as the incongruously titled *Eighteenth Century Dance*, recorded by the Philadelphia Orchestra (Victor 7256); the "Quartet in G major, Op. 33, No. 2," notable for its breadth of style; the "Quartet in E-flat, Op. 64, No. 6," a work anticipating Beethoven; and a mature work of great beauty, the "Quartet in B-flat, Op. 71, No. 1."

Two other works of Haydn recently released, the "Symphony in D minor" (No. 80) and the "Symphony in F major" (No. 67), represent his genius during his middle period, when he was in the service of Prince Nicolaus Esterhazy. These works are fervently performed by the New Friends of Music Orchestra, under the direction of Fritz Stiedry, and excellently recorded by Victor (album M-536). Both works are representative of their composer's genius at its height, but of the two the one in D minor is the more striking because of its dramatic emphasis and depth of feeling.

The Democracy of Radio

By HOWARD BARLOW

Musical Director and Conductor of The Columbia Broadcasting System

A TALK TO THE ETUDE reminds me of an old debt. The debt was incurred more than thirty years ago, by a small boy in a small town in southern Illinois. I used to be that small boy. Music was my greatest source of enjoyment, and, as our town boasted neither music teachers nor music stores (except the place where dance records were sold), I was hard put to it to find the enjoyment I wanted. My only pieces were a book of Czerny exercises, Schumann's "Album for The Young," and a volume of baritone songs, published by Ditson's. I learned all of these on the piano, and then began all over again, practicing them on the violin and the violoncello. After that, I came to a stop. And then my parents got me THE ETUDE! No event in my life was so important as the arrival of the mail on Etude Day, and when the mail was delayed the atmosphere of our home grew pretty dingy. For, with THE ETUDE, came a world of new music—music that was printed separately for piano, voice, violin, and violoncello. I am sure I never gave proper attention to the fine printed matter in the magazine, but it is not too much to say that I got my musical start from the "middle pages" of THE ETUDE. Any information I am able to give to readers of THE ETUDE of to-day is but a small way of settling an old score of obligation.

Sooner or later, radio will be the goal of most of our music students. It is therefore pleasant to know that radio is perhaps the most democratic institution we have. It is not necessary to have a "big name," to secure a start in radio. The programs are dictated by the public alone. And our system of commercial sponsorship enables us to maintain this vital and healthy state of affairs. It is a mistake to think that commercial radio lowers the standard of our programs. Quite the reverse. Sponsors are not trying to force any one type of program upon the public. Their object is to make friends for their products, by securing the widest possible audience. To bring this about, they plan programs which, in their opinion, will interest the most people. If they fail to secure the audience they hope for, they change their type of program. Thus, it is the public itself that has the final voice in what is kept on the air and what is dropped. If our programs are no better than they are, it is because the public does not take vigorous enough steps to demand better. If you can conceive of enough people sitting down to write letters to their radio stations, criticising one type of program and demanding another in its place, you would see a completely altered program picture, in less than a month's time.

From a Conference Secured Expressly for THE ETUDE
By STEPHEN WEST

Fan Mail and Singers' Chances

DO YOU KNOW WHAT HAPPENS to fan mail? It is most carefully analyzed, by a competent staff of researchers, who make minute notes on what is, and what is not, popular. These findings are then presented to the program directors. If enough people wrote in to execrate jazz and demand symphonies, the air waves would vibrate to Beethoven and Mozart exclusively, while the hot swing numbers would rapidly become museum pieces. Whether or not this ever comes to pass, the important point is that the American public has it in its own power to dictate the quality of our air programs. This is a serious responsibility, and it should be accepted as such. If *you* have faith in an artist, or a composer, or a type of music, write to your station and make known your preferences. If a sincere enough effort is made in the right direction, we shall have an even greater advance in the quality of our programs. It seems to me that the music students can lend an active and important hand towards working for this goal.

The music students themselves, however, will probably want to hear about other things. First, what are the requisites for securing opportunities on the air? Each department of radio work carries "musts" of its own, but one requisite applies to all. That is serious, thorough musicianship. Since radio has nothing but sound itself to fall back upon, each sound that comes over the air must be as nearly perfect as possible. And all sounds must have thoughtful purpose behind them.

As far as vocalists are concerned, the microphones can accept only the most purely produced voices, reenforced by purity of diction, and supreme breath control. Not every voice quality is "good" for radio. Indeed, a small, well produced voice that amplifies well is infinitely better than a big one. One of the finest contraltos I ever heard was not a great success before the microphones, because her voice was too big. It vibrated in the delicate reproducing mechanism and caused disturbance. A less gifted singer, who might even have envied this great voice, would have had a much better chance for radio work.

A voice that is very penetrating tends to blast out the microphones. I have in mind an internationally famous soprano, who can bring tears to the eyes of a tired conductor who has been rehearsing with her. One of her chief claims to artistry is the perfection with which her voice is placed well in the head, and sent out with a penetrating "ping." But before the microphones, alas, this very perfection of voice placement tends to make the tones so penetrating that the mechanism suffers. In bringing this artist before the "mikes," I have had to chalk mark the floor, actually roping her off five or six feet farther away from the apparatus than singers normally stand. What counts most in radio work is neither range nor power, but supreme and perfect purity of production, without a trace of nasality, throatiness, or breathiness. After that, each individual voice must be tested for its peculiar qualities.

Instrumentalists, to the Fore!

THERE IS NOTHING SPECIAL to be said about instrumentalists. A radio pianist must be a good, all round pianist, able to draw fine, singing tones from his instrument, to read fluently, and to adjust himself to all types and styles of playing. The same is true of violinists, violoncellists, and wood wind players. Which brings us, in rather short order, to the conductor.

The radio conductor must possess everything that a symphony conductor possesses—scholarly background, musicianship, style, vigor, and the indefinable but all important ability to bring forth the best from the men with whom he works. In addition, however, the radio

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Jack and Jill

Mary Quite Contrary

Mother Goose and Jack

Mother Goose

Mus. Doc.

A Dramatic Piano Recital

By

ANNA E. EDGAR

[*The Stage Entrance should be arranged to imitate a large book, through which the children will come upon the stage.*]

(*Jack, on crutches, and his Mother enter.*)

Mother. Here, my darling, is a nice quiet place where we will rest and watch the children play.

Jack. I don't want to see the children play. I can't run or do anything but sit in this old chair. Take me home.

Mother. But the Doctor says you must be out in the fresh air so that you will grow stronger.

Jack. I don't care what that old Doctor says, let me have my book.

Mother. I brought your Mother Goose book to-day. Shall I read to you?

Jack. Oh, that silly old Mother Goose! I wish I could see her. I'd like to tell her how I want to walk and run through this park, and to see and hear all the strange things.

(*Loud crash on piano as Mother Goose enters*)

Mother Goose. My dear little boy, I heard your wistful words. I know very well how you feel. When I was a tiny girl I was stricken just as you are, and for one whole year I was kept in bed, and could not even lift my head. But I was patient and was finally able to be out doors and to walk a little. One day I had a great adventure. Would you like to hear about it?

Jack. Oh yes, Mother Goose.

Mother Goose. This wonderful day my Mother and I were out in our yard at home, when suddenly I heard the most beautiful music—soft and sweet, then warbling and trilling. It was a bird in a low tree near me. I forgot everything else, for I had never heard such beautiful music.

Then the bird saw me and spoke to me in his own language, but I understood his meaning. He said, "My dear little friend, would you like to enter the lovely land of music? I will show you the way."

But I answered, "I cannot go without my Mother." At once I heard my Mother's voice saying "My child I will go, but not beside you, I will be back of you all the way. If you need me I will be there to help."

So we started. The path was narrow at first, with many stones and rough places; but the music in my ears made me forget the hard spots. On all sides was the murmur of the wind among the trees. Soon a beautiful garden was seen near the path, which was becoming wider all the time. I could hear the Trumpet Flower calling me, and then the sweet tinkle of the Canterbury Bells. By this time I was growing a little tired and decided to rest. I laid down near a little brook whose water, bubbling over the stones, lulled me to sleep.

Soon my Mother's voice spoke in my ear, "My dear, don't you think it time to continue your journey through Musicland?"

On again I trudged, when suddenly a group of children came from the distance and called to me, "Come with us, why do you want to go farther? It's a long, hard road ahead, and we are tired of it."

I was tempted to turn and go with them, but my Mother's face and encouraging smile made me decline their invitation. A long time I journeyed on, sometimes very tired and discouraged. One day I reached the shore of the ocean, with the waves rolling and breaking on the beach. The music they made was like a mighty organ, which thrilled me through and through. I then knew that I could never leave this beautiful Land of Music; and the strange part of it is that I have grown well and strong because of this wonderful new experience which would go with me through life.

Jack. My, that is wonderful! Do you think I could find my way through that Land of Music; and how could I start?

Mother G. That land is all about us. Open your ears and your heart and you will soon find it, as have many others.

Jack. I wish I could meet some other children who are going through Musicland.

Mother G. Well, you have all those friends in your book. I know them all and have helped them.

Jack. Why, do Little Boy Blue and Mary Quite Contrary, and all the rest know about Music?

Mother G. Certainly. You think of them as characters in a book; but all the time their real happiness and interest is in this world of melody and rhythm. Wouldn't you like to meet them and let them talk for themselves?

Jack. Oh, boy, would I!

Mother G. Which one would you like to see first?

Jack. Well, let me think. I guess Humpty-Dumpty and I are more alike, for we each have had a lot of trouble.

(*Mother Goose calls Humpty.*)

Humpty-D. Hello Jack! I sat on a wall for a long time watching the other people go through Musicland, then I decided I'd try it myself. It was a little hard at first; but I kept on, and here I am. May I show you what I have learned? (Plays *Ping Pong* by Mary Parnell, Grade 2.)

Mother G. Now, let's meet Little Bo Peep.

Little Bo Peep. Those bothersome sheep of mine are always losing themselves, so I found a pretty tune that makes them come back to me. (Plays *In Sylvan Shadows* by Hugh F. Bryson, Grade 3½.)

Mother G. Now meet Little Boy Blue.

Little Boy Blue. Little Bo Peep isn't the only one who has trouble. My sheep and cows are always going the wrong place, just like my fingers when I play if I don't stay wide awake. (Plays *Mr. Woodpecker* by Sidney Forrest, Grade 1½.)

Jack. Look! Here comes Mother Hubbard. But, where is your dog, Mother Hubbard?

Mother H. I left my dog at home this time. He doesn't like music as much as I do. (Plays *Old Mother Hubbard*, by George F. Hamer, Grade 2.)

Mother G. Come, come Mary, please don't be contrary, as very bad girls sometimes do.

Mary Quite Contrary. Whoever said I was contrary was mistaken. I'm always willing to work and play in my musical garden. (Plays *Dutch Tulips Dance*, by Lillie A. Hansen, Grade 2½.)

Jack. Who is that, Mother Goose?

Mother G. Come in Taffy, the Welshman, and shake hands with Jack.

Taffy. Somebody tried to spoil my reputation, but everybody knows the Welsh people love music, and I'll prove it to you. (Plays March of the *Men of Harlech*, by B. Richards, Grade 3.)

(*Bang! Crash! As Jack and Jill come out of the book*)

Jill. You know, Jack, I always said too much speed would cause a tumble.

Jack. Well, Jill, watch your step when you play that piece. (They play *Dance of the Rosebuds*, 4 Hands by Frederick Keats, Grade 3.)

Mother G. If you think Shirley Temple has pretty curls, just look at our Curly Locks.

Curly Locks. It's nice to sit on a cushion and sew a fine seam, but what I find in Musicland is much nicer. (Plays *The Fairy Swing* by Myra Adler, Grade 2.)

Mother G. And here's my little Tomboy. Soon you too can ride a see-saw, Jack, like Margery Daw.

Margery D. There are many ups and downs in my young life—ups when I have a good music lesson, and *downs*, well you know that answer. (Plays *Hop, Skip and Jump* by Renée Miles, Grade 1.)

Jack. Oh, I know him, that's Tom the Piper's Son. I guess they forgave him for taking the pig.

Tom the Piper's Son

I am Tom the Piper's Son,
Now listen, folks, till I am done;
For when I play my pony friend
Comes up to hear me to the end.

(Plays *My Little Pony* by Hester Lorena Dunn, Grade 1.)

Jack. Oh, Miss Muffet, did you get away from the spider?

Little Miss Muffet. It wasn't the spider made me run away, it was Mother's voice calling "Come, dear, and practice your music lesson." (Plays *Brown-Eyed Susans Nod Their Heads* by Berniece Rose Copeland, Grade 2½.)

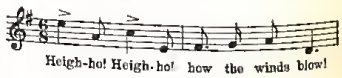
Mother G. Well, Mr. and Mrs. Sprat, I'm glad to see you getting along so well together to-day.

Jack Sprat. My wife and I are still traveling through this lovely Land of Music, and we like the same things, *most* of the time. (They play *Marigold*, 4 Hands by Frank H. Grey, Grade 1½.)

Jack. I wish Simple Simon had brought the Pieman, too. Boy! do I like pie!

Simple S. You have read about my friend the Pieman. Well, we went to the Fair and the band was playing gay tunes, something like this one. (Plays *The Billboard March* by John N. Klohr, Grade 3.)

Tommy Tucker. (*Unannounced, comes out of the book singing*),



Mother G. Well, Tommy Tucker, are you singing for our new friend, Jack?

Tommy.

I can sing and I can play,
Songs which are both sad and gay;
But since I have to earn my supper,
I'll practice hard for bread and butter.

(Plays *Aquaplaning* by Ada Richter, Grade 2.)

Mother G. Before the *Three Wise Men of Gotham* leave our shores, I want them to speak to you, Jack.

First Wise Man. Why did you call us, Mother Goose?

Mother G. Please tell this little boy why you are called Wise Man.

Second Wise Man. Because, like the three wise men of old, we are following a star which shines and beckons us on to a land of joy and happiness. (They play *Here Comes the Parade*, 6 Hands by M. L. Preston, Grade 2.)

Mother G. Well, Polly, since you no longer sit in the cinders, tell us what you have been doing.

(*Continued on Page* 418)

The Queen of Hearts

Old King Cole

Little Jack Horner and the Mother Goose Book

The Vital Inner Structure of Music

Is Counterpoint the "Dry Bones" of the Tone Art?

By

DR. FRANCIS L. YORK

The hand of the Lord carried me out and set me down in the midst of a valley which was full of bones, and lo, they were very dry. And He said unto me, "Son of man, can these bones live?" And I answered, "O Lord, Thou knowest."—Ezekiel xxxvii.

STRICT COUNTERPOINT seems to be regarded by many teachers, and by most students of musical composition as a valley full of musical dry bones—*very* dry bones. At a recent meeting of representative musicians of America, the study of this form of writing was severely condemned by some of the speakers; and I, as the author of a widely used textbook on "Strict Counterpoint" was made to feel that I should be regarded as (musically) public enemy number one; because, in their opinion, my hand had carried out so many, more or less unwilling, students, by paths of futile effort and waste of time, and had set them down in a valley of musical dry bones.

But then I pondered.

Who led the prophet out into this valley of dry bones? The Supreme Architect, Artist and Composer of the universe. Was there a good reason for giving him this experience? Who shall question the wisdom of such a leader? Then again comes the query, "Can these bones live?" By reading a little farther in the Book, we learn that they were made to live, that they were clothed with living flesh, and became a mighty host. So, thought I, if the bones—musical or otherwise—remain dry, may it not be the fault of the treatment? You remember the statement that, if the noted educator, Mark Hopkins, sat on one end of a dry log and a student sat on the other end, the result was a university. Much then, depends on teaching ability, personality and treatment.

DR. FRANCIS L. YORK

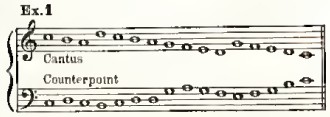
The Dead Shall Live Again

BUT WHETHER DRY, or alive and clothed with flesh, the real question becomes, "Is the study of strict counterpoint necessary?" If it is necessary no matter how dry it may be, it must be done. Elementary work in any subject is likely to be dry. Students of any instrument find technical work none too interesting. It is the same with all the arts. It is told of a famous painter that, when a young student came to him for instruction, instead of canvas, brushes, tubes of paint and a model, he found a table on which was a pencil, a sheet of paper and a *dry bone*. When this student complained that what he wanted was living flesh and not dry bones, the master said, "If you do not know the human frame, how can you clothe it with flesh, or afterward, even with drapery? "If the student's ambition had been to make a statue instead of a painting, he would have had to start in the same way, with a dry bone. The well known mural painter, Paul Honoré, once said to me, "I can put any kind of clothes on the human figure, but the frame must first be right." Those of us who some years ago read DuMaurier's novel, "Trilby," will recall that the heroine was an artist's model, and that her perfection as a model was due, the artists said, to her "beautiful bones" Even in the art of pottery the beautiful porcelain of the Royal Worcester Ware is made largely of old bones.

I find in talking to prominent men, men of culture, of experience, men who "have arrived," that they are not in sympathy with what seems to be the trend of modern education—a wish to get results without effort, without fundamental training of students' brains. These men believe that education in any line must be obtained by making the brain a good tool for work, and that this can be done only by concentrated effort and by a study of underlying principles. Students in our high schools are translating Vergil (very inadequately), who cannot conjugate a Latin verb, or, having no basic knowledge of English, are trying to write brilliant essays on all kinds of subjects. They are trying to be masters without serving an apprenticeship, they want the prize without running the race. Is not the objection to the study of counterpoint due to the same cause—haste to reach the mountain top without climbing the steeps? No great composer has yet appeared who did not know his counterpoint. We can hardly argue that the great masters wrote well in spite of their knowledge of counterpoint. When Wagner was writing his earlier works the musical critics sneered at him for his alleged ignorance of counterpoint, but after he had shown his supreme mastery of this form of writing by the stupendous contrapuntal work in the overture to "The Mastersingers," they kept a discreet silence regarding his ignorance of the subject.

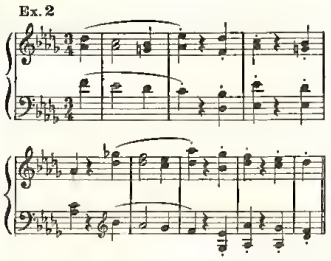
Let us then look at a few examples of the very driest bone in all strict counterpoint—adding single notes to the single notes of a simple melody called the *cantus*. Two-voiced counterpoint of the First Species. We will try to discover whether there may not be some vestige of life in it. The following example of this kind of writing is about as dry as anything to be found in the driest textbook on counterpoint,

Ex. 1



but examine it and see how it is the real skeleton (dry bones) of the lovely little *Allegretto* from Beethoven's "Sonata, Op. 27, No. 2," which Liszt so appropriately called "A little flower between two abysses."

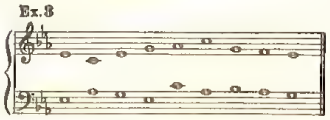
Ex. 2



It is perfectly safe to say that, if the framework (bones) had not been good, the composition would not have been good. Notice, too, how little Beethoven has added to the framework—another voice or part, a little rhythmical variety, and the movement is complete in its beauty, showing, as Dr. van Loon has recently said, how few things are necessary for a master to achieve his effects. How much material did Brahms require to write the exquisite *Cradle Song?* Beethoven knew his counterpoint.

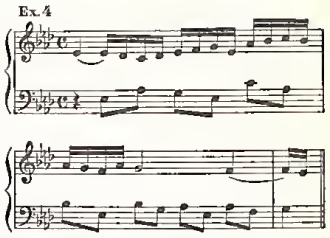
The following example,

Ex. 3



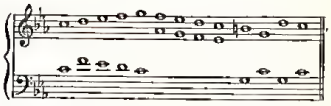
when touched by Bach's master hand, is written mostly in counterpoint of the Second Species, two notes in one voice to one in the other Here, with a few ornamental notes and one suspension, we have a passage from the *Fugue in A-flat major*, of the first book of the "Immortal Forty-eight." Bach has never been accused of ignorance of counterpoint.

Ex. 4



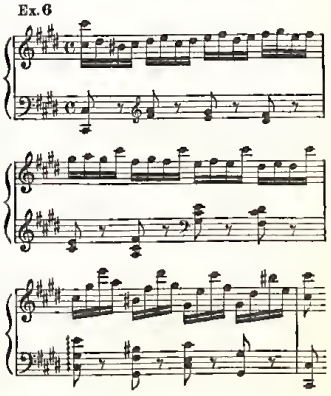
The following.

Ex. 5



when treated in counterpoint of the Third Species, four notes against one, with a few chords added in the Bass, gives us the opening measures of Chopin's *Etude, Op. 10, No. 4.*

Ex. 6



Chopin certainly knew his counterpoint.

Counterpoint can be made interesting and very valuable, from the first start; if the teacher will show the pupil why he is studying it; show him the application of each species to the actual writing of music; show him how his exercises are like the steel framework of our modern buildings, perhaps not ornamental, but necessary. If he will take away the ornamental notes, appoggiaturas and passing notes of a standard composition, and show the student how they are simply artistic additions to the very kind of exercises he is writing, the student will inevitably become interested and even enthused. If he hopes ever to write in the larger forms, a symphony, an opera or an oratorio, let him consider well what Prof. Prout says in his work on Instrumentation: "A student, in order to write for the orchestra, should have counterpoint at his fingers' ends; and he may be sure that without this mastery the most brilliant orchestration will not save his work." This is also true of the smaller forms if they are to have any lasting value. Even if, in the future, he never puts his pen to paper in the hope of writing a worth while composition, he will be better able to understand and interpret the works of others; for now he knows how the master has made dry bones to live and become a mighty host. The great composers have always set a high value on a knowledge of counterpoint, often estimating a composer or a composition by the contrapuntal skill shown. Gounod, who certainly cannot be accused of being a composer of dry bones, said, just before he died, "I hope the good Lord will let me have some little corner in heaven where I may sit me down and study counterpoint for two or three hundred years."

So then, if all great composers have studied counterpoint as a preparation for writing, and if by stripping off the flesh from the compositions of such widely dif-

ferent composers as Bach, Beethoven and Chopin, we find the "dry bones" of counterpoint underneath, is it not sensible to believe that such a study of dry bones is necessary?

At a certain time it became my duty to buy the roast for the family dinner. The dealer in flesh produced for my inspection a piece of meat which seemed to me to be unnecessarily supplied with bones. When I objected, the salesman rather tartly replied, "The critter couldn't run without 'em." So, may I not conclude by applying the words of the dealer in meat to the contrapuntal dry bones of every good composition and say, "The critter can't run without 'em.'"

Some Tuneful Towns in the United States

By ETHEL KING

THERE ARE THOSE who sometimes say that Americans are not traditionally a musical people. It is interesting to note, however, the number of towns throughout the country with musical names. Is your home town in this list?

Piper, Alabama
Silverbell, Arizona
Birdsong, Arkansas
Jenny Lind, Arkansas
Bell, California
Pryor, Colorado
Canon, Georgia
Canon City, Colorado
Harmony, Indiana
Clarion, Iowa
Harper, Kansas
DeKoven, Kentucky
Echo, Louisiana
Loudville, Maine
Alto, New Mexico
Organ, New Mexico
Fork, North Carolina
Sound, North Carolina
Lark, North Dakota
Norma, North Dakota
Gillmore, Ohio
Muse, Oklahoma
Fife, Oregon
Range, Oregon
Apollo, Pennsylvania
Drums, Pennsylvania
Waltz, Michigan
Hoffman, Minnesota
Purcell, Missouri
Mason, Nevada
Bow, New Hampshire
Concord, New Hampshire
Keyport, New Jersey
Sharps, Virginia
Siren, Wisconsin
Big Horn, Wyoming
Viola, Wyoming

All these names are self-explanatory. A few are proper names. Jenny Lind was a famous singer; Pryor, a band leader; DeKoven, a composer of light operas. Norma is the name of an opera. Gillmore (Gilmore) was a band leader. Apollo was one of the gods, a patron of music. Hoffman (Hofmann) is a pianist. Purcell was an English musician. Mason was an American, much concerned with public school music.

* * * * *

A Musical Radical Reforms

"I'm an altogether different composer from the Stravinsky of 'Fireworks,' 'Song of the Nightingale,' and 'Sacre du Printemps' You do not know me unless you have heard the music which I have written in the last two years. . . I have gone back in the centuries and have begun over again, on a historic foundation What I write to-day has its roots in the style and methods of Palestrina and Bach. To-day, I am not to be taken as a harmonist; I have become through and through a contrapuntist"—Igor Stravinsky.

An Astonishing New Instrument

By WALLACE M. BURTON

WHEN BENJAMIN FRANKLIN, with his silken kite, brought down, in June, 1752, "electrical fire" from the thunder clouds, the whole world was astounded by the wonders of electricity. What would Franklin think if he could see electricity's newest development in music, the Novachord, as presented by another American electrical genius, Laurens Hammond, inventor of the well known electric clock and the Hammond Organ. Here is a new and wonderful instrument, which simulates in amazing fashion practically all of the instruments of the orchestra. More than this, it produces a surprising number of new and individual tone timbres we have never heard before.

Ever since the days of the Cahill "Telharmonikon" (about 1905), and the choralcello (about 1911), we have been acutely interested in the development of electric tone producing instruments. The difficulty with most of the instruments of the past has been their high, almost prohibitive, cost and their bewildering complexity. The invention and stabilization of the industry of manufacturing radio tubes has changed all this, and in Mr. Hammond's Novachord, we have an instrument in which there are literally no moving parts except the single manual regulation keyboard of seventy-two notes, which is similar to that of the ordinary piano. The instrument has the regulation piano sustaining pedal. Volume is controlled by a swell pedal similar to that of the organ. There all similarity ends. Lift up the top and all that you see is a series of twelve standard vacuum tube oscillators, tuned to the twelve half-tones in the highest octave of the instrument. These supply the original impulses from which all other notes are derived. Each octave, except the highest, uses "divider" tubes. The function of these tubes is to divide by two, exactly. The frequency of all the A's, for instance, is controlled by the A oscillator in the top octave. The Novachord contains no pipes, reeds, strings, hammers or vibrating parts. The great variety of tones is achieved by simple controls mounted upon the front panel above the keyboard.

Ferde Grofé, Noted American Composer, at the Keyboard of the "Novachord"

Laurens Hammond, Inventor of the "Novachord," with John Hanert at the Keyboard

The "Novachord" in a Private Home

The volume of tone of the instrument is increased by an amplifying and speaking unit in the instrument itself. For large installations, where additional speaking units are required, the tone may be amplified to any desired extent. Although the instrument takes up much less room than a grand piano, the volume may be made tremendous—as powerful, in fact, as a big symphony orchestra. The instrument is self-contained and may be installed wherever electric current is available. The only replaceable parts are tubes. While these carry a small amount of current and have an estimated life of many years, they are, however, all of standard make and, like Mazda lamps, may be easily secured. The instrument simulates the piano, the harpsichord, the guitar, the banjo, the steel guitar, the organ, horns, reeds and strings. It also has instrumental timbres, which are distinctly new. Its possibilities are so great that it is very hard to estimate them. It should be very exciting to all who have acquired a keyboard technic, as it is a revelation which may lead almost to revolutionary opportunities for the piano teacher and the organist.

Four instruments and a Hammond Electronic Organ will be installed in the Ford Exposition Building at the World's Fair in New York. These instruments are to be played by five performers under the direction of the well known American composer, Ferde Grofé, who is enormously enthusiastic over the invention. He has been engaged for some time in arranging a special library of scores for this unique group.

The instrument employs an entirely new principle in tone generation. The tones may be either percussive or sustained. Unquestionably, the Novachord will be widely and seriously discussed by musicians for years to come.

"Beethoven's Best Clothes"

(An Anecdote)

By SYBIL JUSTINE

MANY INTERESTING and amusing anecdotes have come down through the years, in reference to that famous master musician, Ludwig van Beethoven. One of them, while little known, is still none the less true. It relates to the mother of the Princess Lichnowsky, one of Beethoven's pupils.

One day, while at a coffee house near his home, Beethoven was pleasantly and ambitiously approached by the mother of the Princess Lichnowsky. She told him that she was entertaining with a fashionable function in a short time, and that therefore she was quite anxious that he should be there to meet her guests, and also to interpret for them some of his compositions which were being so much discussed at that time. At first he declined, saying that his work took up so much of his time that it would be impossible for him to attend; but finally, he yielded to her persuasions and promised to attend and to interpret certain numbers, if she so desired. As she was leaving she seemed suddenly to recall something, so she retraced her steps and whispered in a low but appealing voice, "Of course, you will wear your best clothes?"

Beethoven hesitated, and then replied, "Madam, you shall see my best clothes."

On the evening of the occasion the mother of the Princess Lichnowsky was very much disappointed, in receiving her numerous guests, to find that Beethoven did not appear. Finally, on hearing what she believed to be the last ringing of the bell, she hastened down the great hall, swept past her attendant and opened the door for herself. There stood a messenger who handed her a large box. Upon opening it she found therein a man's full dress suit, with a card from Beethoven. It read:

"Dear Madam, these are my very best clothes. I wish you a pleasant and a successful evening."

* * * * *

"Of all the wise men in music, he is the wisest. . . . What he is, he owes all to himself . . . He has hitched his wagon to a star."—Frederick Stock (Speaking of Arnold Schonberg)

A Great Master's Principles of Composition

Balakirev's Clear and Practical Ideas upon Musical Structure

By the Distinguished American Composer and Author

EVANGELINE LEHMAN

MILY BALAKIREV
By the famous Russian Artist L. Bakst

MILY BALAKIREV (*mee'-lee bah-lah'-kee-reff*) occupies a special place in the history of Russian music; not only because he was a member of the great group known as "the Five" (Moussorgsky, Cesar Cui, Borodin, Rimsky-Korsakoff and Balakirev himself), but because he was the leader of this group of idealists and had been designated as such by Glinka (*gleen'-kah*) the very creator of nationalism in the musical art of his country.

Still, and strange as it may seem, comparatively little is known about Balakirev, while Moussorgsky (*moos-sorg'-skee*) won world wide repute through his opera "Boris Godounov" (*bor'-ees go'-dôo-nawff*) which was popularized as a channel for the tremendous art of Chaliapin, (*shahl-yah'-peen*), Rimsky-Korsakoff, also, with his suite "Scheherazade," has become internationally famous, though Balakirev's name is more familiar nowadays to the elite than to the public at large. The reason for this is perhaps to be found in the fact that his production was rather limited, and none of his works except the fantasy for piano, *Islamey*, has ever found universal acceptance on the part of symphony conductors and concert pianists who still remain unaware of many beautiful pages.

As a man, Balakirev is still less known than his music. To my knowledge there is no book in existence about him. The little, that has transpired concerning his personality, represents him as a nervous, irritable, impatient character, easily wearied and excited. Although he lived to the ripe age of seventy-three, his activities took place mostly in his younger years; and in his middle age he turned toward mysticism, which removed him more or less permanently from public view. Several times he came again to the fore, but only partially, and toward the end of his life, he, who should by all rights have been the dean of Russian music, became an isolated figure almost ignored by a world with which he was now quite completely out of sympathy.

EVANGELINE LEHMAN

Creative Significance

BALAKIREV'S WORKS are of a towering quality, and there seem to be reunited in them all the outstanding features which make Russian music so profoundly picturesque and attractive, plus a genuine inspirational vein which does not appear in a similar degree in the works of other great names of that school; this applies particularly to such a work as the symphonic poem "Thamar," typically representative of his art.

When we think that Balakirev also helped in every way the advancement of music in Russia, that he founded the Free School of Music in St. Petersburg, then became the conductor of the Imperial Musical Society Orchestra, the director of the Imperial Chapel, and a leader around whom there gathered a group of ardent enthusiasts, many of whom were older than himself, we can understand better the influence he exercised over the musical generation of his time, and over the one that followed. His closest friend among the later was Serge Liapounov (*serge lee-ah'-poo-nawff*), and it had been expected that this eminent composer would become Balakirev's biographer. He had an intimate knowledge of his teacher, whose personal papers had come into his possession after the master's death in 1910. Liapounov was the spiritual heir of Balakirev, in the same way as Balakirev was the heir of Glinka (*gleen'-kah*). But Liapounov, like his teacher, possessed that characteristic Slavonic inertia which paralyses many achievements for long periods at a time. Death finally took him without his having filled a number of artistic projects he had in mind, among others the orchestration of his own well known concert etude, *Lesghinka*, and precisely, the biography of Balakirev to which reference has been made.

A Russian Boswell

IT IS THEREFORE PARTICULARLY INTERESTING for one to come in contact with another musician who keeps within his memories a vivid recollection of such highly important figures; one who for many years was closely associated with Balakirev and learned everything regarding his strongly personal way of imparting knowledge to his pupils; one to whom the tradition was handed down directly by both Balakirev and Liapounov. It has been my privilege to have this unusual experience, and, moreover, to be able to receive a share of this precious inheritance, through various circumstances which led me to becoming acquainted in France, with Alexander Bernardi (*behr-nahr'-dee*).

Maestro Bernardi has lived in France since 1913, when he came from Russia with Chaliapin to act as his conductor during his engagement at the Opéra of Nice. He was then the musical director and conductor of the opera in Odessa; previously he had toured Russia with Chaliapin and another young musician, a violinist, the three artists forming a concert troup traveling through large and small cities alike. When the World War came, maestro Bernardi was unable to find transportation back to Russia, so he remained in Paris, subsequently opening a vocal studio. Many well known singers have come under his guidance, among others the Spanish soprano Elvira de Hidalgo and the distinguished basso of the Paris Opéra, André Pernet (*ahñ'-dray' pĕr'-nay*). It was in the Bernardi home on Rue Théodore de Banville that Serge Liapounov died in 1924. Leaving Russia because of the revolution, he had found a permanent abode, among adequate and inspirational surroundings, in his old friend's apartment.

Now, maestro Bernardi has retired to a small house located at Ermont, in the Parisian suburbs, only one mile or so from the famous resort of Enghien, well known to American tourists through its lake and Casino. The street is a quiet one, and the traffic so meager that two railroad crossings nearby keep their gates closed all day long, only opening when an automobile wanders along, which is an unusual occurrence. In front of the house one can see, beyond orchards which extend for some distance, the hills of Samois which overlook the valley of the Seine. The studio is pretty much occupied by an aged grand piano of Russian make, and by shelves which ascend to the ceiling and are filled with an enormous collection of operatic and symphonic scores of all schools and lands. I doubt if there are many such collections in existence, apart from the specialized libraries. This contributes to making interviews with "Sacha" Bernardi exceptionally instructive. If one discusses a certain subject, a certain composer, a certain work, he always at some moment nods to his interlocutor, rises from his chair, and goes to one or the other shelf. After a few moments of search, there comes precisely the score which carries the point in discussion, or a book in which the matter is reviewed. If one converses on some phase of orchestration, the treatises of Rimsky-Korsakoff, Berlioz or Gouraud are promptly forthcoming, followed by scores of these composers, or others by Glinka, Borodin, Liapounov or

by interesting works of Bernardi himself.

And coming now to our subject, Alexander Bernardi has a wealth of information to impart concerning Balakirev, with whom he was almost as closely connected as Liapounov himself. It is just as unlikely, however, that he will ever set down to the task of committing his memoirs onto paper, although he has preserved, in his seventies, a remarkable accuracy and alertness of mind. But fortunately enough, I have been able to receive from him much of this intellectual legacy, and the principles of Balakirev on musical composition have struck me as being of the highest magnitude. Quite apart from the lengthy books which are apt to confuse or even discourage a student before he proceeds very far into them, they consist of a few general rules, or, rather, methods of dealing with the musical "matter," and they are as logical and illuminating as they are simple and easily understood.

An Inspiring Pedagog

In the first place, Balakirev was not a teacher in the sense that one applies to this word to-day; he was very selective, and no one could come under his guidance unless he was judged as worthy of it. Besides, Balakirev was entirely disinterested and never counted his time in terms of hours, half hours, or currency. There was something decidedly enlightening about his instruction; it was not a question of buying books or memorizing texts. In a word, there was nothing about him suggestive of pedagogy. One might put it accurately by saying that his teaching was really a sort of informal "coaching in composition." Someone would present to him a recently completed work; Balakirev would sit by the piano, and listen. Then, according to his particular reaction, he would either come out with praise to the point of exclaiming his approval, putting his arms around the shoulders of the performer; or else, if not satisfied, he did not hesitate to show it, and expressed himself often caustically and even angrily. As one instance, a student brought to him a symphonic poem which had to do, in one of its parts, with the description of the ocean. He was only partially through when Balakirev, whose agitation had been gradually growing, stopped him abruptly.

"Have you ever seen the ocean?", he asked.

"Yes," the young man replied.

"Then are you not aware that its beauty comes from its calm, or its fury. Have you not been along the shore on some glorious day when it was peaceful and the sky was blue—or on a stormy day when the wind blew, when the waves rushed against the cliffs. Why don't you try to express this? Why, your ocean is nothing but a little lake—not even that, it is a puddle!"

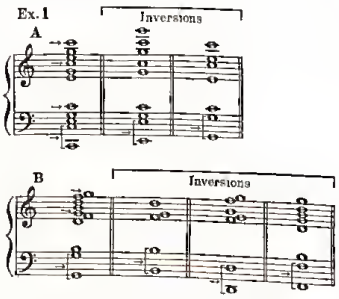
Banishing Monotony

One point which Balakirev stressed very much was the all important subject of modulating He disliked the monotony which a long adherence to a key or its neighbor keys always brings. He insisted on the fact that there always comes a time when the composer ought to feel that it is just proper to bring in a new coloring by going into another key (often a distant one). The matter of which key, of course, is of considerable importance; and accordingly he recommended not to be satisfied with the first result but, instead, to try all other available possibilities at hand. In the end, one of them will turn out as the desirable one, and the move can then be made safely because it proceeds from comparison and test He advised the same process regarding the outline of melodic passages. For instance, if a melodic idea of sixteen measures in length consisted of four patterns of four measures, each repeating the same values, he suggested a slight modification here and there, in order to break the ensuing monotony, so painful to the listener's ears.

Special insistence was given to the question of taking plenty of time. Balakirev would exclaim, "Why hurry? You go home now and ponder on that matter for a few days, or a few weeks. Then come back and we will see the result." He laid great emphasis on the structure, the architecture of a work. For example, even if he approved of it in a general way, there were instances in which something apparently was bothering him. He would look at the manuscript, scrutinize it, turn pages, compare passages, count the measures here and there, and sit at the piano and play. That complete absorption could last but for a few moments, when he would rise from the bench with, "Here we are. Why should there be those two measures. They are not only superfluous, but they spoil the whole thing, they destroy the logical proportion." Or he would say, "This lacks interest, because you keep the same formula of accompaniment running in eighth notes all the way through. Try changing it to sixteenths when the re-exposition comes, with perhaps, as a linking passage, some triplets during a measure or two. And remember that it is often advisable to introduce such a change before the conventional place where it might be expected." He called this the "anticipating" process.

All the preceding, however, was only a beginning. It could be compared to the work of the explorers who enter a wild forest and must first succeed in clearing their path. Once this is achieved, that is to say, when the question of proportion and tonality is determined, there comes the matter of working out all the details. Special attention has to be given to the part writing, which maestro Bernardi himself calls so picturesquely the *conduite des voix* (the conduct of the voices). Balakirev was absolutely uncompromising on that chapter, contending that no really durable work can be achieved if one does not rely fundamentally upon an orthodox realization which involves a minutely correct orthography. Therefore his recommendation of watching the motion of the parts and taking great care that their parallel moving takes place rationally, without any awkward or undue intervals, is most important and should be given consideration at all times.

Now comes another capital point—the harmonic arrangement of the chords. One of the most invaluable pieces of advice that can be handed to any composer comes from Balakirev when he states, "Do not overload your chords. Do not make them *thick*. Remember, it is not the number of notes that makes a chord sound well. It is the way in which these notes are distributed." Hence his recommendation to try out the chord formation in the same way advocated for modulating, and finally to make one's selection after several trials, when the ear is satisfied. As far as set rules are concerned regarding this, he had a few which were of the greatest simplicity. They had to do with the perfect chord built on the tonic, and its two inversions. "When you write a perfect chord," he said, "you can use the tonic any number of times. But not so for the two inversions. Here, one must abstain from repeating the basic note, as much as possible." The following figures will illustrate clearly what he meant:



He likewise stressed the importance of the inversions in connection with harmonization. "Try the inversions (or another inversion) here," he would suggest, "it may improve this passage greatly." And sure enough, it happened exactly as he said.

Naturally, as a visionary teacher would do, Balakirev insisted that in art, and music in particular, there is nothing that can be brought under the yoke of a rigid rule. All rules have exceptions. And it was the greater or smaller ability to handle the principles and to adapt them to his particular needs, that made the student more or less worth while in Balakirev's eyes.

One more important subject was the matter of the key itself in which a composition was written. It was not uncommon for him to sit and listen, then again remain pensive, and in conclusion, to say, "Try to play this in A-flat major instead of A major; it may be more in the character." But sometimes this would not satisfy him and he would suggest, "Now let us hear it in B-flat major." Several keys might be tried, before hitting the right one.

Necessary also was a careful consideration of the register. If a passage, for some obscure reason, did not result satisfactorily, despite the interest of the musical conception and its harmonic working out, he would recommend to try it with another disposition of the elements. For instance, to place the melody in the bass, with the accompaniment in the treble, instead of the melody in the treble with the accompaniment in the bass. Very often this treatment gave unexpected and most satisfying results. This principle appears as valuable to-day, as it was during Balakirev's time. It is one of those ideas which will never pass out, because they are fundamentally right.

Balakirev was a great orchestrator. It is known that the Russian school has always excelled in that direction, from his and Tschaikowsky's time, through Borodin and Rimsky-Korsakoff, to Stravinsky. Here once more, Balakirev used similar precepts. In the handling of the instruments, he warned against anything too massive, and insisted on a clever distribution. There is no doubt that in this respect he influenced Rimsky-Korsakoff himself, whose "Treatise on Instrumentation" goes so far as indicating which are the "good notes" and the "less good notes" of each instrument, and shows us how to intermingle these instruments so that they

(*Continued on Page* 405)

Music of Worth to the Movies

By VERNA ARVEY

Since the dance always has been closely allied to music, and since history proves that it has inspired some of the world's most charming compositions, it may be well to consider briefly just what films are doing to preserve the art of fine dancing.

In this connection, one of the most significant pictures to date is the recent "Gardenfestival in Vienna," a German production directed by Paul Martin. In this film Lillian Harvey (former star of "Congress Dances") portrays Fanny Elssler, famed dancer who had the theatrical world of Napoleon's day at her feet. In this colorful film based on incidents in her life, the dance scenes were created and directed by Hubert Stowitts, former dancing partner of the divine Pavlowa and now renowned as a splendid painter.

Of course, Hollywood's contribution to dance lore often has been of the popular variety. Bill Robinson, Eleanor Powell and Eleanor Whitney are some of those who have tap danced their way to success in films. But, on the other hand, Hollywood has often employed classic dancers like Vera Zorina (fresh from success on the Broadway stage); Jeannette MacDonald (it is not generally known that she won her first acclaim as a dancer before her lovely voice commanded the greater attention); and Steffi Duna (who is reported to have made her début in the Hungarian Opera Ballet when she was eight years old). Many screen stars realize the benefits to be gained from a study of dancing and have openly avowed their indebtedness to it. Screen short subjects have from time to time used classic ballets, while to Tatiana Tuttle goes the credit for producing, several years ago, the first screen ballet on a musical score by Joseph Achron.

Most significant of Hollywood's late contributions to the dance is RKO's "The Castles," based on the careers of Mr. and Mrs. Vernon Castle. This film stars Ginger Rogers and Fred Astaire, whose dancing always has seemed to this writer to be finer in concept and execution than the usual run of stage and screen dancing. It is more than tap dancing, for it has genuine pattern and form. The music used for "The Castles" consists almost entirely of songs that were popular in the period from 1908 to 1918 (*Waiting for the Robert E. Lee, The Missouri Waltz, By the Light of the Silvery Moon*, and others), many of them tunes to which the Castles actually danced. There is only one new song in the film, that written by Con Conrad, Bert Kalmar and Herman Ruby The scoring for the picture was done by Robert Russell Bennett, Edward Powell, Hugo Friedhofer and David Raksin. The music is not scored for saxophones, nor for guitars. For the latter instrument, banjos have been substituted. Nor is the music modernized to the point of permitting sophisticated syncopation to creep in. In "The Castles" Mr. Astaire and Miss Rogers re-create many of the old dances that made Mr and Mrs. Vernon Castle the dancing idols of America. The film thus assumes a historical importance.

The work of Albertina Rasch, as ballet mistress for films, long has been well known. Her next ballet for the screen will be seen in the Winfield Sheean production, "Florian," starring Robert Taylor. This will be an elaborate Viennese ballet in the Imperial Opera House. Mme. Rasch should feel "at home" in this atmosphere, for a study of her life shows us that she was once known as the youngest ballerina ever to be featured with the Vienna Opera, making her début at the age of fourteen, only seven years after beginning her study in the Imperial Opera Ballet School of Vienna. Incidentally, much of the music to which Mme Rasch's ballets dance is composed by her husband, Dimitri Tiomkin, composer of the music for such films as "Lost Horizon" and arranger of the Johann Strauss music for "The Great Waltz."

A recent screen ballet which won great favor was "The Dream Fantasy" by Ernest Belcher, an episode in Shirley Temple's "The Little Princess." In it, little Miss Temple is seen as a ballet dancer. The graceful music for this ballet was composed by Sam Pokrass, a man once termed the "Irving Berlin of pre-war Russia," a modernist of the people.

The Threshold of Music

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

The Art of Musical Voyaging: Modulation

Part II

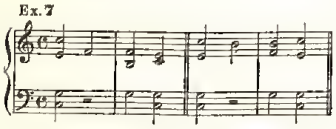
[*This article is the twelfth in a series on "The Doorstep of Harmony." The first appeared in* The Etude *for January, 1938, and an article will appear each month hereafter.*]

UPON EXAMINING PIECES of music which shift into related keys, we discover that in most cases the key-changing is achieved through the use of dominant seventh chords. The reason why is not hard to fathom. As we have already found out, the crucial, telltale notes in any scale—the "pointing fingers" which call our attention to the tonic and third notes—are Fa and Ti. And equally important is the dominant note itself, since the Bass Law sets it pointing at the tonic. Now all three of these notes are included in every dominant seventh chord. So, when a composer wants to focus the spotlight on a new key, by calling attention to a new Fa, a new Ti and a new So (dominant), what could be more logical than for him to harmonize the music at that point with an all-revealing dominant seventh chord?

No wonder the dominant seventh has gained an enviable reputation as a "trapeze in the art of harmonic acrobatics." It swings us from key to key with perfect ease, for it contains the very notes which tell us absolutely what key we are in.

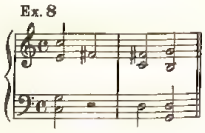
So closely is the dominant seventh chord associated with Fa and Ti that these two notes, either paired or alone, often suggest in themselves dominant seventh harmonies. If we hear a chord on C followed by the solitary note F, our imagination will suggest a dominant seventh chord to carry us back to E—or, if we hear the single note B, our imagination will supply a dominant seventh chord to carry us up to C.

Ex. 7



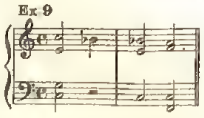
If, however, the note F-sharp is introduced after a C chord, our mind immediately links it with the note C to form the dissonant "augmented fourth" interval characteristic of a dominant seventh chord on D. This dominant seventh leads us into the tonic chord of G. A modulation to a new key.

Ex. 8



If the note B-flat is introduced after a C chord, our mind imagines another dominant seventh. This time it is the dominant seventh belonging to the sister key, thus taking us to the tonic chord of F.

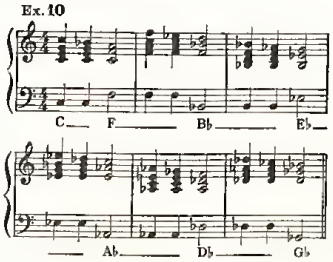
Ex. 9



In each case a note foreign to the scale persuades the ear that it is part of a dominant seventh pattern in another key, thus pointing the way straight to that key. Look back at our two examples of key-shifting, *Willow, Willow, Waly* and *The Love Nest*. You will see that in both cases the foreign note is part of a dominant seventh chord. The trapeze in action.

The process of modulation which lowers Ti into a "Fa personality" can go on forever. If we lower the leading tone of C we arrive in F. Once we are in F, we can lower its leading tone (E) to E-flat, and find ourselves in the key of B-flat. Then, by lowering A to A-flat, we progress to still another key, E-flat. Each time we explore a new subdominant key we add another flat. That is why F is the key of "one flat"; B-flat, the key of "two flats"; E-flat, the key of "three flats," and so on. Each time we arrive at a new subdominant key we have done it by adding another flat to the signature.

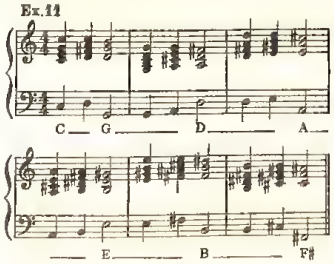
Ex. 10



The "sharp" side of C can be explored in the same way. We found that by raising Fa (the fourth note of the scale) we transformed it into a leading tone for the note just above it. In the key of C we raised F to F-sharp, which became a leading tone bringing us into the key of G. We repeat this process. In the key of G, we count up four notes—Do, Re, Mi, Fa—to C. We raise C to C-sharp—a new leading tone. The new tonic, of course, is D (which was the dominant of G, just as G was the dominant of C). The notes G, A, B, C-sharp have lost their old characteristics as Do, Re, Mi and Fa, and have now become Fa, So, La and Ti in the new key.

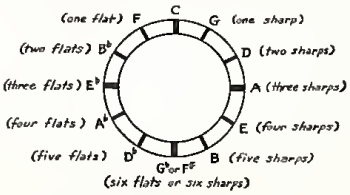
Each time we explore a new dominant key we add another sharp. And so we move from "one sharp" (G) to "two sharps" (D), to "three sharps" (A), to "four sharps" (E), and so on.

Ex. 11



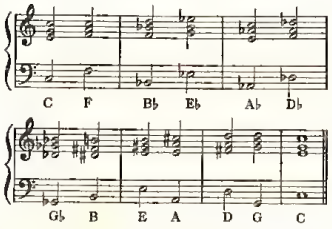
Eventually, if we explore far enough, we discover we are traveling away from C, not in a straight line but in a circle. By the time we arrive at "six sharps" (F-sharp), we find that we are in exactly the key at which we arrived when we journeyed around by way of the flats to "six flats" (G-flat). Take a look at your piano keyboard. These two notes are represented by the same black key. It is as if we had gotten to China by going east instead of west, but—not having set our clocks back—we are still calling it Tuesday instead of Wednesday.

We can continue around still farther into new dominant keys; but, since seven and eight sharps are too many for comfort, we simply re-adjust our viewpoint and consider ourselves as being in the "flat" country. For each new step dominantwards, we now simply take off a flat instead of adding a sharp. Eventually we complete the circle and are back at C.



And here is the same circle of keys expressed in musical notation, with C appearing at each end—like a map of the world which shows the Pacific Ocean at both right and left extremes.

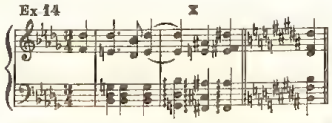
Ex. 13



No doubt you are familiar with the imaginary line which runs down the middle of the Pacific Ocean, called the International Date Line. When it is Tuesday to the right of the line, it is Wednesday to the left. Music has a similar notation line. To the right are sharps, and to the left flats. When composers modulate across the line they have to change their notation by means of "enharmonic changes"—that is, by writing the same note first as D-flat and then as C-sharp.

César Franck's "Symphony in D minor," during the course of its wanderings, finds itself in the key of B-flat minor (five flats), but wants to shift into B major (five sharps). This necessitates crossing the musical "date line."

Ex. 14



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Notice the spot (marked x) at which the music crosses the dividing line between sharps and flats. It is in the second full measure, between the first and second chords, the first being written in flats and the second in sharps. The two upper notes in the left hand part are written first as D-flat and B-flat; in the very next chord they become C-sharp and A-sharp; yet in both chords they are exactly the same tones.

On paper the modulation appears to be a complicated affair, but it is really quite simple. Here is the way it works: The major triad on La (6) in the key of B-flat minor happens also to be the triad on So (5) in the key of B major, and this chord provides the common ground on which these two keys may meet. The only quirk is in the spelling; in the first case we write this common ground chord as a triad on G-flat, and in the second case as a triad on F-sharp.

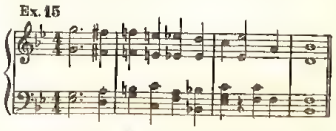
As a matter of fact, César Franck does not actually use the common ground triad itself in this modulation; but, in the first chord after the point marked x, he uses a chord that is almost the same; the only difference being the E-natural which makes it a seventh chord instead of a triad.

Traveling With the Stream

IF YOU PLAY twice over the series of chords, in Example 13, which illustrate the family circle of keys—the first time reading from left to right, and the second time from right to left—you will notice an interesting thing. In the first case, when you travel "flatwards" from key to key, you have the feeling of going downstream—of being carried along pleasantly in your modulations by the current. On the other hand, the trip "sharpwards" (playing the line of music backwards, from right to left) sounds less natural. Here you are struggling against the current—going upstream. The reason is that you travel into the flat keys by means of a series of perfect cadences—dominant to tonic—with one key moving down a fifth or up a fourth to the next in strict accordance with the natural urgings of the Bass Law. But when you travel into the sharp keys you reverse the process—tonic to dominant—and you have the less satisfying feeling of making a series of half cadences.

One of Mozart's best known themes contains a rapid succession of changing chords which might be bewildering but for the fact that they move in orderly fashion downstream, and slip along easily with the current:

Ex. 15



It is from the *First Movement* of the master's "Symphony in G minor," which, with the "Symphony in E-flat" preceding it, and the great "Jupiter, in C, Symphony" with its triumphal fugue, following, form the transcendant trio of masterpieces in this form, which he created between June 26th and August 10th of 1788 (Baker says 1789), just a bit over six weeks. One of the most stupendous feats in all the annals of music!

THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN

Realizing that many of our readers may have difficulty in securing the books listed in this department, THE ETUDE MUSIC MAGAZINE *will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.*

Hot and Hybrid

THE CITADEL of jazz has been assailed on every point, for the past quarter of a century. Dozens of books and methods have appeared; and yet, save for the very foggy conception that all jazz is a kind of exciting musical hash, the public has very little idea of what the word signifies or what relation it has to the new and prosperous orphan of the musical world, "swing." A few days ago the writer, while lunching at a club of business men possessed of large means, was asked for the best definitions of "jazz" and "swing" and was obliged to answer, "Jazz and Swing are the things you hear from your radio after eleven P. M."

The jazz methods tell how to do it. They are like swimming exercises taken out of the water. You learn how to go through the motions, but if you are suddenly thrown into the sea you may drown, nevertheless. Jazz and swing cannot be learned through a book. Many of the famous players have never read a book on jazz, and very few on any other subjects. Jazz is learned by playing in a jazz group; and swing is learned in a "jam session," which is "nite spot" slang for those meetings of jazz players in which each one confesses his sins on his particular instrument as the spirit moves.

Many of the recent books on jazz have been written for the jazz cultists and are, like books on book collecting or bug collecting, of principal interest to the collector type. Just as the entomologist may chortle when he finds a rare cockroach, so the jazz fan beams when he discovers a record of particularly noisome jazz.

A new jazz volume, called "Jazz, Hot and Hybrid," by Winthrop Sargeant, approaches jazz as a musical form and is possibly the first book on this subject, we have seen, that has very much interest to the general musician, largely because it is written in language he can understand. It is the first book upon the subject that has held the writer's interest without insulting his intelligence. The author is critic and music editor of "Time," and he is to be congratulated upon his keen, "no-nonsense" handling of the subject. Particularly to be praised is his sympathetic discussion of the "blues" of W. C. Handy, who is the most sincere and understanding of all Negro composers who have preserved this tragic reflex of the lives of the descendants of the black men who were brought to America in cruel slave ships. Mr. Sargeant goes in for "Aesthetics of Folk Music", "The Anatomy of Jazz Melody", "Hot Rhythm", "The Geography of Jazz Rhythm": "The Scale Structure of Jazz"; "The Derivation of the Blues".

Whether jazz is good or bad, there are thousands of people who are emphatic in saying that they prefer it to all other kinds of music. Whether you agree with them or not will not affect their determined effort to dislike what you call fine music. The children of such parents naturally clamor for what they hear praised and supported in the home. Shall the intelligent teacher turn his back upon such students, or should he learn more about what he calls "this chaotic new style" and then, while teaching the pupils of benighted parents, proselyte them with the gospel of Beethoven, Chopin and MacDowell? The writer thinks that it is good sense to find the best things in jazz and employ them when necessary, in this surreptitious manner, to make converts for the glory of music. Incidentally, the teacher may have a great many surprises by finding new and interesting musical aspects of jazz. For this reason it may be a very profitable experience for the teacher to read this highly entertaining and instructive book. Moreover, the book will indicate how jazz, like the budding of trees process in developing fruits, is being grafted upon our modern musical development with an unquestioned tonic effect to new music.

Jazz: Hot and Hybrid
By Winthrop Sargeant
Pages: 234
Price: $5.00
Publisher: Arrow Editions

A Message to Parents

Why listening to music, delightful and valuable as is the experience, can never be a substitute for the *study* of music, is a matter of honest wonderment, with many a parent. A very matter-of-fact, hard-boiled, cocksure man, who had made a fortune in the pork packing business, and therefore thought that this entitled him to a kind of general omniscience in all other things, once said to the writer, "I don't ask my boy to make his own shoes. I buy them ready made. Why should I ask him to make his music?" At first thought it sounds reasonable; but it is just about as sensible as saying, "I hire a specialist to digest my son's food, to do his exercise, or to save his soul." There are certain things that can be obtained only by personal effort; and music is one of them. In the process of securing musical knowledge in these airplane-television days, the radio and the talking machine are invaluable; but they

Illustration from "Your Child's Music"

cannot take the place of music study. They do, however, make this study more exciting and delightful.

Questions like this, and many others, make up the body of a very valuable book by Satis N. Coleman, addressed to the parents who realize the wisdom of giving their children a musical training.

"Your Child's Music" is very well developed from a practical psychological standpoint, although the author has wisely avoided the jargon of that technical science. Parental guidance is a matter of great importance in music study. This guidance must, however, be intelligent and based upon the fundamental principles of pedagogy. The study is limitless. THE ETUDE has, of course, been stimulating the parental study guidance practice, in its issues, for years. Teachers usually get more interference than guidance from parents. It is for this reason that we endorse this book very heartily. Ask yourself how valuable your child's culture is to you, and then add the probable outlay for its musical education; and it will be obvious that the time and trifling cost of such a book as this must be a very fine investment. The book answers such questions as: "The fears of children in music study"; "The dangers of the exploitation of children"; "When should piano and violin study begin?" "How to stimulate practice"; "Health and music study"; "Emotional conflicts in connection with music"; subjects which all parents except the frivolous find matters of concern.

Your Child's Music.
By Satis N. Coleman.
Pages: 180.
Price: $1.75.
Publisher: The John Day Company.

Musical Appreciation Again

Aaron Copland's name upon the cover of the recently published "What to Listen For in Music" will be misleading to many, as this composer's activities are somewhat identified in the public mind with radical modernism. On the other hand, the book itself is a very practical and readable volume, quite as orthodox in parts as though it might have been written by the revered Dr. Percy Goetschius. Save for an occasional mention of Debussy, Stravinsky, Schonberg, Hindemith, Mahler and Sibelius, the work is so conservative that it might date thirty years ago; and to our mind this makes it all the more valuable. All of the modernists, even the most extreme with whom we have conversed, stress the need for just this kind of fundamental training before voyaging out to the nebulous unknown. The book is really a most excellent one for its purpose. His chapters upon "Rhythm," "Harmony" and "Tone Color" are especially informative.

Books of this kind are worthless, save to those who have already secured some considerable musical training. Then they do help to straighten out muddled minds. Even when such subjects are conscientiously illustrated in lectures, with extracts played at the piano, it is impossible to convey to the non-musical reader what can be secured only by regular, fundamental, elementary training. The author is thoroughly conscious of this and expresses the situation very definitely in the introductory chapter. We recommend enthusiastically this book to those who have had such training.

What to Listen for in Music
By Aaron Copland
Pages: 281
Price: $2.50
Publisher: Whittlesey House

The Story of Louise and Sidney Homer

"My Wife and I" is a truly well named book; for it is the sweet, warm, responsive story of the life of Louise Homer, beloved American contralto, and her devoted husband, Sidney Homer, well known composer. Some critics will term it "domestic"; and, thank fortune, it is. Its theme of Love, mutual respect and family pride of attainment, is refreshing after so many current biographies.

Mme. Homer's voice has been of prime importance throughout her life; but first of all have been her home, her husband, and her children. She is the heart and pulse of her family group. As the children grew older, they retained a mature delight and pride in her as an artist, but foremost as "Mother"—a companionship that has brought great joy into their lives. One evidence of this was the joint recital work with her older daughter, Louise, which never failed to delight audiences.

Mme. Homer As a Young Mother

There is much that can be gained by reading Mr. Homer's book, as a guide to the young student; for it makes very clear that success comes not as a matter of luck, but as the result of constant and unfailing hard work, and of being ready when an opportunity presents itself, no matter how small a one. His account of his wife's great rôles, at the Metropolitan Opera House, New York, combining a glorious voice and marked dramatic ability, gives the student a real thrill. One can readily understand why she has been so admired and loved by all, from opera stars to stagehands.

Now retired from active musical work, she and her husband are happy together at "Homeland," enjoying the rich fulfillment of a life devoted to the art of music, unfailing service to others, and a great unselfish love. Here is a book of rare charm for any reader.

My Wife and I.
By Sidney Homer.
Pages: 269—many excellent pictures.
Price: $3.50
Publisher: The MacMillan Company.

Oh, So Long Ago!

Somewhere between the rivers Tigris and Euphrates, even before the mighty kingdoms of Babylon and Assyria, a language came into existence known as Sumerian, the tongue of a civilization so long a part of the dust of the universe that the very thought is staggering. In the latter part of the 19th century, tablets, engraved with the queer wedge shaped symbols of this language, found their way to the British Museum, where Sir Henry Rawlinson and

(Continued on Page 396)

The Responsibilities of a Cornet Soloist

By the Eminent Cornetist and Conductor

HERBERT L. CLARKE

HERBERT LINCOLN CLARKE, *one of the greatest cornet and trumpet virtuosi of all band history, was born at Woburn, Massachusetts. He is descended from a New England family that in 1634 settled in America. His father, Dr. William Horatio Clarke, was a distinguished educator, organist, and compiler of many widely used organ books. Young Clarke first studied the piano and violin, at the age of four. At fourteen he began the study of the cornet. For many years he played and taught in Canada, at the Toronto Conservatory and the College of Music. He toured with Gilmore's Band, and for twenty years was soloist and assistant conductor of the great Sousa Band. He served as a Lieutenant in the United States Navy. Since 1923 he has been conductor of the widely known Long Beach (California) Municipal Band.*

* * * * *

HERBERT L. CLARKE

ANY ONE WHO ASPIRES to become a success, either professionally or commercially, must have a great ambition. To excel in any field, one needs a sense of perfection, which embodies a desire for perfection, especially in the elementary training or ground work. Too often this is sadly neglected by beginners. Ambition must be backed up with proper study, combined with energy, tenacity, and patience. Of these patience is one of the greatest virtues for success. Contact an experienced teacher who has become a public success, and you will find in him these important characteristics.

From cumulative observations of many years, there are more than a hundred thousand cornet and trumpet players in America. There must be, if one can judge from the number of these instruments manufactured and sold. Records claim that there are some thirty-five thousand school bands and orchestras in this country, containing a membership varying from thirty-five to over a hundred in each organization. With the low average of eight cornet and trumpet players in each unit, the school bands alone possess nearly two hundred and eighty thousand. In small bands of twenty-five players we have noticed as many as six cornets, and school bands of over a hundred members usually contain twelve and more.

Professional cornet and trumpet players, who are members of the American Federation of Musicians, add considerably to this total. With a thousand Locals, New York Local No. 802, alone, contains about one thousand one hundred of these players, with a full membership of over nineteen thousand musicians. With the many thousands of amateur players who are ambitious and enthusiastic cornetists, there is in this country the amazing number of cornet players whose proportions reach into the hundreds of thousands.

Truly, these figures are astounding, and yet it is almost incredible that out of this vast number, one can count on the fingers of both hands the outstanding artists who have made an international reputation as cornet soloists. And there must be a reason, which we shall try to explain.

In the first place, one must acquire a pure musical cornet tone in all registers; that is, from low F-sharp below the staff to top C above the staff. The tone must be equal in volume throughout the entire scale, just as it is on a piano, with each note of the same quality. This requires much thought and practice in training the two lips to *vibrate equally* in the center of the mouthpiece, with the help of the muscles of the lips and face, and with the control of air necessary to produce this equal tone quality. The tongue muscles must be regulated to synchronize with the lips and lip muscles, contracting properly in ascending the scale, and relaxing in descending. Also, wind power governs these two elements, for proper wind control is ninety-eight per cent of correct cornet playing.

Rapid technic, or fingering the valves properly, is an exacting practice. Each of the three fingers must be controlled separately, with strength and facility, or flexibility, for very fast passages. Learn to play all the scales correctly and evenly. Scales in music may be aptly compared to the multiplication table in mathematics: for one cannot move into the higher arithmetical forms if all parts of the table are not memorized correctly. In like manner, the scale of six sharps should be played as faultlessly as the scale of C, or the way to better cornet playing is impeded.

To sum up this idea of "Preparation," we would advise that one should practice for a pure cornet tone, a mastery of scales, perfect technic and control of the air and wind, if he would attempt to become a great artist and soloist.

Good Health and a Clear Mind

PROPER PRACTICE upon the cornet is conducive to health, if no strain is placed upon the individual. Such strain is entirely unnecessary. Maintain good health by out of doors sports. Eat and sleep regularly and do a certain amount of daily exercise. Live moderately, and this moderation should extend to cornet practice; for one should never tire the lips or become exhausted. During practice periods, relax every few minutes, to "build up" not to "destroy." If you do not overeat, dieting will be unnecessary. The very best stimulant for one's system is deep breathing of pure fresh air, combined with moderate muscular exercise of the whole body.

It is hoped that these suggestions will encourage the development of a clear mind, which is the prime requisite for a successful career. It is the mind which really plays the cornet. The correct mental processes are the full determinants of the extent of perfect physical execution.

One of the most important factors in solo playing is the control of the left hand, which holds the instrument. The mind must consider this element of performance in the same way that it gives attention to lips, muscles, tongue and wind. To hold the cornet steady and firmly in an upright position, see that the knuckles of the right hand are above the valves, so that the fingers will *press* the valves down, not *pull* them down, which often is the cause for valves sticking. Exercise control of the fingers of the right hand, of the muscles of face and lips, of tongue and wind, all these are controlled by the mind.

In practice, always keep in a happy frame of mind, smiling, free from care, and positive.

How to Memorize Thoroughly

SELECT A CORNET SOLO that you would like to play, one that interests you. (Never play a solo that you do not like, as it will never be played well.) Play the first four measures only, for ten consecutive times, being sure to play them correctly each time. Then play the next four measures ten times. Go back to the beginning and play all eight measures ten times. Then the next four measures after the eight—to twelve—ten times. Play all twelve measures ten times, and then proceed to the fourth group of four measures. Start again at the beginning and play all sixteen measures ten times.

This system applies to all solos, whether they are difficult or easy numbers; and if practiced properly, keeping the mind on each note played, the student will gain the most desired end—*confidence*. It also strengthens the muscles of the lips and tongue, and brings a command over wind control, and a gain in will power.

When memorizing a solo, always play softly, without "starving the tone" or tiring the lips. The lips always should be kept fresh and pliable. After playing the first four measures a few times, glance away from the music, to ascertain that it is being properly memorized, before attempting to continue with the next four measures. Listen to your playing—concentrate upon what you are attempting, and do not allow the mind to become blank or disconcerted. Stop frequently for a rest, and especially when the elements of correct playing are not under full control. Do not attempt to play solos in public until they are thoroughly memorized in practice—then there is no stumbling or guesswork. A soloist never should use a music score when playing before an audience. This takes away from the object of entertaining people. The aim is to give pleasure; the musical message may be just as convincing as that of any celebrated orator; but the performance must not be marred by a mediocre rendition of the music.

One can do much by being determined and confident in everything that he undertakes. Be positive, by learning to memorize correctly at the very beginning. Strive to follow a slogan which we have personally used for forty years: "It is so easy to play right, and so difficult to play wrong!"

The Secret of Perfection

ONE HUNDRED PER CENT is perfection. Ninety-nine per cent is imperfect by one

per cent. If the elementary foundation and all ground work have been acquired correctly, success is bound to follow. "Well Begun is Half Done."

When starting the first note in practice, be sure to fill the lungs and chest to full capacity. The lungs are a reservoir; expand the chest by throwing the shoulders back, extending the chest. Take a deep breath and start the tone. The physical set-up depends upon what part of the scale is used. If a moderately high note is to be played, contract the muscles of the lips properly and make a positive attack with the tongue. The tone should respond immediately, with the same result as when striking a note on the piano. Do not "push" the tone. Strike it positively. This is one of the first requisites of solo playing. The left hand should grasp the cornet firmly, as in a later stage of advancement it will be found that the left hand controls much in cornet playing. If the least mistake occurs during practice (either a slip or slight break is noticeable), stop immediately, and start again at the beginning. Continue this habit, until the specific exercise is played faultlessly. When a mistake is made, stop and think how and why it happened. Reason this out for yourself, and if thus discovered, it will not happen again.

Train the muscles of the lips and tongue to act together, just as they do in talking, when each word, regardless of the language used, is pronounced correctly. In practice, learn to control these completely. Master the technic for the fingers of the right hand; and learn the controlling factors in three necessary elements for the cornet:

Air, which is atmosphere.
Breath, which is respiration.
Wind, which is power.

Control of these forces gives confidence to the player, which enables him really to enjoy playing before an audience, instead of torturing both himself and them with his nervousness and anxiety.

Perhaps we can give an illustration of the meaning of control. Step into the driver's seat of an automobile. Remove the steering wheel and throw it out the window; then get out, and loosen the brake bands. Would you dare drive in traffic without a steering wheel or brakes? If you start the engine, it will function perfectly, but of what good is the finest engine without the control found in the steering wheel and brakes? So it is in cornet playing; you may be a facile performer, but the elements of control will determine the perfection of your playing.

Wind power is used for high tones to produce brilliancy. When ascending the scale, "step on the gas," so to speak, and depend upon wind power instead of the lips. When a soloist "breaks" on a high note at the conclusion of his solo, he may be likened to a motorist who, while driving his car up the hill, fails to "step on it," and as a consequence, he "stalls" in the middle of the hill.

When running down the scale from a high note, relax the muscles of the lips gradually, the same as "coasting down hill." To become accurate in solo playing, practice all solos a half tone higher than written; and when this has been accomplished, practice them a half tone lower, so that they can be played without a single mistake. Then it becomes very easy to play them in the original key. Many famous cornet soloists do this with much satisfaction and pleasure.

In summing up the secrets for attainment of perfection as a cornet soloist, one word is sufficient—control! And this means everything to reach success and the top of the ladder.

Studying Famous Cornet Soloists

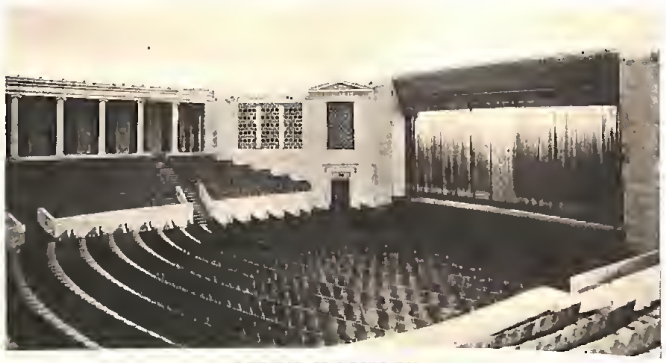
THE ADVANTAGE OF HEARING many great artists who made international reputations in their early days has meant much to the writer. Jules Levy, the pioneer of the cornet, was a wonder; Liberati was an equally proficient soloist. Walter Emerson, of Boston; Ezra Bagley, also from Boston; Walter Rogers; Herman Bellstedt; Alice Raymond, the celebrated lady cornetist; Paris Chambers—all these had an international record. I knew them personally for many years, and heard them perform many times. Then later on in this generation there were Walter Smith of Boston, Ben Rolfe, Del Staigers, Frank Simon, and others who made the cornet an outstanding solo instrument throughout the world. Also I have had the advantage and honor of meeting many artists in foreign countries, during my travels with the famous Sousa Band, and they were equally great in each country I visited. They were fine people all, and very courteous in their exchange of ideas, knowledge and commonsense views of all phases of correct cornet playing and the artistic rendition of solos. European critics are severe in their comments pertaining to musical performances, and it is well to strive for perfection in a musical way, in order to maintain standards that will command recognition.

An ambitious aspirant never should feel afraid to approach any great artist to ask a vital question, the answer to which may change his whole life for the betterment of his career. I never met a real artist, in any part of the world, who was not courteous and willing to help the next fellow.

Personality

WHEN APPEARING before an audience, self-control should be exercised in the dressing room before entering backstage of the concert hall or auditorium where the concert is to take place. Dressing rooms, of course, should be cheerful and attractive to everyone. After removing hat and coat, walk out to the back of the stage; and, if there is anyone present, such as the stage manager, helpers, or friends, start a conversation of some kind on any subject remote from the program about to take place, especially keeping your mind away from yourself. Remember that your individuality is left in the dressing room, where it should remain until your work is finished. Talk about the person you are meeting, asking some question from which you may derive relaxation and information. An interest in the other person will prepare you for a meeting with the audience; a few well placed compliments, or a conversation lasting until the very moment of appearance on the stage will do much for

(*Continued on Page* 415)



TOLEDO'S CLASSIC PERISTYLE

Among the many beautiful auditoriums recently built in the United States is the peristyle in the Toledo Museum of Art. A special lighting system, ingeniously concealed, can flood the auditorium with any hue of the rainbow, at will of the electrician.

Rhythm

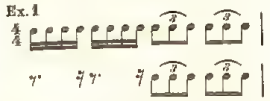
By JANET NICHOLS

RHYTHM is the backbone of all musical composition, and frequently the young student encounters rhythms that are a little out of the ordinary.

Most experienced performers have acquired a rhythmical sense, but for the less experienced musician it may be well to make a few suggestions.

In looking over the new composition, there may be discovered a combination of rhythms such as

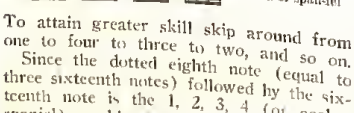
Ex. 1



Suppose one may feel that his sense of rhythm has not been developed to the extent that it is possible to execute this composition smoothly, and perhaps there is doubt as to the best procedure.

Set the metronome at 72, and, with each stroke or beat, count 1, then 1, 2, then 1, 2, 3, then 1, 2, 3, 4; or, if you prefer, use words of one, two, three and four syllables, such as dog, collie, terrier, cocker spaniel. A chart will clarify the idea.

Ex. 2



To attain greater skill skip around from one to four to three to two, and so on.

Since the dotted eighth note (equal to three sixteenth notes) followed by the sixteenth note is the 1, 2, 3, 4 (or cocker spaniel) combination, there really are only two combinations with which to cope.

Now it should be possible to continue in the same manner at the keyboard. At first it may be necessary to set the metronome at a very slow *tempo*.

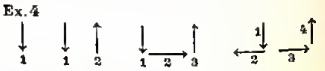
Young students are often completely helpless when they come face to face with a problem like

Ex. 3

It is not that this is any more difficult than the first problem, but the *doublet* (*dublet* or *duplet*) is confusing to them. In six-eight, nine-eight or twelve-eight rhythm there are normally three eighth notes to the dotted quarter note; and here we have the abnormal division of a dotted quarter note into two eighth notes which must fill the full time of the dotted quarter note or of the regular group of three eighth notes: and so it is merely a combination of 1, 2, 3—1, 2 (or terrier, collie). Again set your metronome at 72 and to each stroke or beat count 1, 2, 3—1, 2—1, 2, 3—1, 2; or say terrier, collie, terrier, collie.

Additional methods of acquiring a feeling for all combinations of rhythms is to hold a pencil firmly and beat out the rhythm with good firm strokes.

Ex. 4



Also the rhythm may be tapped out on a table, with a pencil.

Unusual rhythmical patterns are found in rather elementary compositions, and more especially if that composition is by Deems Taylor, Randall Thompson, A. Walter Kramer, or other "moderns"; and, if they baffle the third year pupil, is it any wonder? However, if the rhythmical pattern as well as the harmonic pattern is a little out of the ordinary, that may tend to make the composition all the more intriguing; and, instead of feeling discouraged about it, it is better to work out the problem in some systematic manner.

Scratch Pads

By ETHEL VAN SICKLE FOOR

WHEN GIVING LESSONS, a pad of scratch paper is kept at hand, along with a pencil and gold stars, and it is used almost as often. If Alda has just been working in the key of A in her "Student's Book," then I make a note on the scratch pad to look up a piece in the key of A and have it ready for her next lesson. Rex says he is to play at their family reunion, so a reminder is jotted down to search the Etudes for a brisk march which will wake the echoes of the schoolhouse where this family dinner will be held.

Helen "just loves" pieces in which the hands are crossed, so another sentence reminds me to hunt such a piece for her.

And so on through the week's routine.

Then the scratch pad is called upon when I sit down to spend the evening with the new issue of THE ETUDE. It would be very easy to forget to tell Rex that there is a picture of Anton Dvořák on page so-and-so, but the little note will remind me. When the reading is finished, the scratch pad is apt to look like this:

July 1938.
picture of piano, p. 432
picture page 437 to Palestine Music Club
Old Wooden Clock—Lois
Ellen—Mozart "Sonata" and Chopin *Prelude* (offertory)
Ethelmae study phrasing of *Laddie Boy* on her violin
Six-eight time in *Loyal Legions* for Helma Menuhin's hands, page 476
For Music Club, make a game of "The Tempo Twins." (We did, by printing the words on cardboard and standing them around the room, letting a person act them out while the rest of us guessed the word.)

THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

Appearance

The most severe critic of my teaching is my sister. She has often told me that my pupils sound very well, but look awkward when they play. I tried putting a large mirror next to the piano so that the pupils could see themselves, but it only made them self-conscious and did not help to cure the fault. I was also quite shocked when I saw how badly I looked when playing even the simplest music. Is there anything I can do to help my appearance.—B. L., Virginia.

That mirror idea was a fine one, but you should have used it only on yourself. If a teacher's playing is as exemplary a visual as well as aural model, it is not necessary to worry, for the students will unconsciously reflect both the looks and the sound.

Yes, your sister is right. A pianist's hands must weave lovely, alluring arabesques to woo the eye as well as the ear. Your arms must make beautiful poems. And, curiously enough, if your physical approach to the piano is graceful, the resulting sound will be satisfying.

The chief causes of poor playing appearance are these: 1. "Pumping," or dropping down on the keys instead of using a slight upward and outward elbow tip movement in playing. 2. Whacking the tone from the wrist, forearm or full arm. 3. Ungainly angles caused by excessively curved high fingers, too high or too low wrist, elbow pulled close to body, and so on. 4. Stooped body, stiff neck or shoulders. All these faults can be quickly wiped out by: 1. Constant "up" approach; 2. much practice without looking at keyboard; 3. contacting key before tone is played; 4. practicing the swift rebound—release—often described on this page; 5. "Floating" elbow tip; 6. using natural hand position; 7. playing slow, short melodic phrase groups with circular or elliptical movement of elbow; 8. much practice for rotary freedom.

Here's to better "piano looks" for us all!

Around the World

I am interested in securing a list of pieces of all grades for a pupils' "transportation" program; I mean, pieces that illustrate different ways of travelling around the world. Could you also suggest a good title for such a recital?—E. B., Minnesota.

What a fascinating question! I could hardly wait to sit down to answer it. In fact, I "dished" many important matters to get it off to readers of THE ETUDE First, I went to my sons, who are authorities on such matters, and asked them to list every possible method of transportation or travel. Here is the result: Hiking, running, ice skating, roller skating, skiing, snowshoeing, swimming, horseback, horse and buggy, sleighing, dog-sled, rickshaw, stage-coach, donkey, elephant, yak, camel, (turtle and other "hacks" purposely left out) row boat, canoe, gondola, sailing ship, motor boat, ocean liner, submarine, bicycle, motor cycle, motor car, trolley car, subway, elevated, steam train, streamliner, balloon, drigible, airplane, glider, clipper ship (rocket and space ships omitted, since we plan to stick close to the earth). Aren't you amazed that there are so many ways to get around?

The available pieces are, of course, endless. Here are a few that come to mind:

Early Grades:

Story; *Across the Sea* (very easy); Hibbs, *Jinricksha Boy* I; Lehman, *The Skating Boy* I; Thompson, *Midnight Express* II; Lowenstein, *Ship Ahoy*, II; Williams, *The Boys Are Marching* II; Kern, *Dream River* II; Santa Bonita, *Deep River Reverie* II; Barnes, *March of the Caliph* II; Risher, *Along the Way* II; *Marching Song* (from "Snow White and the Seven Dwarfs") II; Sullivan, *We're Called Gondolier* II.

Moderate Difficulty:

Nevin, *Gondoliers;* Wendt, *Boat Song;* Waldteufel, *The Skaters* (Waltz); Ketterer, *On Skates;* Burleigh, *Coasting;* Lehman, *Morning Canter;* Delume, *On Donkey Back;* Schubert-Godowsky, *By the Sea;* Offenbach, *Barcarolle* (from "Tales of Hoffmann"); MacDowell, Selections from the "Sea Pieces"

More Advanced:

Ibert, *The Little White Donkey;* Handel, "Water" Music; Mendelssohn-Liszt, *On Wings of Song;* Schubert-Liszt, *Auf dem Wasser zu Singen;* Liszt, *On Lake Wallenstedt;* Tansman, Selections from "Tour du Monde"; Chasins, *Rush Hour in Hong Kong;* Glinka, *Over the Steppes;* Rubinstein, "Barcarolles" (G Major, G Minor, or A Minor); Bach, *Arrival of the Stage Coach; Fugue, and the Post Horn Call* from *Capriccio on the Departure of a Beloved Brother.*"

It goes without saying, of course, that I have omitted dozens of perfectly obvious compositions. This list is just a teaser.

As for titles, how about "Loafing Around the World", "Around the World in a Thousand and One Days", or better still, why not make your program a search for "Where the Blue Begins"?

Special Exercises

After having been without a piano for a period of nearly twenty years, I now find myself the fortunate possessor of a very lovely instrument, and I want to take up my music again. When I was twelve years old I started studying music and took lessons for about seven years. At the end of that time I was able to play such things as *The Spinning Wheel*, by Mendelssohn, *The Butterfly*, by Grieg, and other things of the same grade. I now find that I can play some of these things quite well, but my fingers do not work the way I want them to. I have used a typewriter all these years, but I need special exercises for the piano. I am not able to take lessons until I have my piano paid for; and, in the meantime, I should greatly appreciate a few suggestions from you as to how to proceed so that I may really make some definite improvement.

As I said above, I have little time to practice, say an hour or an hour and a half each day, and that at night after a hard day in the office. But I love music, and it is a great recreation for me. I shall be very grateful to you for any suggestions as to both exercises and some not too difficult, but good music I might take up myself.—Mrs. L. A. L., Georgia.

By all means get a good teacher. If this is impossible, just remember that you will have to be extremely modest in your pianistic ambitions. Typewriting is of little or no help in piano playing, since its technical approach is quite different. Also, having been so long without an instrument, you cannot expect to develop much digital dexterity. If you want to get pleasure from your music, I advise you to stick to compositions which are built up of chord clusters or of lovely, simple melodies with easy accompaniment. Here are a few suggestions, some easy, others moderately difficult: *Moon Mist*, by James Francis Cooke; *Portrait*, by Walter Spry; *A Garden at Evening*, by Eckstein; *Prelude in E minor*, by Bach-Beard; *Marche Triomphale*, by Ketterer; *Calm as the Night*, by Bohm-Thompson; *Largo*, by Dvořák-King; *In a Starlit Garden*, by Federer; *Moonlight Scene* from "A Kiss in Xanadu," by Taylor-Maier; *Shadows on Grand Lake*, by Thompson; *Reverie*, by Debussy-Wallis; *Liebestraum*, by Liszt-Rolfe; *Reverie*, and *In Heroic Style*, by Adams; *Autumn Colors*, by Clarence Jones.

For chord study you might delve into "The Eight Chordal Attacks," by Bernard Wagness. Although I am opposed to the word "attack" in piano teaching usage, I highly recommend the pieces in this book, for they are among the most delightful chord compositions I know.

For technic, try Florence Goodrich's "Preludes." Even if many of these are too easy for you, they are ideal as self-helpers. You can hardly go wrong with them, for each study is short, pointed, and musical, with all harmonic and technical details clearly indicated. But here again, beware that violent word "attack." It is, alas, often used.

Encouragement

I am badly in need of some good advice and a little encouragement; and I have nowhere to turn but to THE ETUDE, which I subscribe to and read continually. I do not know if your advice extends beyond the United States; but, in case it does not, I beg you to make an exception in my case and help me. You cannot know what it means to go on from day to day, all alone, with no qualified opinion to guide me, just hoping I am not wasting my time. Do help me, Mr. Maier!

I want to play music as it should be played—with all the soul I can put into it. I want to do my very best; and, although I must humbly admit that I have helped myself a lot, I am not a bit satisfied. I will tell you a secret—I have even stuffed my ears with cotton wool so that I might judge what my playing sounds like at a little distance from the piano. And occasionally I would hear an effect that sounded better than usual; but, as I managed this particular effect only haphazardly, I realized that it was more chance than knowledge—so I want to *know*.

I have among my music the following: Czerny, "School of Velocity" and "Opus 740"; "52 Selected Studies from Heller"; other books such as a small "Grieg Album"; some well known pieces by Chopin, Liszt, Beethoven, and so on. I have lately decided to enter for certain certificates from examinations given by The London College of Music. These examinations are conducted in a nearby island, and it might be to my advantage to go in for what I can.

What I want to know is: Have I got enough material and is it the right sort? Are there any studies not mentioned above which I absolutely need? I want to make up for the years I have wasted, but am wondering if I am too old to accomplish anything? I am just thirty.—G. N., Dutch West Indies.

It was a delightful surprise to get such an interesting letter from the vicinity of Curacao in the Dutch West Indies. Up until now my only acquaintance with Curacao has been the familiar "beverage" named after it, and the fact that old Governor Peter Stuyvesant's leg is buried there (not the wooden one of course, but his good one, which the famous wooden one replaced). Peter Stuyvesant, as you know, was the energetic governor of Dutch Colonial New Amsterdam—better known as New York.

There are hundreds of aspiring pianists and teachers in remote corners of the world, far removed from music centers and good teachers. Armed with recent volumes on technic, latest editions of classics, newest Presser and other publications, musical life and progress should be far from despairing for you and others like yourself. Judging from your letter, you possess that most precious of all qualities, a true musical imagination, which ought to help you over many rough spots. Never before in my long life have I heard of anyone trying to get perspective on his playing by such a unique method as yours—"stopping the ears." If all pianists would listen intently to their playing, striving every instant to project beautiful, colorful, vital sounds, what glorious pianistic results we would enjoy! And what a joy it is to produce that glowing, richly hued texture! I know how hard it is to achieve this without a teacher; but, with intelligence and concentration, it can be done.

The music studies and books on which you are now working, are good. Do not practice too many of the Czerny studies, "Op. 740," but choose a half dozen which take up the various technical points; memorize them, and stick to them for the rest of your life.

If you get Volume III of the Czerny-Liebling "Selected Studies" you will be relieved of the responsibility of choosing the most practical studies from this extensive opus. I recommend these Liebling selections without qualifications.

At your age you are by no means too old to accomplish a significant amount, especially if your hands are flexible. You should work regularly, in small doses, on octave technic. I do not recommend Kullak, but rather Doering ("Op. 24"). But you must be careful not to follow the old fashioned directions given on the first pages of the book. Use common sense in applying your own octave principles. Remember that octaves are scarcely ever "pure"; a pianist usually plays them with a combination of full arm, forearm, and wrist.

Your decision to take the London College of Music examinations is a good one. These tests have done much to raise musical standards throughout the world.

To you, and to the many others in far off lands who read THE ETUDE, my fervent good wishes for constant improvement and greater all 'round satisfaction in your playing. Remember that this can be achieved only through intense, concentrated *listening*.

Religious Pupil

I have a new pupil, an adult, who has never had many lessons but who has quite a bit of talent and plays regularly for her church, which is a small, old fashioned one. Being a minister's wife, she desires to take only that which will improve her religious playing, as this is practically the only type of music she ever plays. For her first four lessons I have given her scales, arpeggios, some harmony and some Czerny. I have also included one number, *The Chapel in the Mountains*, which she enjoys very much. Am I giving her the proper type of material? What would you suggest. She is entirely capable of playing third grade music, in spite of scarcely any training. She practices very conscientiously. Your advice will surely be appreciated.—K. B., Indiana.

Yes, you are on the right track; but, for such a serious and conscientious student, I would recommend better music than the "Chapel" piece. How about some easy MacDowell, some Bach-Carrol or Bach-Thompson, some of the pieces in the Presser album, "Favorite Compositions of Mozart," or the delightful "Musical Visits with the Masters"

Try not to be too academic in her technical work. Give her plenty of rich, luscious chord exercises, with chord pieces to match. Have you thought of using the Heller-Philipp "Studies in Musicianship," Volume I? Such a book is better for her, I'm sure, than Czerny. It would help, too, to create a better musical taste—which she evidently needs very much.

New Lights On Giuseppe Verdi As Seen In His Letters

An Insight to the Most Modest of the Masters By His Friend

EUGENIO DI PIRANI

WE MAY GATHER from these letters how averse Verdi was to every kind of advertising, how loath he was to accept honors, how fully exempt of any jealousy toward his fellow artists. We discern in these letters a man of unshakable probity, a kind heart, far from fraud and pretense as heaven from earth.

Verdi lived a great part of the year in Paris. He made his abode in the suburbs, far from the noisy city. He worked incessantly and did not seek the acquaintance of his famous contemporaries, such as Meyerbeer and Gounod. Apparently he never met his illustrious compatriot Rossini, whom he warmly admired. Rossini could hardly explain the reason why Verdi, who evidently strived to make a career, did not pay him a visit.

With the years, Verdi's aversion to trumpet tongued publicity became almost a phobia. Of course he did not need to fight for recognition. It came freely and spontaneously to him. The public adored his melodies; there was never need to coax its affection. With many other composers, the case was quite different. Lacking true genius, they exerted themselves through an army of press agents and propagandists to influence public opinion. Like a fascinating woman, Verdi's melodies needed no advocates to prove their loveliness.

It is surely one of the most rare phenomena in the history of music that an eighty-five year old master was still possessed with vitality to be able to create works of such great import as those of Verdi. The Nestor of Italian composers did not share the fate of many aging artists, that of being forgotten before their death. Until his last years, in the plenitude of his creative power, he was always at the front; and, if a few younger musicians, through loud drum beating, could obtain ephemeral triumphs, they were soon obliged to relinquish the first place to the imperishable creations of Verdi.

His productivity, instead of weakening, increased with the years; and he produced works like "Otello", "Falstaff" and "Quattro Pezzi Sacri." The third movement of the latter, *Laudi alla Vergine Maria*, is perhaps the most genial. It is a tonal setting of the last canto of Dante's "Paradiso": "Vergine madre, figlia del tuo figlio" ("Virgin Mother, daughter of Thy Son"), for four women's voices, that faithfully mirrors the mysticism of Dante's poetry. I am sure the readers of THE ETUDE will be deeply interested to see the facsimile of a precious autograph with which Verdi honored me. It is the beginning of the *Laudi alla Vergine*. Also the picture of Verdi is a most cherished present of the immortal maestro.

Verdi's Letters

TO HANS VON BUELOW (who had previously written a disparaging letter about Verdi—E. d. P.),

Genoa, April 14, 1892

You have not even sinned in thought, and there is no need to speak about penitence and absolution! If your former views were different from the present ones, you have done quite right to admit it. I would never have dared to complain about them.

Who knows . . . perhaps you were right then. Be that as it may, your unexpected letter, the letter of a musician of your importance, has afforded me great pleasure. And that not because of vanity, but because I see that a true artist does not judge by superficial views of schools, nations or time. If Northern or Southern artists strive after different objectives, they may even be different! They must cling to the characteristics of their people, as Wagner so properly said. You are happy to be the artistic son of Bach. And we are the descendants of Palestrina. We were once possessed of a great art. Now this art has been adulterated and it is confronted with downfall.

I am sorry not to be able to come to Vienna for the Music Exhibition, where I might not only have had the good fortune to meet so many prominent musicians, but also to shake hands with yourself. I trust the gentlemen who were so kind as to invite me will take into consideration my advanced age. (Verdi was, at that time, 79 years old.)

To Gaetano Donizetti (the composer of "Lucia di Lammermoor," "Don Pasquale," and others),

May 18, 1844

It was a welcome surprise as I read your letter to Pedroni, where you made a friendly offer to lead the rehearsals of my "Ernani." I do not hesitate a moment to accept, with sincere thanks, your generous offer, which, no doubt, can only be of great advantage to my music. I may trust that in this way the true spirit of the work will find its expression. Will you kindly assume the direction in general, and particularly of the punctuation which may be needed.

To you, cavaliere, I do not need to add any expression of praise. You belong to the small lot of those who are in the true meaning of the word genial. The honor you do to me is too great to need the assurance of my gratitude.

In deep admiration, I remain

Faithfully yours,

G. Verdi.

To The Deutsche Verlags Anstalt, Stuttgart,

S. Agata, June 21, 1895.

Never, never shall I write my memoirs! Enough that the musical world has accepted my *notes*. I never shall try to impose to it also my *prose*.

Thanking you for your friendly expressions, I remain with deferential greetings, etc.

To Joseph Joachim (the noted violinist), President of the Beethoven House in Bonn,

S. Agata, May 7, 1889.

Dear Sir: Although it is against my nature to take part in a celebration that implies so much publicity for my person, I cannot refuse in this special case the honor that is conferred upon me. It is for the sake of BEETHOVEN. Before this name, we all must bow down in reverence! Respectfully, etc.

To Maestro De Biosa, Cairo,

Genoa, Jan. 3, 1871.

I received your favor of Dec. 22. Before I answer in detail, I would like to state that there could not be a "misunderstanding" between us. I had never the pleasure of having any connection with you, except two years ago on the occasion of the selection of a normal diapason (pitch) for Naples. I never mix in other people's business, and always speak frankly my opinion just to avoid misunderstandings.

As to the normal pitch, it is quite right that we did not agree, and I see that even now we cannot agree. I wish a normal diapason generally adopted; and you propose an adjustment, a measure which is worse than the evil. I advocate a *single* diapason for the whole world; and you instead would add to the many existing diapasons another one. It is true that I entrusted Muzio to go to Cairo and to put in scene "Aida," to which proceeding I am entitled by a clause of my contract. I do not see why his presence would be prejudicial to you. Allow me, maestro, to say it right out. You see here something personal, while I see a purely artistic question. Let me explain. You know better than I do how many scenic and musical problems are involved in the composition of a new opera, which all must be considered in the performance, and I maintain that nobody should be offended if the composer, as soon as the first presentation of his opera is prepared, sends a man who has carefully studied his work under his guidance. I confess, had I the task to perform for the first time a work of a fellow artist, I would not consider myself humiliated in a similar case, but, on the contrary, I would ask to be informed from him or others about his intentions.

It may be that this time, too, you do not share my opinion, but, with me, this is not only an opinion, but a deep conviction which I have won after twenty-eight years of experience.

Be assured, dear maestro, of my regards and devotion.

To Filippo Filippi (musical critic of the "Perseveranza").

S. Agata, Sept. 26, 1865

My dear Mr. Filippi: Should you gratify me with your visit, you would, in your character as a biographer, find very little to report about the wonders of S. Agata. Four walls in order to protect from the sun and the inconstancies of weather, some dozen of trees mostly planted with my own hands, a pool that I would honor with the title of lake if I could fill it with water. All that without architecture, without order, not because I am not a friend of architecture, but because it would have been foolish to erect an artistic building in such a homely place. Do believe me and forget for a moment that you are a biographer.

(*Continued on Page 424*)

GIUSEPPE VERDI

Editor's Note

These significant letters have been gathered from various sources and especially translated from Italian and French texts. They indicate the great simplicity and sincerity of this, the greatest of Italian composers, and his almost painful shyness and modesty. The compiler and translator, the late Commendatore Eugenio di Pirani, was known for years as an able contributor to THE ETUDE. *Born at Bologna, September 8, 1852, he first studied at the Liceo Musicale. Later he studied, in Berlin, with Theodore Kullak and Kiel. He toured for many years, as a pianist, in Italy, England, France and Russia. For a time he lived in Heidelburg and then in Berlin, serving as a correspondent for Italian papers. In 1905 he came to the United States and settled in New York as the head of a music school. He was distinguished as a composer and as a teacher. A few years ago, he returned to Berlin where he died in January, 1939, at the age of eighty-six. He was very proud of his American citizenship. Commendatore Pirani was a fine type of the highly cultured Italian gentleman and will be long remembered by many friends and admirers.*

FASCINATING PIECES FOR THE MUSICAL HOME

WALTZ THEMES

FROM OPUS 88

Arr. by Preston Ware Orem

MAURICE MOSZKOWSKI

In 1912 Moszkowski was persuaded by the Theodore Presser Co. to write a *Grand Valse de Concert*, with the hope that it would be as successful as his famous *Valse in E, Opus 34, No. 1.* Many have felt that the *Grand Valse de Concert* which is in Grade 8 is one of the finest works from the pen of this delightful composer. However, its difficulty is such that the charming melodies contained were available only to the advanced pianist. This arrangement by Dr. Preston Ware Orem puts these entrancing themes within the reach of all. The first theme is as popular as though it had just been written by Rudolf Friml. Grade 4.

Molto moderato M.M. ♩.= 54

p con dolcezza

cresc. *poco agitato*

dim. *e rit.* *p a tempo*

f *p cresc.*

ff *dim.* *poco rit.* *Fine*

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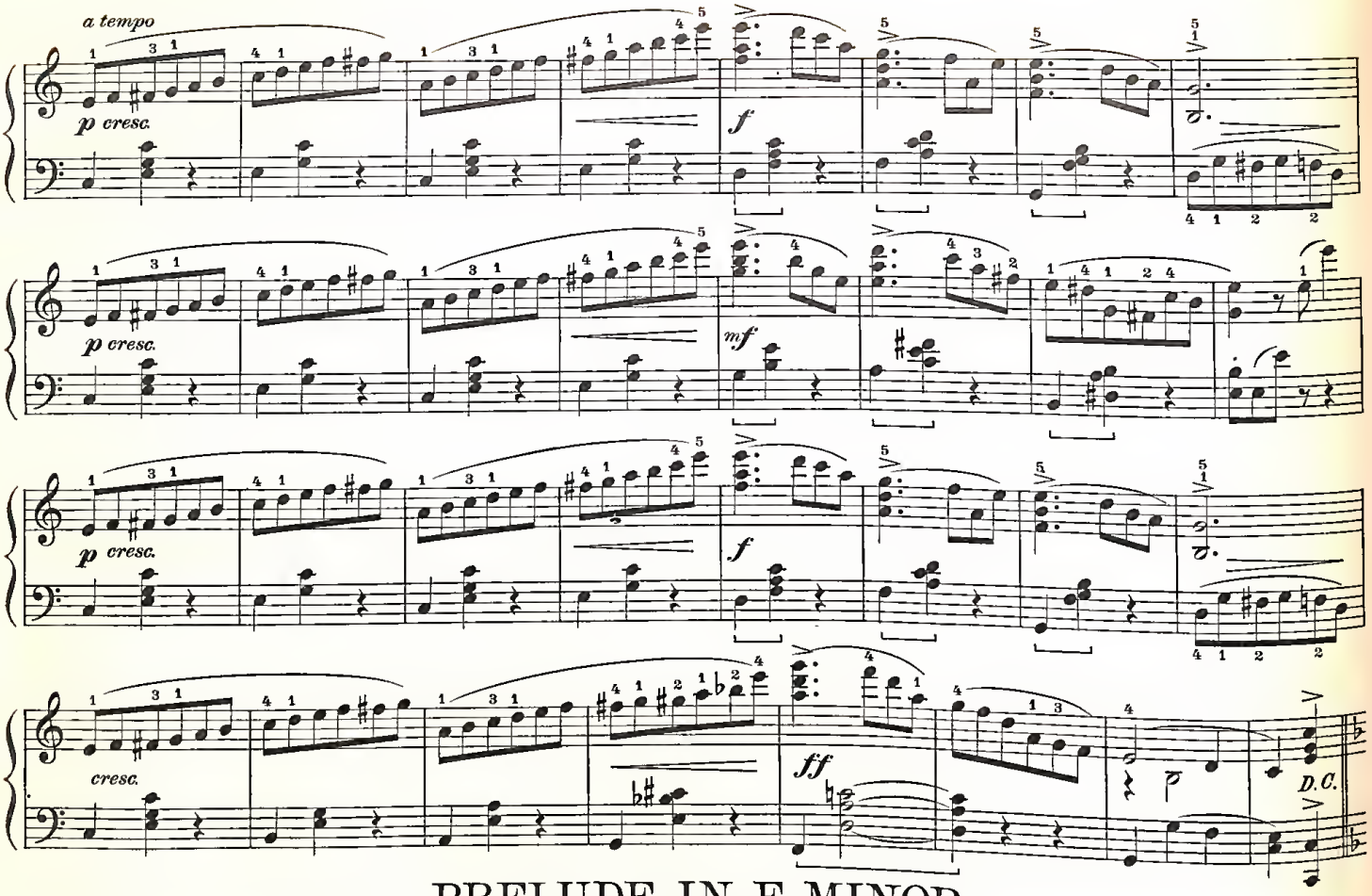
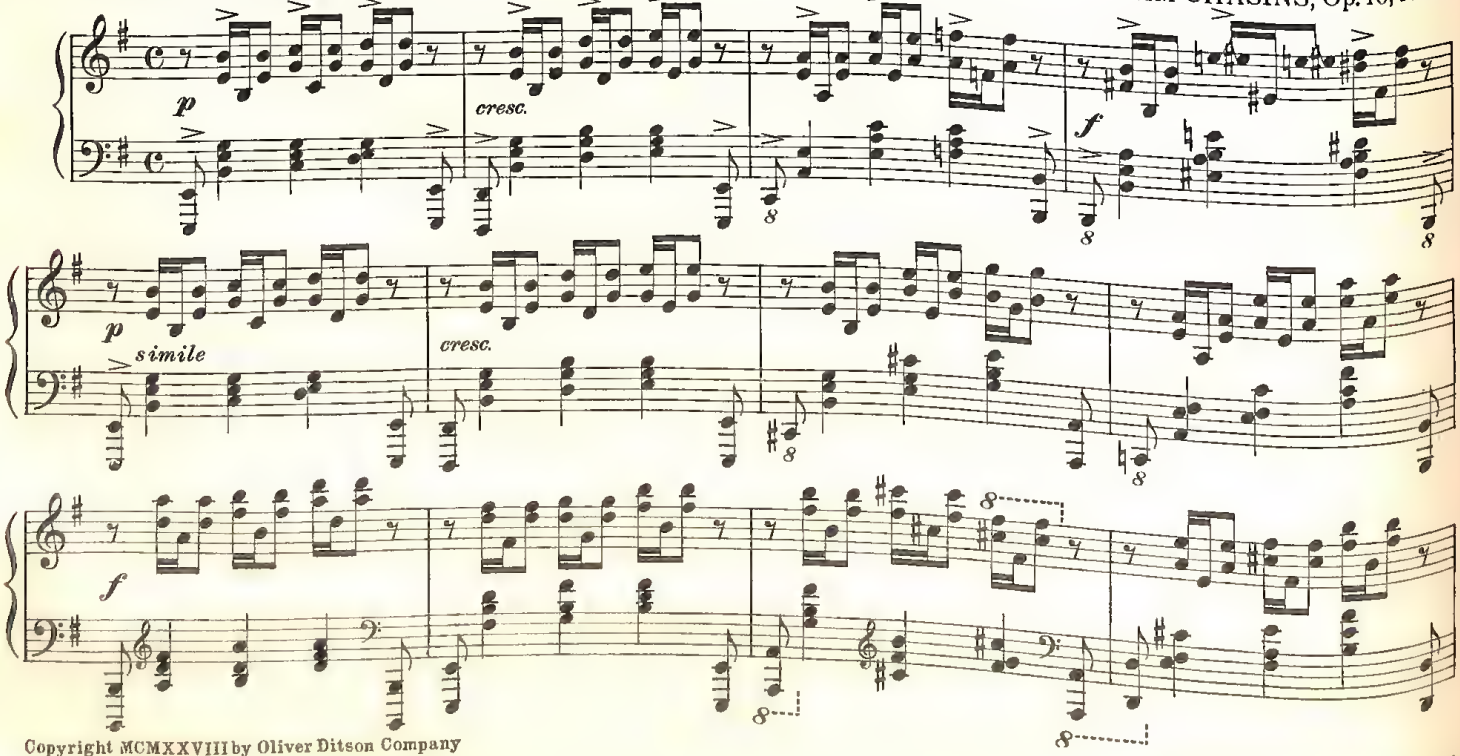


PRELUDE, IN E MINOR

This piece, selected from a set of twenty-four preludes, published in four books, is a typical example of the style and musical idiom employed by this gifted composer. The accents, as marked for the first four measures, are to be continued throughout the piece and special attention should be given to the crescendo markings and also to the sudden change from *forte* to *piano*. Grade 7.

Vivo e marcato M.M. ♩ = 144–160

ABRAM CHASINS, Op. 10, No. 3



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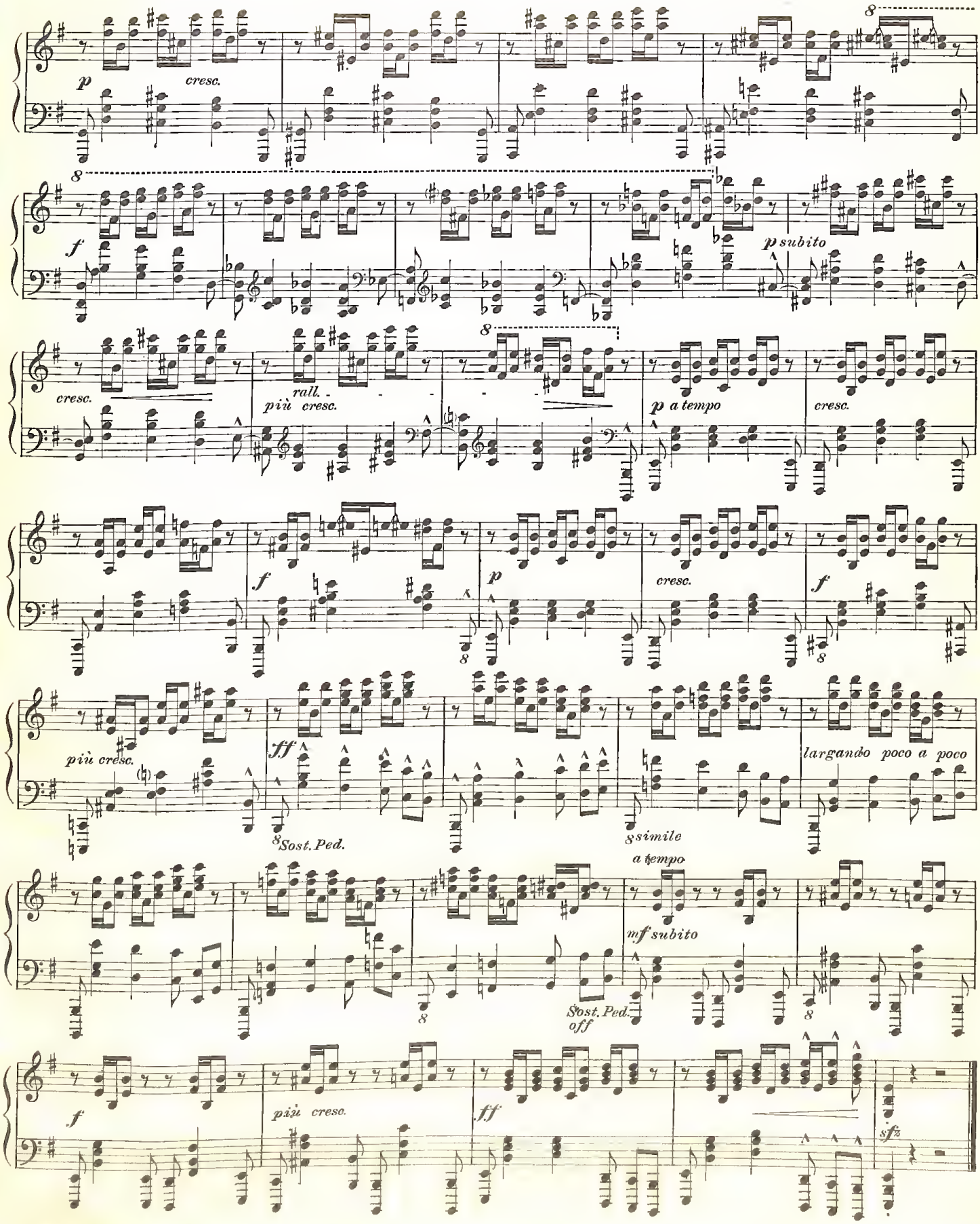
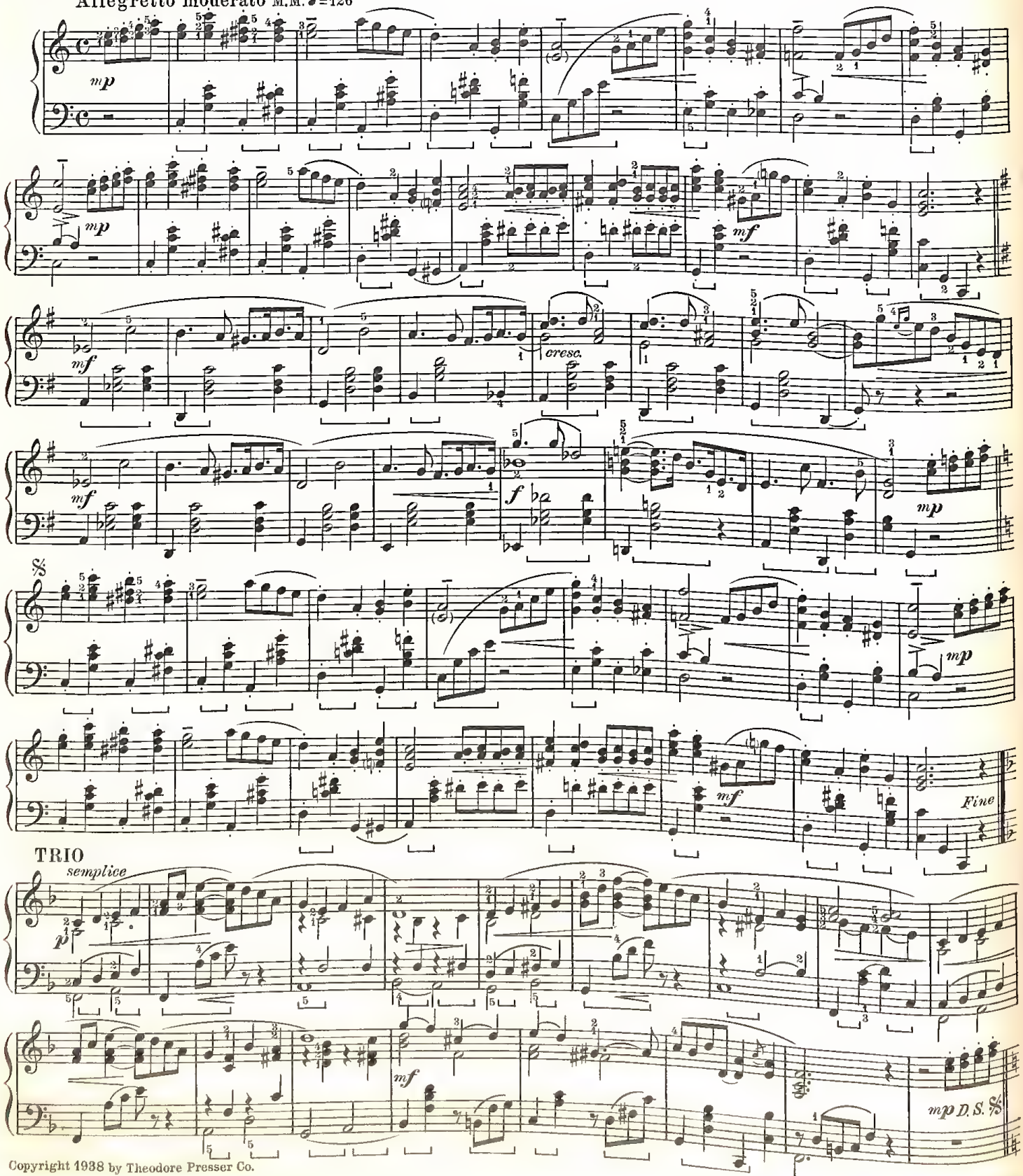

p
cresc.
f
p subito
cresc.
rall.
più cresc.
p a tempo
cresc.
f
p
cresc.
f
più cresc.
ff
Sost. Ped.
simile
largando poco a poco
a tempo
mf subito
Sost. Ped. off
f
più cresc.
ff
sfz

SUMMER SKIES

Every student needs staccato as well as legato study. Somehow, staccato thirds and chords are much more readily played than single notes. The main thing is to preserve uniformity of length as well as a uniformity of pressure. In this highly attractive piece by one of our newer composers, remember that uneven staccato notes give the impression of "stuttering" while clean, even staccato notes played without jerkiness are always most effective. Grade 3½.

Allegretto moderato M.M. ♩=126

STANFORD KING



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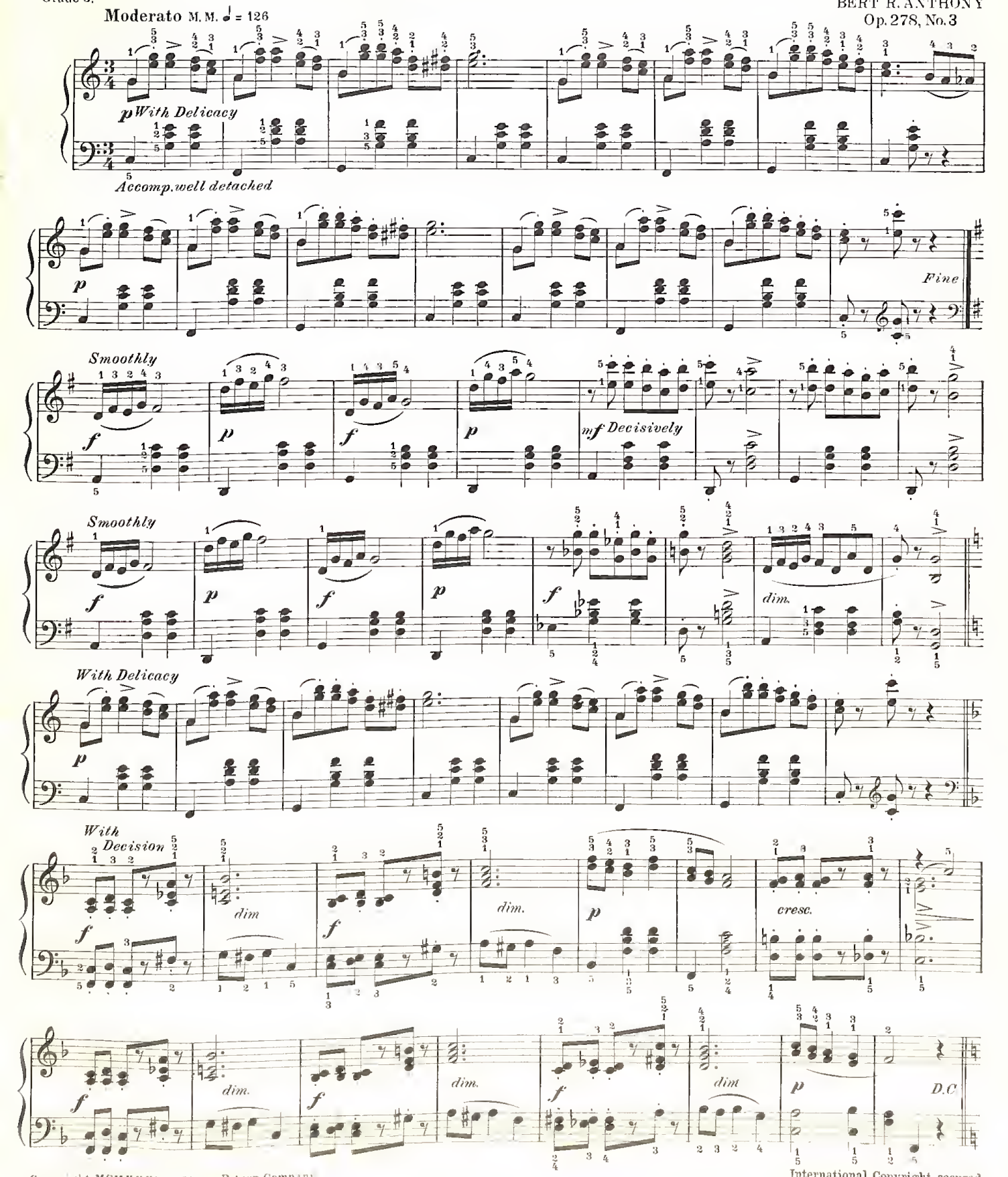
BY THE SPARKLING BROOK

Grade 3.

BERT R. ANTHONY
Op. 278, No. 3



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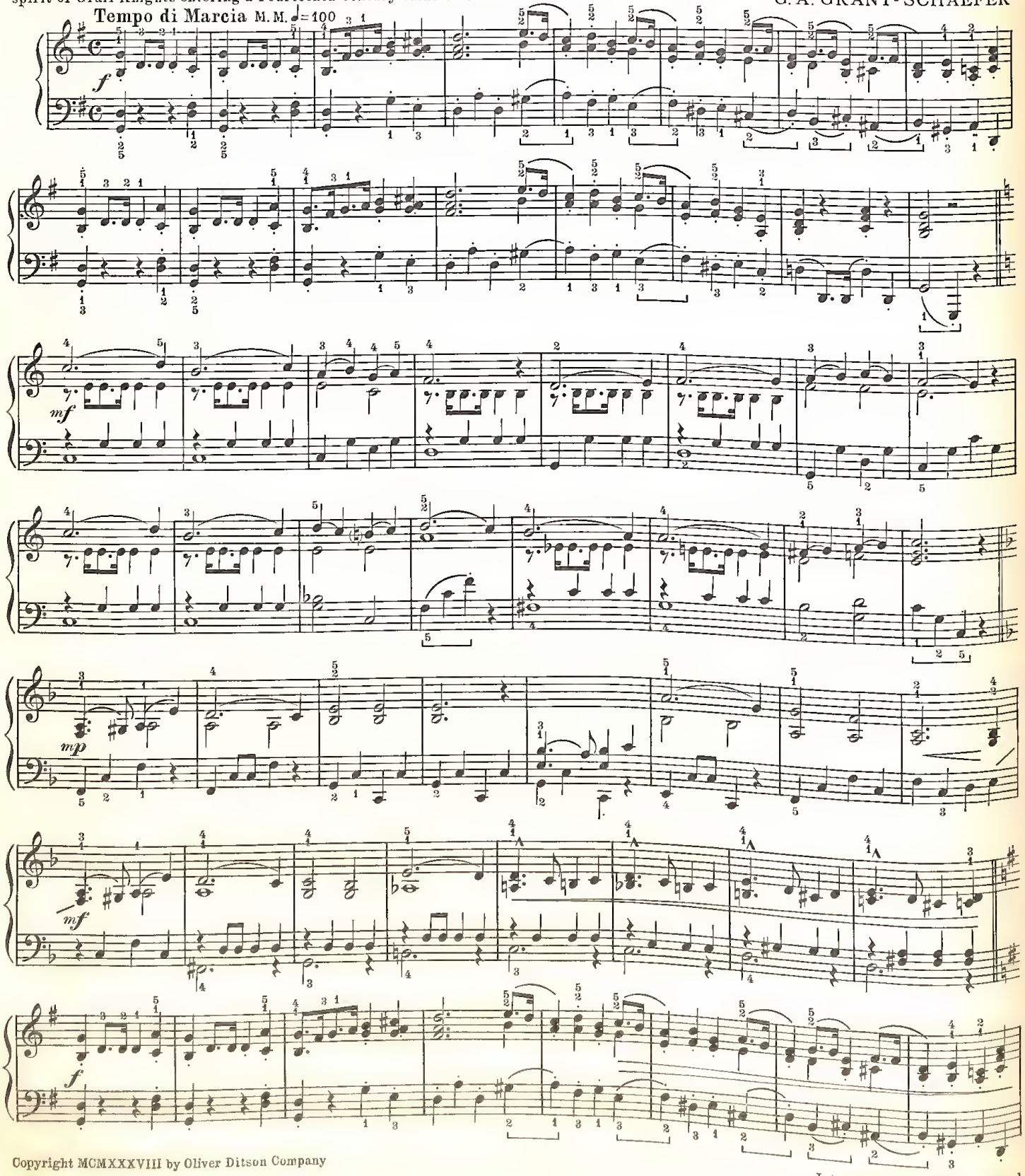
SIR GALAHAD MARCH

Sir Galahad is one of the outstanding characters in the most impressive romance Europe produced in the Fourteenth Century. It is best known to English speaking people through the contemporary translation by Malory and through Tennyson's "Idylls of the King," published in the late eighteen fifties. Sir Galahad was the enchanted son of Lancelot and Elaine. Through his immaculate purity he was destined to possess the Holy Grail, the vessel used by the Saviour at the Last Supper. This fine, dignified march with its interesting chromatic changes should be played in the spirit of Grail Knights entering a Fourteenth Century cathedral. Grade 3.

G. A. GRANT-SCHAEFER



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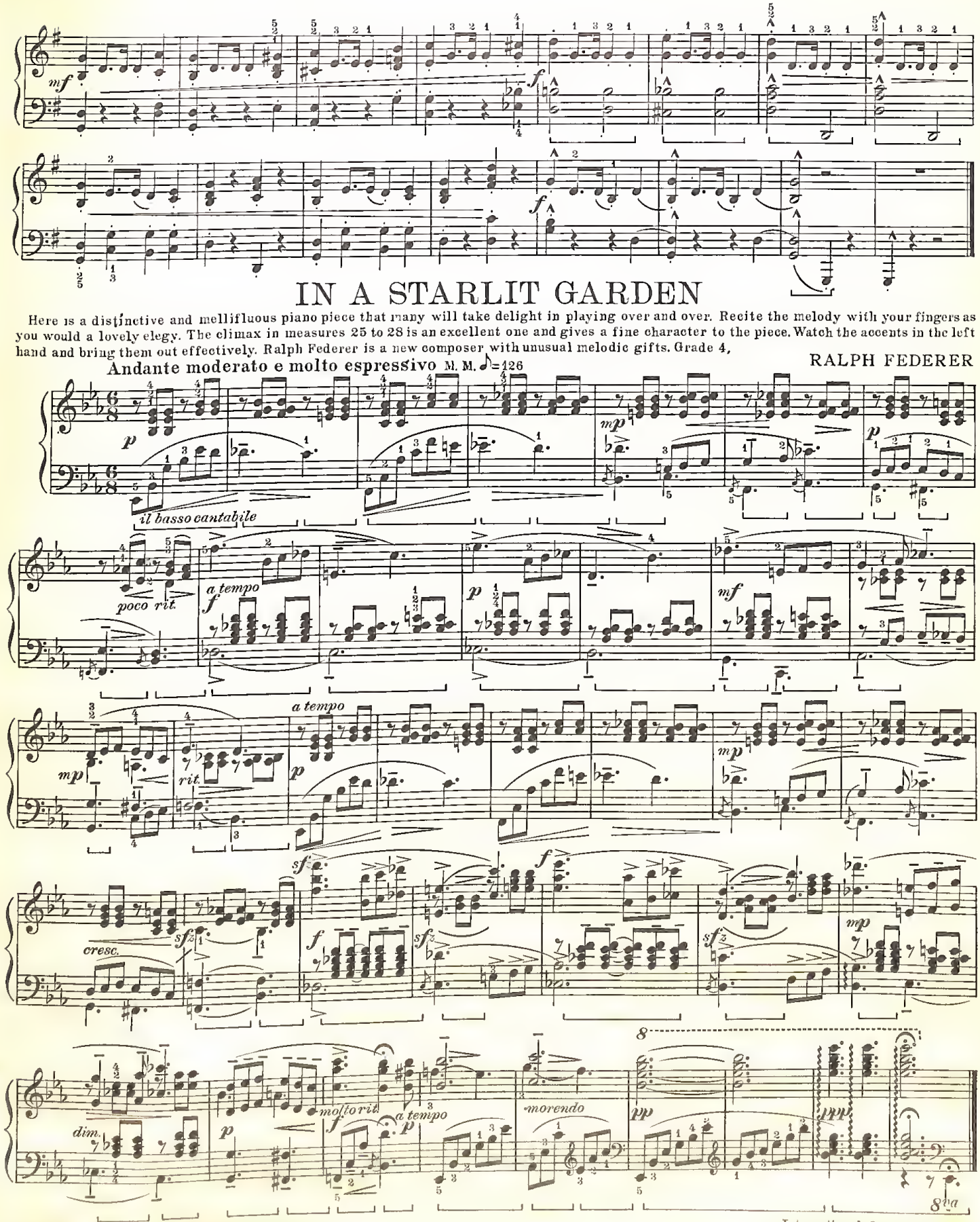

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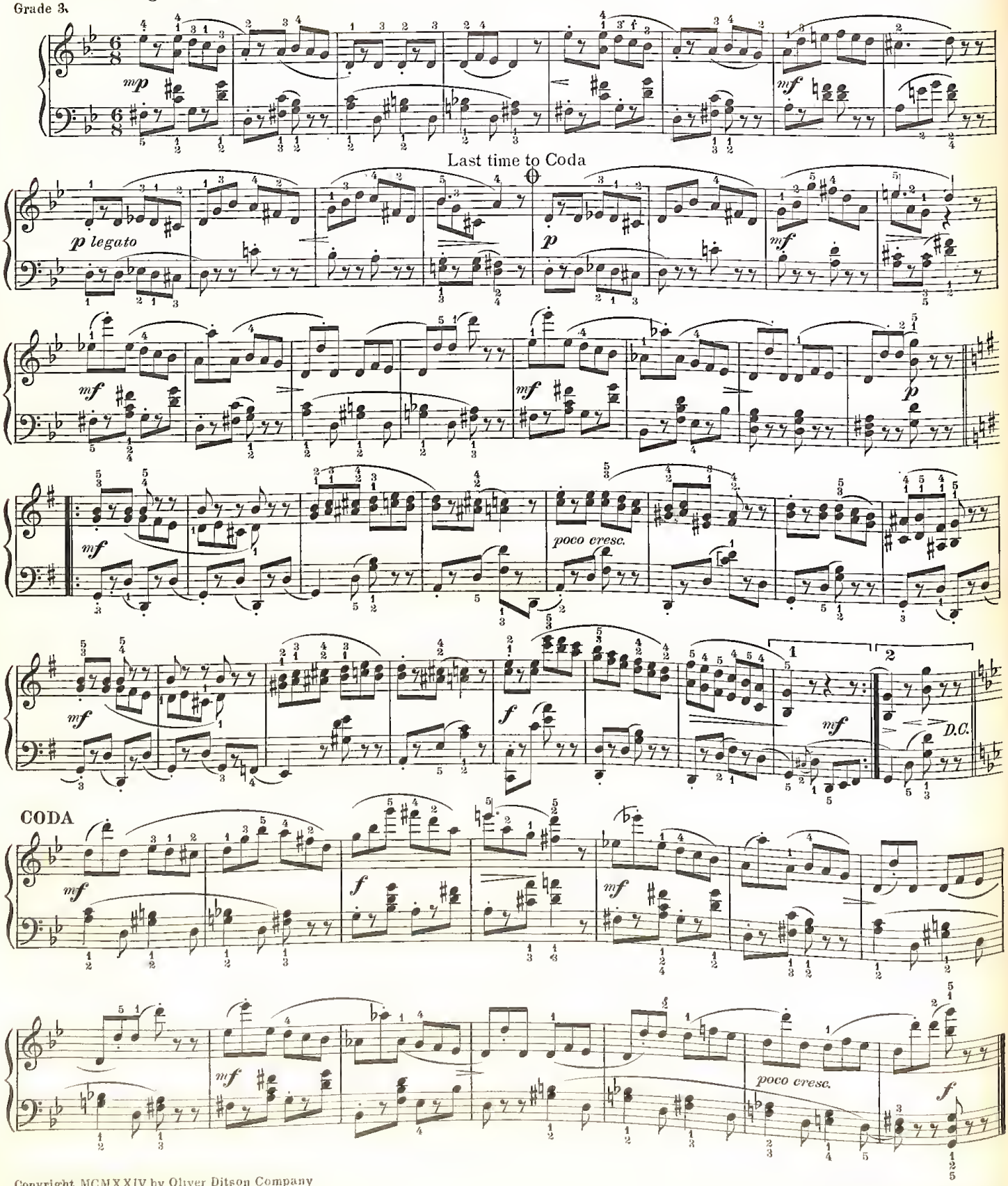
SWALLOWS

Grade 3.

Allegretto M.M. ♩= 96

MATHILDE BILBRO



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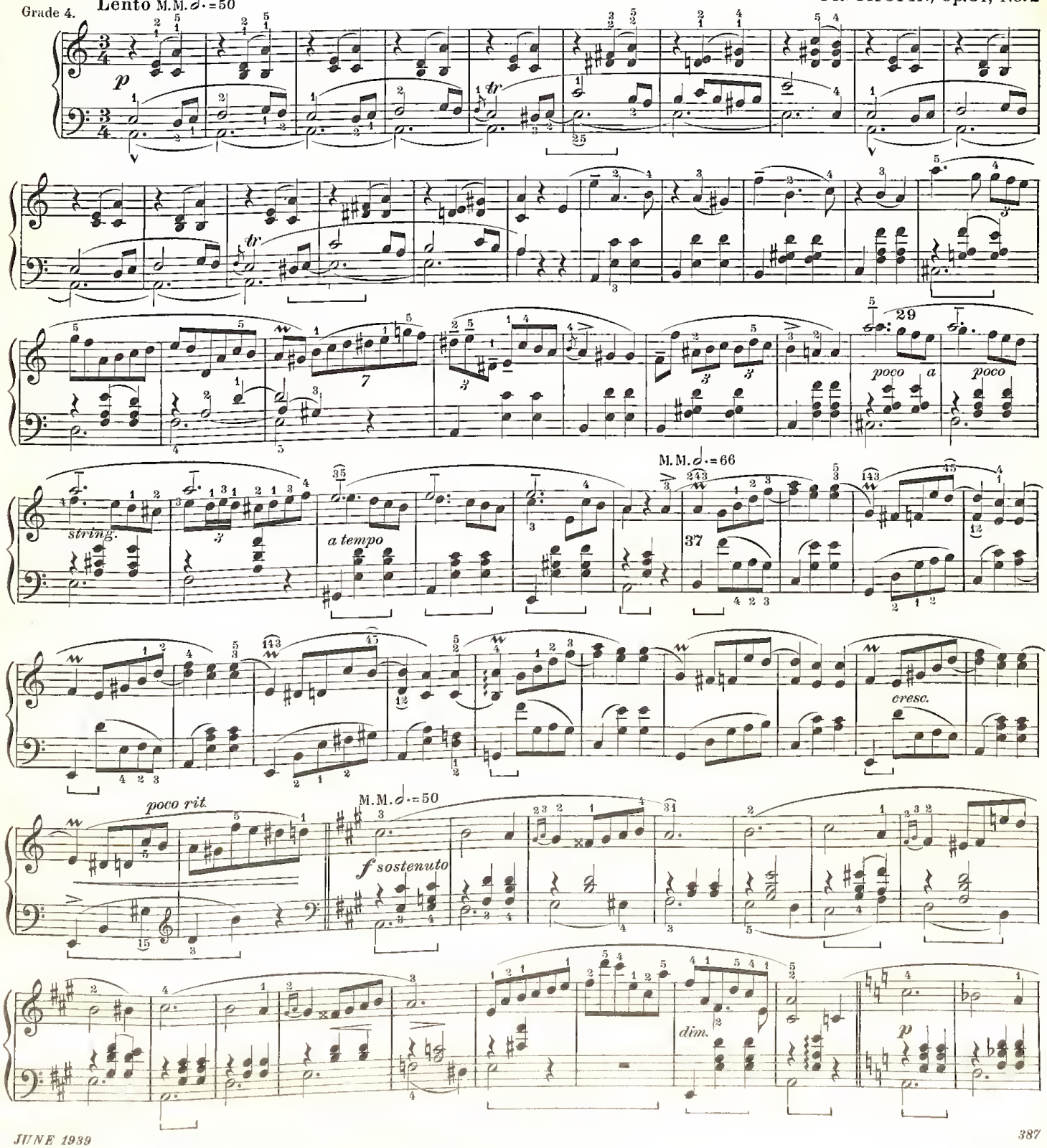
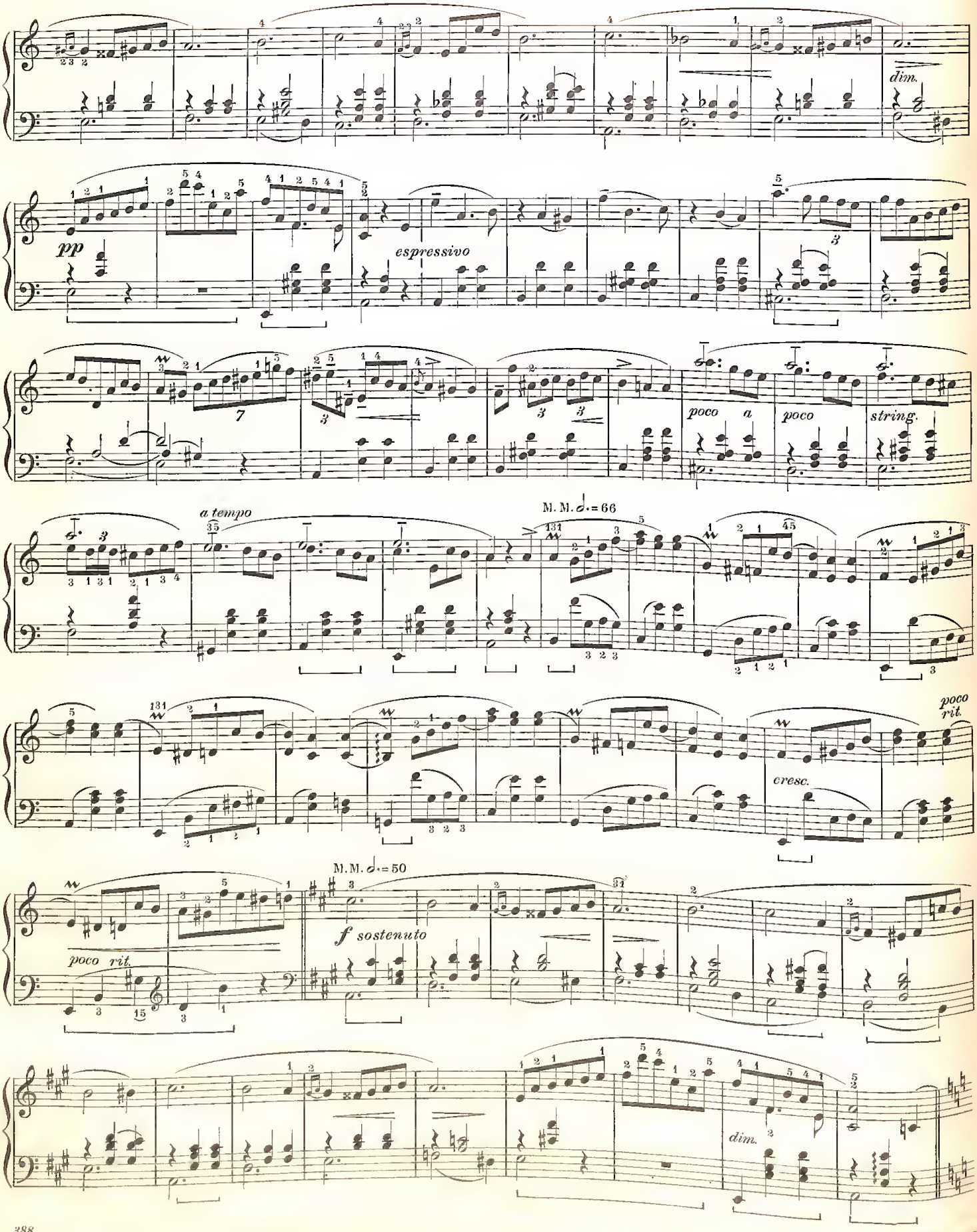
VALSE BRILLANTE

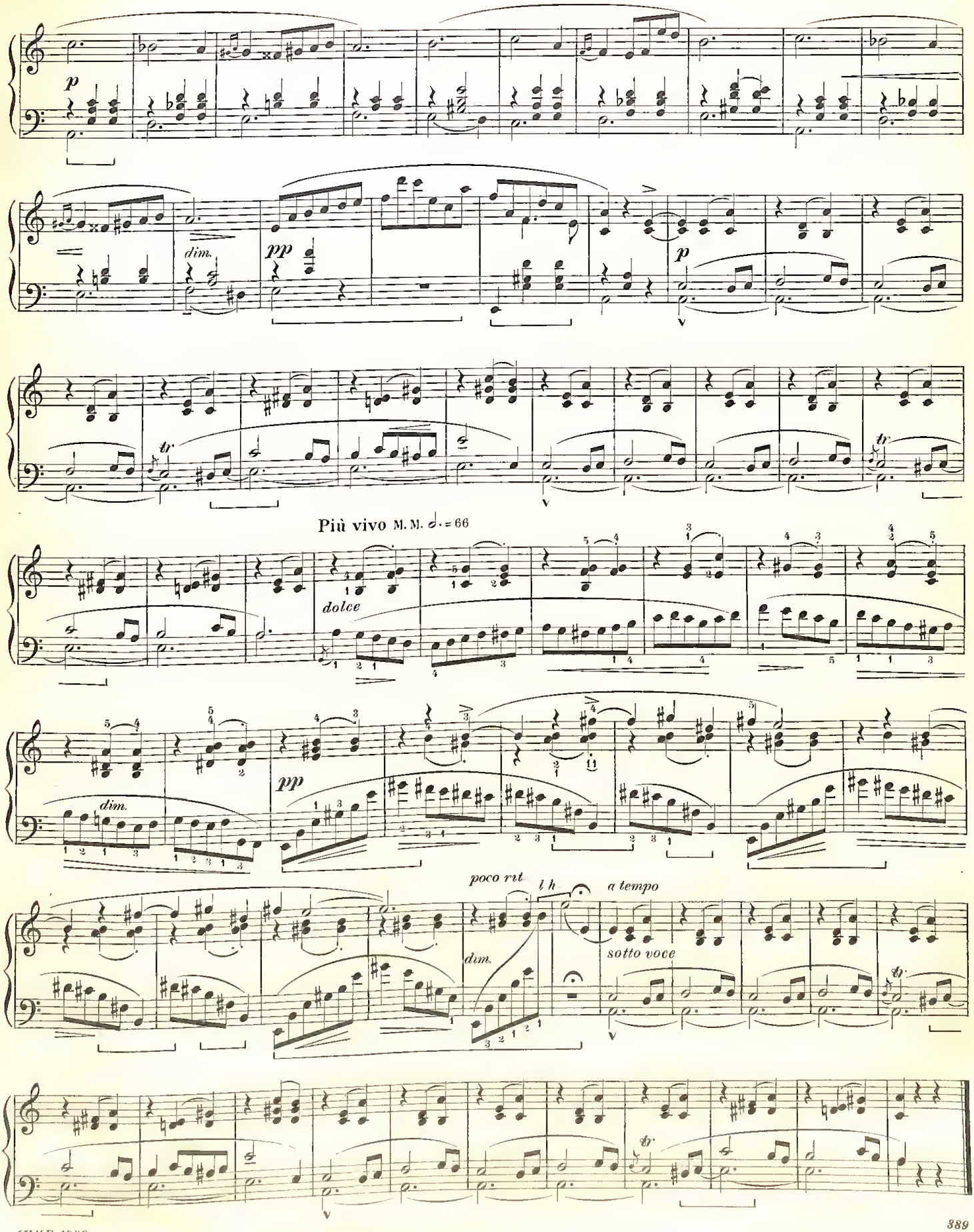
This waltz has a wide appeal to students because of the lure and song-like character of the A-minor melody as it first appears in the tenor voice. The tempo is gradually quickened at the twenty-ninth measure and continued until measure thirty-three, where there is a return to tempo one. The tempo is increased to measure thirty-seven, where the key tonality varies back and forth from C-major to A-minor. The A-major section should be played somewhat in the style of a nocturne and the bass notes should be well sustained.

Grade 4. **Lento** M.M. ♩. = 50

FR. CHOPIN, Op. 34, No. 2




dim.
pp
espressivo
poco a poco string.
a tempo
M. M. ♩. = 66
poco rit.
cresc.
M. M. ♩. = 50
poco rit.
f sostenuto
dim.


p
dim.
pp
p
tr
tr
Più vivo M. M. ♩. = 66
dolce
dim.
pp
poco rit
l h
a tempo
dim.
sotto voce
tr
tr

Anonymous

A PRAYER

LOUISE E. STAIRS

Andante M. M. ♩ = 80

p

I would we grew more gen - tle day by day, I would that smiles more of - ten came to play A - bout our lips, to dwell with - in our eyes, I would we saw the blue in God's fair skies.

mf

I would we were less apt to chide and blame, I would we used more oft love's per - fect name; And that our hearts grew dai - ly yet more kind, And that we were more oft a lit - tle blind.

mp

And in our homes and in the qui - et street, I

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wish we heard the com - ing of His feet; — I would that we in drear - y hours might ev - er say, I'm

p rit.

not a - fraid, my Fa - ther knows the way, — I'm not a - fraid, my Fa - ther knows the way.

p rit.

A SUMMER PASTORALE

Prepare: Sw. Strings 8′, Flute 8′, & Tremolo
Sw. to Ped.
Gt. Melodia 8′, & Gemshorn 8′
Ped. Soft 16′, Sw. to Ped.

HAMMOND ORGAN REGISTRATION
Sw.-B 00 2301 110
Gt.-B 00 4312 000
Ped. 4-1

FRANCESCO B. DE LEONE

Andante placido

Sw.
Sw. F
p
mf
Gt.
Gt. D

MANUALS

PEDAL

mf
allargando
Flute 8′ off
a tempo
Gt. B
Gemshorn 8′ off

calando
rit.
Add Vox Humana
Sw. F
Add Gemshorn
a tempo
Gt. D
mf
Vox Humana off
Add Flute 8′
placido e calando
Sw. B
rit.

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Arr. by Leopold J. Beer

COURANTE

GEORGE FREDERICK HANDEL
(1685–1759)

Animato

VIOLIN*

PIANO

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Fingering below notes for First and Third Positions.

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THE FORWARD MARCH of MUSIC

The Etude Music Lover's Bookshelf

(*Continued from Page* 374)

other scholars deciphered these odd scratches on sun-baked clay, and opened the pages of the past to a rich civilization which has since attracted the earnest interest of archæologists everywhere.

Now, with characteristic British scholarship, Francis W. Galpin, Litt. D., F. L. S., Canon Emeritus of Chelmsford Cathedral, and Hon. Freeman of the Worshipful Company of Musicians, has been delving into original sources and has produced a momentous book dealing with what is probably the very earliest record of musical activity. The first records of the Sumerian language date from over fifty centuries ago. The explorations at Ur and other localities have revealed evidence of a civilization which staggers the imagination. At Oxford University, at the University of Pennsylvania, at the Staatliches Museum in Berlin, and at the Louvre in Paris, may be seen the actual relics of early musical instruments that played for ears so long in the ghostly past that it is difficult to look upon them without a shock. Dr. Galpin's remarkable book concerns itself with Percussion Instruments, Autophones and Membranophones, Wind Instruments (Aerophones), Stringed Instruments (Chordophones), Scale and Notation, the Appreciation of Music, and the Racial Element in Music. There is also the score of a Sumerian hymn, six pages long, with no bar lines, indicating relatively what this astonishing race sang two millenniums before Christ.

The work is, of course, one that should be in every comprehensive library. Incidentally we advise all visitors to Philadelphia to go to the Museum of the University of Pennsylvania and there see what are probably the oldest musical instruments in the world, which have been secured through the excavations made at Ur by the famous University expeditions. There is no finer collection in the world.

Nothing could be more stimulating to the imagination than to look upon a harp upon which some lover actually played his songs of the heart nearly five thousand years ago.

The Music of the Sumerians, Babylonians and Assyrians
By Francis W. Galpin
Pages: 105 (large size), with many illustrations
Price: $7.50
Publisher: The University Press (Cambridge); Macmillan and Company, New York

Drums, Tom-Toms, Rattles

From the large number of drum and fife corps springing up in all parts of America, and from the virtuoso importance given to the drummer, there are thousands in America interested in the drum, in its various manifestations. As the rhythmic backbone in many of the best known compositions, from the symphony hall to the "nite spot," drums have come into a new prominence in recent decades. Therefore it would seem that "Drums, Tom-toms and Rattles," by Bernard S. Mason, should have a large and eager audience. The book, however, is devoted very largely to the evolution of the drum from aboriginal sources and does not concern itself with the technic of playing the drum, in the modern sense. While the author derives most of his drum forms from American Indians, and devotes many pages to the distinctive decorations on drums, he also calls attention to the use of these drums in the picturesque educational work being done in the day schools of this time.

Drums, Tom-Toms, Rattles.
By Bernard S. Mason.
Pages: 206, with numerous excellent illustrations.
Price: $2.50.
Publisher: A. S. Barnes and Company. (Issued by a leading firm of educational publishers, its principal practical use will be for recreational and outdoor activities and for dancing teachers.

MUSIC AND MUSICIANS

TWENTIETH CENTURY MUSIC—Bauer. How it developed—how to listen to it. An explanatory guide to a new musical era. Not method, biography or criticism. Debussy, Ravel, Scriabin, Stravinsky, Strauss, Kodaly, Schoenberg, others. $3.00 postpaid.

PLAIN WORDS ON SINGING—William Shakespeare. New revised edition by popular demand, describes voice teaching method and spirit of the most successful voice teacher of his day—"the first singing teacher of London." $2.00 postpaid.

MUSIC THROUGH THE AGES—Bauer-Peyser—authors of "HOW MUSIC GREW" ($4.50). Authoritative complete textbook—many chapters on modern music, mechanical music, instruments, orchestras, individual composers' works. $3.50.
G. P. Putnam's Sons, 2 West 45th St., New York.

MUSIC AND THE LISTENER—Harry Allen Feldman. Stimulating account of music's development—how to recognize and what to listen for in important composers' music. Teachers, Students, and General Music Listeners will love it. $2.00.

NEW MASTER MUSICIANS SERIES—Eric Blom (revised) 19 volumes, each one a fine biography of a famous composer. Attractively bound, illustrated with photographs, facsimiles and musical examples. Ask for composer list. $2.00 each—6 for $10.00.

BEETHOVEN'S PIANOFORTE SONATAS DISCUSSED—Eric Blom. Contains detailed analyses in chronological order of Beethoven's pianoforte sonatas, illustrated by 300 musical quotations. Valuable bibliography and index. $3.00.
E. P. Dutton & Co., Dept. EM, 300 Fourth Ave., New York.

LETTERS OF MOZART AND HIS FAMILY—Emily Anderson—3 volumes, 1560 pages. Intimately translated, describing Mozart's life; his travels in England, France, Germany, Italy, Belgium, Holland. Primary sources for complete life study. $6.00 per volume.

SCIENCE AND MUSIC—by Sir James Jeans—a simple non-technical explanation of music's physical facts by a renowned astronomer-scientist. Tones, vibrations, harmony, acoustics, hearing clearly discussed. $2.75.
The Macmillan Company, 60 Fifth Avenue, New York.

MUSIC AND HEALTH

THE DOCTOR PRESCRIBES MUSIC. Music, writes Edward Podolsky, M.D., increases blood pressure, accelerates breathing, aids digestion, improves your health. Teachers, students, listeners—send for this fascinating book. $1.50 postpaid.
Frederick A. Stokes Co., 443-4th Ave., N. Y. C.

"Known for Tone"

MATHUSHEK
EST. 1863

The SpinetGrand
REGISTERED

Combining the decorative charm of the Spinet with the playing qualities of the Grand, the SpinetGrand possesses every feature and refinement that have built the enviable reputation of Mathushek.

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Band Instruments for Everybody

SOME YEARS AGO we came upon an old instrument maker in a little shop in Italy. He was working with painful care upon what looked something like a French horn but which was an instrument somewhat different in shape and style. He had one apprentice and apparently very little business. We heard one of his instruments and thought the tone very poor indeed.

A few years later we visited the works of an American manufacturer of musical instruments. There, through costly experiments and scientific measurements, several hundred workmen were turning out instruments so fine that they have become the model of the world. With this has come a reduction of cost which puts a master instrument within the reach of a modest income.

More than this, science has brought uniformity; and whereas, in bands of other days, there might have been one group of fine instruments, there might have been also another group of indifferent ones. The average college band to-day has a finer, much more uniform equipment than many professional bands of just a few years ago.

The investment in an instrument should be a lifetime investment. Badly made instruments are always an annoyance. If the player has any ambition he will buy an instrument of superior quality; and it is far better to secure this at the outset than to waste time and money with a cheap makeshift.

In school work it is very important for the student to own his own instrument. Entirely apart from the pride of possession he is at once given the impression that he is learning something for a lifetime, not for a few months or years.

A short time ago the writer attended a concert at a western university. The band was composed entirely of students. If P. S. Gilmore could have come back to earth and heard that band he would have been more amazed than he ever was with his chorus of 20,000 singers. The efficiency of the players, of course, contributed to this, but the vast superiority of the instruments, compared with those in Gilmore's day, was to say the least, amazing. All this has given the American public a new and higher interest in the possibilities of the modern band in the New World. The band in other days unquestionably suffered vicariously from inferior instruments.

The writer used to know a man who seemed to enjoy almost every kind of music but that of the band. He was questioned closely as to why he did not like the band. Finally it was discovered that the reason was that when he was a boy he had formed a great aversion to the little German bands

(*Continued on Page* 396)

Any Child Would Love This Piano!

The Style 16 Hepplewhite by Everett, exquisitely designed, small in size, unsurpassed in beauty of case-work, appeals to every child, or adult, who sees it. Despite its size, it possesses a richness of tone and smoothness of action which cause it to be recommended unhesitatingly by the most discriminating piano teachers. Like all Everett consoles, the Hepplewhite is truly worthy of the distinguished name it bears. Its extremely moderate price will surprise you. Details and dealer's name sent without obligation.

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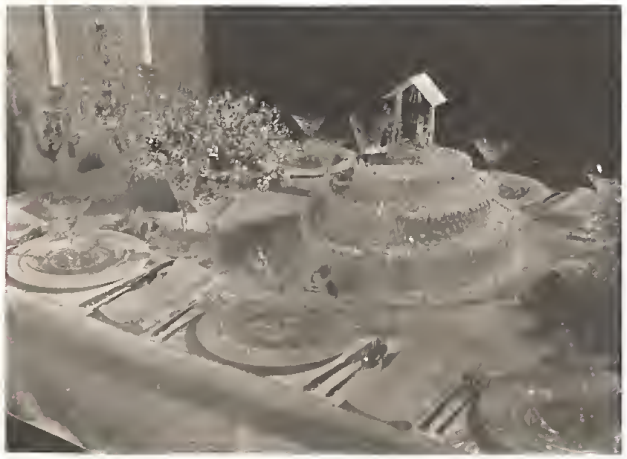
COURSES IN CULTURE

Wedding Breakfast

YESTERDAY, while walking in my old Connecticut garden, the budding leaves of my rose bushes brought to mind June and its lovely brides, garden weddings, and the sweet intimacy of the Wedding Breakfast, or Supper, where the newly created Mr. and Mrs. Benedict preside over their own table for the first time.

One of the loveliest Bride's tables that I have seen is from Elizabeth Lounsbery's book "Let's Set the Table", of which I spoke last month. Mrs. Lounsbery also discusses several other interesting tables in a short section devoted entirely to this most important entertainment event in a woman's history.

The table in question is covered with a lustrous white silk damask cloth, which glows pleasantly in the candlelight. Only white is used in china and glassware, which serves to accentuate the purity of decoration in the centerpiece; four crystal horns of plenty filled with Lily of the Valley, alternated with five tall white candles in their shining silver holders. This simple setting will be an enchanting foreground for the bride and her wedding party, and is possible with slight variations in practically any home. Perhaps you would substitute white lace for the cloth, glass bowls of white rambler roses, crystal vases of freesias, and that brand new set of dishes that every bride receives (as long as there is a white background and the decoration is simple). Or you might even change the concept and serve your guests from a buffet table, using the centerpiece as a background for the lovely bride's cake and the tempting array of dainty sandwiches and cakes. In any event choose an all white table cover of Spartan simplicity to form the background for the loveliness of the new bride.



Now that we have set the table, let us consider what we could serve as a Wedding Breakfast or Supper, that could be easily prepared in our own kitchens, yet would have the air of being catered. If you plan a "sit-down" repast:

MENU

Grape and Melon Cup
Chicken-Oyster Shortcake — Green Pea Timbales
Mixed Salad Greens with French Dressing
French Vanilla Ice Cream — Little Cakes
Wedding Cake
Coffee

Recipes: *Grape and Melon Cup:* Mix together white seedless grapes, diced honeydew melon, and broken white after-dinner mints, sugar and lemon juice to taste. Chill thoroughly.

Chicken-Oyster Shortcake: Saute fresh or canned oysters in butter for about three minutes. Add this and diced cooked chicken to a medium white sauce. Salt and pepper to taste. Serve this over and between hot, buttered, unsweetend corn bread.

Green Pea Timbales: (To make 6) Mix 1 cup green pea pulp, one teaspoonful of minced onion, 2 well beaten eggs, 1 tablespoonful of melted butter or bacon grease, ½ cup milk. Turn into small greased molds and bake as you would custard in a shallow pan of water. Turn out of molds when firm.

For a buffet table, you could have

Clam Bouillon with Whipped Cream
Assorted Tea Sandwiches
Mixed Vegetable Salad
French Vanilla Ice Cream
Little Cakes
Wedding Cake
Coffee

Some of your little sandwiches might be cream cheese combinations, minced egg mixtures, sandwich spreads, parsley-butter, watercress-butter, chicken, ham, tongue and so on. These could all be made early in the day or even the day before and kept in a damp cloth in the refrigerator. Be sure however to test and see how well sandwiches keep in your particular refrigerator before you attempt making them the day before.

If you have any other party problems, I will gladly help you solve them. Address Elizabeth Fairchild, Room 610, 350 Madison Avenue, New York, enclosing a 3¢ stamp. (No Canadian stamps.)

For Women World's Fair Visitors Only

A Dormitory Service at the American Woman's Club

Just as the June issue goes to press, the Travel Department has discovered a wonderful bit of news for those of ETUDE's female readership who would like to stay in New York during their World's Fair visits, with a maximum of feminine protection at a minimum of housing cost.

Starting June 1, the American Woman's Club, whose regular rooms at $3.00 to $5.00 per day (single) and $4.00 to $6.00 (double) have been filling up so rapidly that they had to do something to care for a still greater World's Fair rush, have decided to turn their huge gymnasium into dormitories, equipping this gymnasium with brand new Simmons beds and Beauty-rest mattresses, at $1.50 per night! Women, young and old, who can enjoy a touch of the good old school dormitory days and nights in return for a marked saving in hotel room rent, may now plan their trips to the New York World's Fair just that much more reasonably.

Think of it! For $10.50 a week in a city where rooms have jumped to as high as $10.00 a day (Fair-time rates), you can have housing in one of New York's finest, most modern women's clubhouses, with its luxurious lounges, its three restaurants and a cafeteria, its lectures, its theatricals, its musical events, and its parties—all at your fingertips for every waking moment you don't want to spend at the Fair itself! And the location is superbly accessible to the musical center of things.

In size The American Woman's Club (which will be described in more detail in the July issue) is actually a big hotel. It is only one block from the Broadway and Eighth Avenue Subways and the Fifth Avenue Bus, each of which provides transportation to the Fair. A transfer bus passes the door. The club is within a ten minute ride of the Penna. Station where you are whisked to the Fair in ten minutes for ten cents.

The exceptional protection that is available for women and young girls in the atmosphere of this highly-reputationed New York women's club is of itself an asset which should convince many parents who wonder whether New York is safe for girls traveling alone, that they can safely allow young people to come, with full assurance of safe housing, in luxurious dependable surroundings. Write to the ETUDE Travel Department, 350 Madison Ave., for folders describing this famous club or for reservations.

Musical World of Tomorrow

PROMINENT AMONG the opening events of the New York World's Fair on April 30 was the New York Philharmonic Symphony Orchestra's first Fair concert, dedicating the $350,000 Hall of Music in the Fair amusement area.

Conducted by John Barbirolli, the program significantly featured an American composition, Charles Tomlinson Griffes' "The Pleasure Dome of Kubla Kahn." So you see, for all its international emphasis, the gigantic six-month music festival of the Fair will not neglect American achievements, and their promise for the musical world of the future. As Olin Downes pointed out in last month's ETUDE, "American representation in this Fair is the most important part."

Soloist of the premier concert was the pianist, Josef Hofmann, who played Chopin's E Minor Concerto with the orchestra. The program concluded with Beethoven's Fifth Symphony, a fitting overture to this mighty exposition of man's potentialities for musical, as well as world, progress.

During the rest of the first week, the New York Philharmonic began a parade of concerts devoted to the music of foreign lands. On May 1 a Norwegian program was heard, on May 4 a Brazilian concert, and on May 5 a selection of Rumanian works—each under outstanding conductors of the respective nations.

Tomorrow's Music Hall

THE OPENING CONCERT on April 30 revealed the excellent acoustics of the Fair's Hall of Music, already acclaimed for its striking and beautiful modern design, elaborate stage equipment and ingenious arrangements for audience comfort.

The interior of the Hall, whose outward appearance is shown in the accompanying illustration, is egg-shaped. Ceiling and walls are joined in an unbroken, sweeping curve. Seating arrangements are like those of an outdoor stadium. There is no balcony, but tiers of seats rise behind the entrances. The entire design gives the effect of a small intimate theater, although the auditorium actually measures 171 feet by 116 feet and seats 2,500 listeners.

New Romantic Opera

AN EARLY TEST of the up-to-date stage mechanisms of the new Music Hall will be its first operatic production, July 3 to 13. Between these dates are scheduled ten per-

(*Continued on Page* 396)

Shop by mail through THE ETUDE.

The Importance of a Fine Music Room

By
RALPH BENHAM BAKER

LAST WEEK THE WRITER talked with a man who was contemplating the erection of a new house. He was a man of both ideals and experience. The home was to be fireproof, the walls stone, the cellar concrete, the beams steel (like an office building). There was to be a health room (a kind of a small gymnasium), a "rumpus" room with an electric roaster for frankfurters, an office for "the boss," a library, a game room, and a music room. The house was to cost $65,000, unfurnished. It was to contain all that is new and fine and practical in modern house construction. Now, the remarkable thing about this was that "the boss" went out of his way to say that he considered the music room one of the most important in the house, "not for my own pleasure alone, mind you, but I am sure that it will have an enormous bearing upon the social, spiritual and educational future of my children."

"Therefore," he said, "I don't propose to put in the house the best plumbing I can possibly find and then look around for the cheapest piano, radio, phonograph or television machine for my music room. The spiritual and social health of my children means just as much to me as their physical well-being."

When asked just what he meant by that, he said: "Well, I have been making some pretty close observations. Last week I went down into the poorest section of the city and visited a music settlement school that has been running for forty-four years. Thousands of students graduated from that school. I heard their fine programs and was very much impressed; but there was one thing that 'stuck in my crop' and I shall never be able to get it out. Here in this district, where the children come from very poor families and are supposed to be underprivileged; in a district which has, as a matter of course, produced many criminals, it was astounding beyond all words to learn that in the four decades not one single pupil of this school had ever been hailed into juvenile court. This was something to think about. Then I learned from an expert in music and penology in the West that in the largest prison in the country (San Quentin, California), and probably the largest in the world, there were only two inmates in a vast number who had had any well ordered musical training in their youth. Surely, entirely apart from all of the delights of music and all of its obvious intellectual advantages, there is something very mysterious about the personal influence and training that it affords. Therefore, I decided that the music room was an imperative room and that it is necessary for me to invest as much as I could possibly afford in instruments and decorations and charm, so that it will be irresistible to my children and a joy to myself."

The writer has a very strong feeling that, if the sound, sane, practical business man's opinions were to be read in Rotary, Kiwanis and in church club meetings, parents would come to a new realization of the value of musical investment. A $1400 piano, lasting twenty years, figures only seventy dollars a year and that is very cheap social insurance for any man's family.

How to Judge a Music Room

IN MAKING THE MUSIC room attractive, it might be well to summarize the problem in the form of a questionnaire:

Are the walls of your music room bright, cheery, and covered with fresh clean paint in an attractive shade, or a simple yet interesting wall paper?

What about the electrical fixtures? Do they date the room and its occupant by their elaborateness or their age? Handsome, simple fixtures can be bought for as little as $2.00 each. The cost of attaching them is surprisingly reasonable.

Are the lighting fixture outlets strategically located? Would you be better off with indirect light? Is the ceiling immaculately done in a light color to reflect a maximum of light with a minimum expenditure for electric current?

Are the window shades fresh and clean? A room with dirty window shades is like a man with dirty collar and cuffs, or a woman wearing down-at-heel shoes.

How about the drapes? Are they sleazy, faded or bedraggled looking? New cretonnes or rayon fabrics are extremely attractive and cost next to nothing as compared with their decorative value.

Is the floor covered with a good linoleum? If not, is it properly waxed or painted at least around the edges and covered by a comfortable rug or rugs in a pleasing and harmonious pattern?

Are there adequate cabinets so that all music, pictures, magazines, and so forth can be stored away comfortably, and yet be easily accessible and locateable as needed?

Are the walls sparsely covered with gayly colored prints with simple, framed, interesting photographs, or with modern pictures of old masters or present day composers or artists? Or are the pictures faded and sloppy looking—with broken or dusty glasses? There is nothing more depressing than badly done, out-of-date pictures, carelessly strewn around smudgy walls.

Is the piano properly located to effect a minimum of interruption? To attain this the performer should be with his back to the entrance, where only his ears can detect the interruption.

Is the piano a good piano with a good finish?

Is the top of the piano free from all attempts at decoration? There is nothing that dates the decoration of the room more completely than the draping of a "throw," a shawl, or some other fabric over the piano, or covering it with ornaments, scattered music, and so forth. The modern line is clean, almost stark, with a minimum of festoon-like decorations.

Most of all, is the room free from clutter that may muffle the best playing?

Remember, you're not the only woman who is coming to New York for the World's Fair. And you're not the only woman counting on the comfort and convenience of this famous club to make her trip a success.

Already smart women from every State are writing in to reserve their rooms. We have 1,250 of them and each one is somebody's favorite. The facilities we offer under one roof cannot be found elsewhere in New York—they include a grand swimming pool, completely equipped gym, well-stocked library, sun-roof, delightful Garden Patio, beautiful lounges for entertaining. The club's central location puts you within a few minutes of everything—including the Fair. Three smart restaurants will suit your mood as well as your purse. And our regular program of social events will be augmented during the Fair period.

Write NOW for attractive booklet ET—and if you're wise, you'll make a reservation at the same time.

RATES DURING THE WORLD'S FAIR

Single room with private bath: $3.00, $3.50, $4.00, and $5.00.
Double room with double bed and private bath: $4.00
Double room with twin beds and private bath: $5.00 and $6.00.
Double room with three beds and two baths: $8.00
Dormitory Accommodations $1.50 Per Person

American Woman's Club
353 WEST 57th ST., NEW YORK, N.Y.

"EN PENSION" IN NEW YORK!

New York World's Fair "En Pension" tours of 5 to 8 days for $18.50 to $28.35, including all costs except meals and transportation—in cooperation with Registered Rooms, Inc. Also thousands of clean, comfortable rooms in New York hotels, apartments, residence clubs, woman's clubs, and private houses, available at reasonable rates. References.

You can obtain rooms at any Postal Telegraph office in your home town. Or, if you prefer, send immediately for descriptive folders on rooms and tours.

REGISTERED ROOMS, INC.
551 Fifth Ave., New York City

Have You Met the "Yap"

An ill-bred fellow was attending a concert and jabbering away to his girl, to the great discomfort of his neighbors. At length he said to her:

"Did you ever try listening to music with your eyes shut?" and was proceeding to tell how charming it was, when a gentleman sitting nearby inquired:

"Did you ever try listening to music with your mouth shut?"

A dumbness suddenly fell upon the talker and the question was never answered.

World's Fair Visitors

(*Continued from Page* 394)

formances of "Hary Janos," the famous Hungarian folk opera, never before heard in America, despite its immense popularity in Europe.

"Hary Janos" is a romantic comic opera of Napoleonic days. It is the story of a non-commissioned officer of the Hungarian Hussars who embarks on a remarkable series of adventures, mingles with royalty, but finally returns to his village sweetheart. The opera's noted composer, Zoltan Kodaly, who will come to the Fair for the production, incorporated many delightful Hungarian folk tunes in the score.

Some of the foremost Hungarian artists from this country and abroad will join to make the production authentic, representative, and impressive. A ballet of Hungarian folk dances, whose origins range from the Middle Ages to the Napoleonic era of the opera, will be included on the program. The opera itself will be especially presented for the enjoyment of American audiences, with dialogue in English.

At Your Service

In response to the exciting musical plans for the 1939 Fair season, well over 600 Etude readers have written to the Travel Department for the free literature on New York and the Fair offered in these columns.

Because of the great interest you have indicated in such material, we have arranged to make available to you literature on the cruises and transatlantic trips which so many vacationers are taking in combination with trips to the Fair. Moreover, the leaflets on the Fair, already forwarded to over 600 readers, may still be obtained.

Write for free copies of any or all of the leaflets listed below to The Etude Travel Department, Room 610, 350 Madison Avenue, New York City.

1. "Vacation Tour and Cruise Guide," listing sea and land trips to the countries and islands of the Americas.
2. "Roads of Romance in France," a booklet which tells you how you may see France and the rest of Europe in your own car.
3. "France, the Rendezvous of the World," the many travel attractions of France.
4. "Facts About the Normandie," the story of a super-liner.
5. "Musical Map of Manhattan and the Fair," to aid music lovers visiting the New York Fair.
6. A leaflet describing arranged tours to New York.

Band Instruments for Everybody

(*Continued from Page* 393)

that used to play around in gutters in eastern seaport towns. These bands were made up largely of stewards from transatlantic ships. When the ship was in port the stewards would come ashore with their cheap, battered instruments and play, "Ach du Lieber Augustin," from corner to corner, until they were bribed with pennies to move on. This had so influenced this man that he refused to hear a band concert. When he did hear a fine modern band he was astonded and said, "Why, it is an orchestra in wind!"

In the last decade the amount of current music published for the band has increased many fold yearly. This has been due to the rapidly advancing technic of the players and to the fact that the art of arranging for band has taken on an entirely new and much more interesting complexion. The colorless tum-ti-tum of yesterday is a thing of the past and we now have a rich and brilliant introduction of new arranging genius which is accommodating itself to the possibilties of the superb modern instruments now manufactured in America

Shopping for Charm

By Theodora Von Doorn

LET'S MAKE UP

Many young people write me, bemoaning the fact that their complexions or their hands, or hair do not look just right for a recital that is to be the next week, and asking for some quick miracle that will produce "magazine cover" charm and attractiveness.

"Let's make up" our minds that we are going to start a regular beauty program, so that when the time for our recitals arrive, there will be no last minute scrambles to look well turned out, well made-up, and serene.

The very first step in any beauty program is cleanliness. By this is meant, cleanliness of thinking, person and dress. First clean out of your thoughts any idea that you will not look your best at the recital, or all the time; that you are too busy to clean your face, brush your teeth and hair, and apply a good skin cream each and every night.

As your usual nightly routine, brush your teeth thoroughly, then apply cleansing cream and allow this to stay on your face and neck, while you brush your hair vigorously for at least 100 strokes. Remove the cleansing cream carefully with tissue and skin tonic. Wash your face thoroughly with a bland soap and tepid water. Rinse in at least three different waters. Now apply your favorite night cream, pressing it gently into the corners near the eyes, around the nose, under the chin and other wrinkle centers. Rub a good nail oil into your cuticle, apply hand cream lavishly and slip your hands into a pair of thin, loosely fitting cotton gloves.

When you awaken, remove the last vestiges of your night cream with skin tonic. Your skin should now be thoroughly creamed to remove any dust that might have settled on it during the night. Again pat in skin tonic to exhilarate and tone the skin. You are now ready to apply your street or platform make-up.

When applying your make-up, you must take into account the lighting under which you plan to appear. For example, if your recital is to be in an ordinary living room, find out whether the lighting arrangements are bright, average or dim. Find out also if any colored lights are used, such as orange. If very bright lights, the various platform make-ups I have described in other issues are quite all right when modified in proportion to your distance from your audience. For average lighting, you will have to lighten the color a bit, using a clearer red and a lighter powder. For dim lights, use very light red and still lighter powder. For orange lights, which tend to fade out all features except your eyes, omit your eyeshadow and make your lips and cheeks a lighter and brighter shade, with a light powder that has a yellowish tan cast. This powder will make your skin look very fair under the orange lights. Be sure to remember that the orange light changes the colors of fabrics too. So find out just what your gown turns out to be under these lights. Let your own good taste keep these make-up modifications within reasonable limits. Don't hesitate to ask one or two others how you look and be guided accordingly.

You will undoubtedly say that New Year's the time for new resolutions, but I think that summer with all its demands on our good looks, but with the let down on our real careers, should be the time when beauty programs for the coming year *should be* inaugurated, and followed until they become as much a part of us as eating, sleeping or practicing our beloved music. Let's make up our minds to make use of leisure months in the interests of greater musical platform success.

If you have any specific make-up problems, write Theodora Van Doorn, 350 Madison Avenue, New York, enclosing a 3¢ stamp (no Canadian stamps, please.)

BEAUTY IN THE MAKING

Going to the Fair? East or West Coast may be the determining factor in the clothes you are going to take with you, but it does not change the type of cosmetics you will have to have, for you will have your own particular beauty problems wherever you may be. *Helena Rubinstein* has created a small kit called *Beauty in the Making,* which contains five preparations that are basic and essential for daily beauty care and make-up, and is the most compact, easy-to-pack pocketbook, complete with a handle. The kit comes in lizard grain fabric in black, red or brown, and is individualized for dry, normal or oily skin, at only $2.00 for your type. It contains cleansing cream, which doubles as a fine night cream, skin tonic, base cream, powder and a lipstick, so creamy that it can be used for the cheeks as well as the lips, all keyed to your particular skin needs. If you cannot buy this kit locally, write me for shopping information. Beauty will be yours for the making when you start using this stunning kit's contents. Theodora Van Doorn, 350 Madison Avenue, New York.

DOROTHY GRAY HOT WEATHER CLEANSING CREAM

With summer just around the corner, the idea of being prepared with all the essentials for keeping cool, should be uppermost when you make your summer preparations shopping list. *Dorothy Gray* has just created a new cleansing cream that liquifies completely and quickly, cleanses thoroughly and leaves you with a cool feeling for almost an hour after using! The price of four ounces of this cream is only $1.00. Then to further the cool fresh feeling, *Dorothy Gray* is again offering her *Hot Weather Cologne* in three odors, crisp *Rose Geranium Bouquet,* soft *Jasmin Bouquet* and that perennial favorite *Natural,* at $1.00 each for twelve ounces of these perfect adjuncts to summer coolness. If you cannot purchase these items locally, address Theodora Van Doorn, 350 Madison Avenue, New York City.

ONLY THE FRAGRANCE LINGERS!

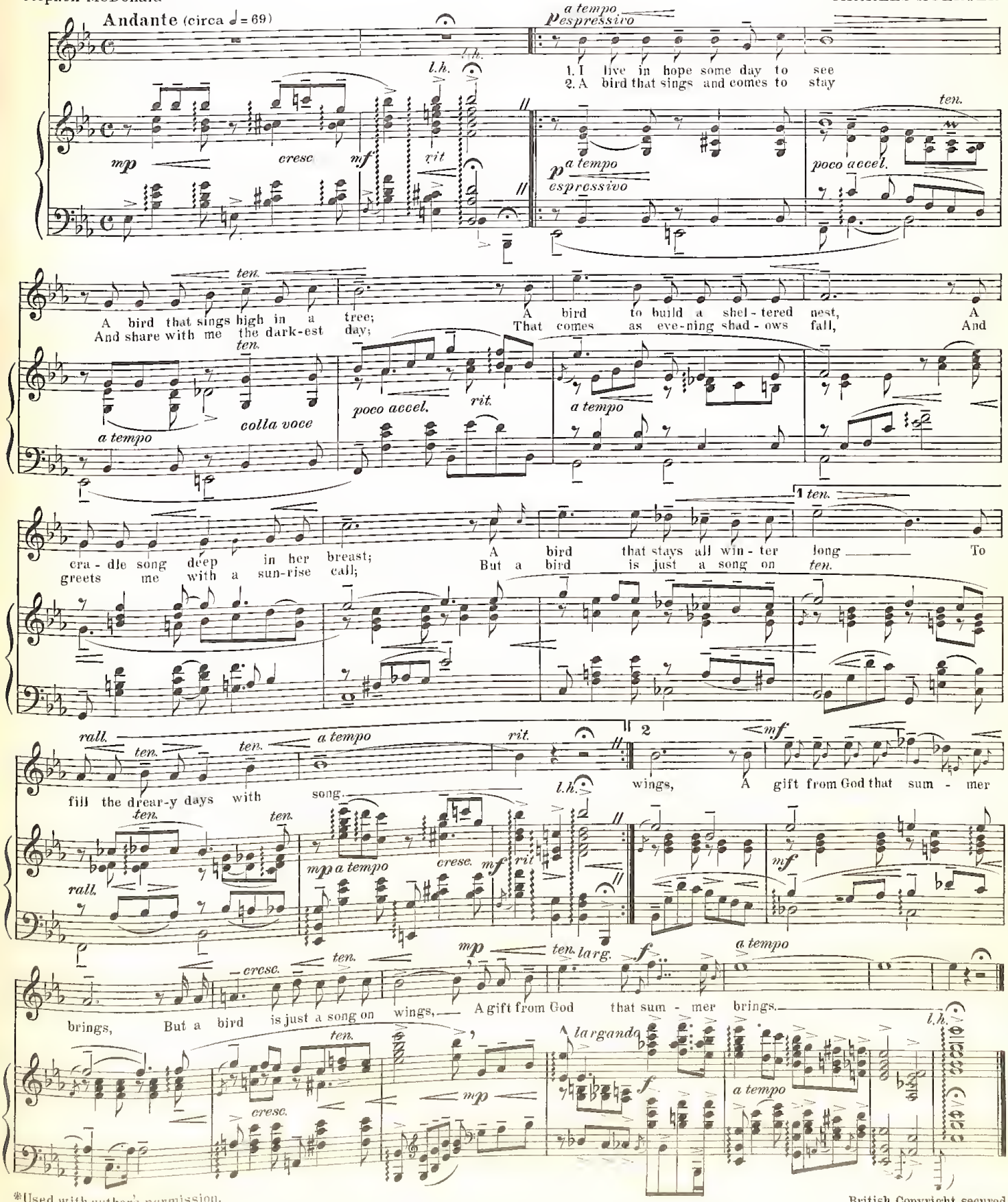
Summer begins on June 21st, and with it—and even before it—begins the discomfort of every fastidious woman, especially that woman whose career, such as teaching music, brings her into very close physical contact with another. You have undoubtedly been near someone from whom an offensive odor seemed to emanate, only to find as you undressed that you yourself were the offender. All this discomfort and uncertainty can be easily eliminated by the use of *Park & Tilford's Perfumed Deodorant,* which not only keeps you perfectly safe for twenty-four hours, but leaves behind a most delightful fragrance, their #12. If you have not already tried this pleasant-to-use preparation, send 10¢ in U. S. stamps to Theodora Van Doorn, 350 Madison Avenue, and I will have the manufacturer send you a bottle promptly.

If you would like a booklet called "Beautiful Hair," published by *Ogilvie Sisters* who are hair specialists, send me a 3¢ stamp.

BIRDS

Stephen McDonald*

CHARLES HUERTER



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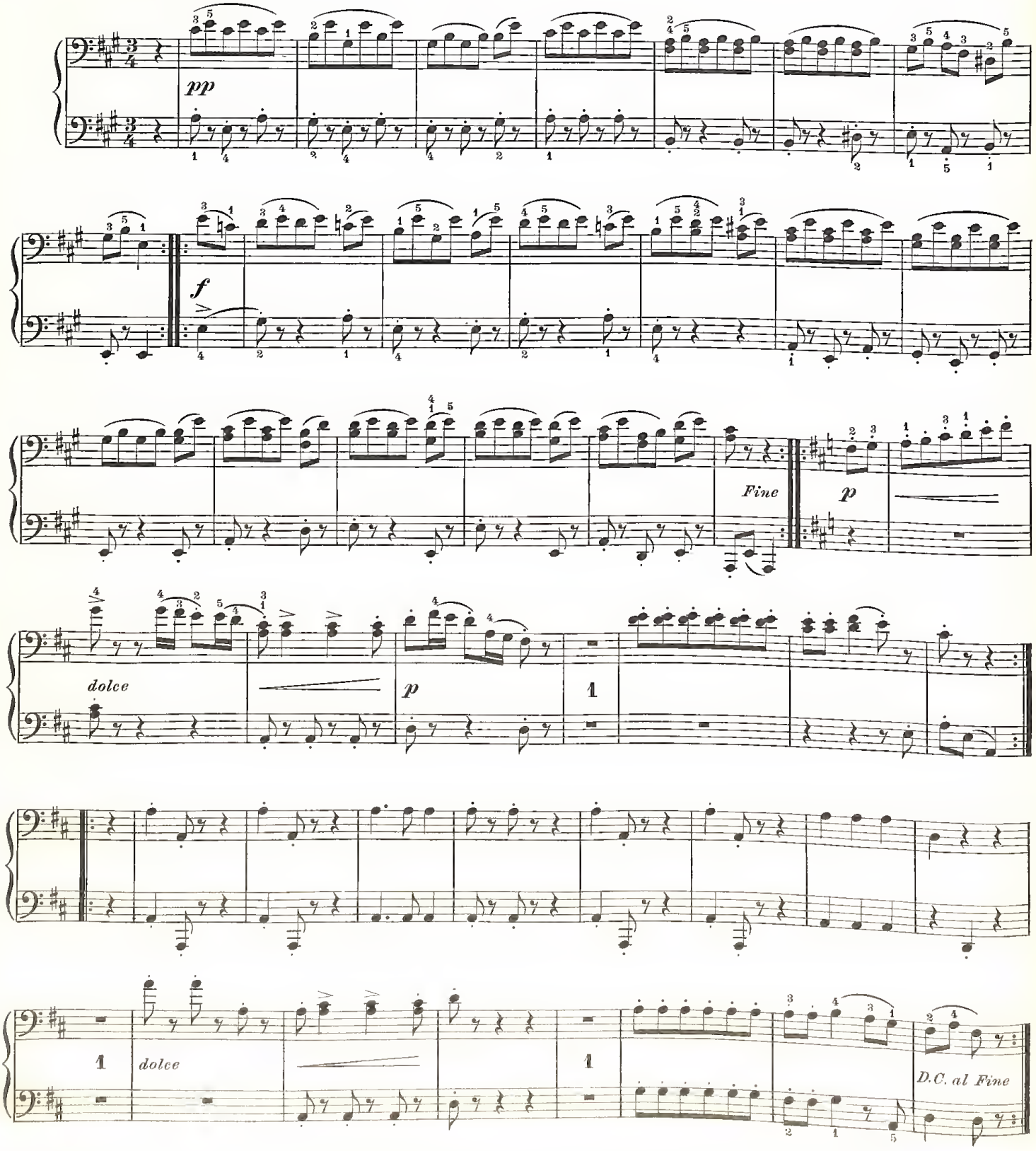
MENUET

SECONDO

Tempo di Minuetto con un poco di moto

L. BOCCHERINI

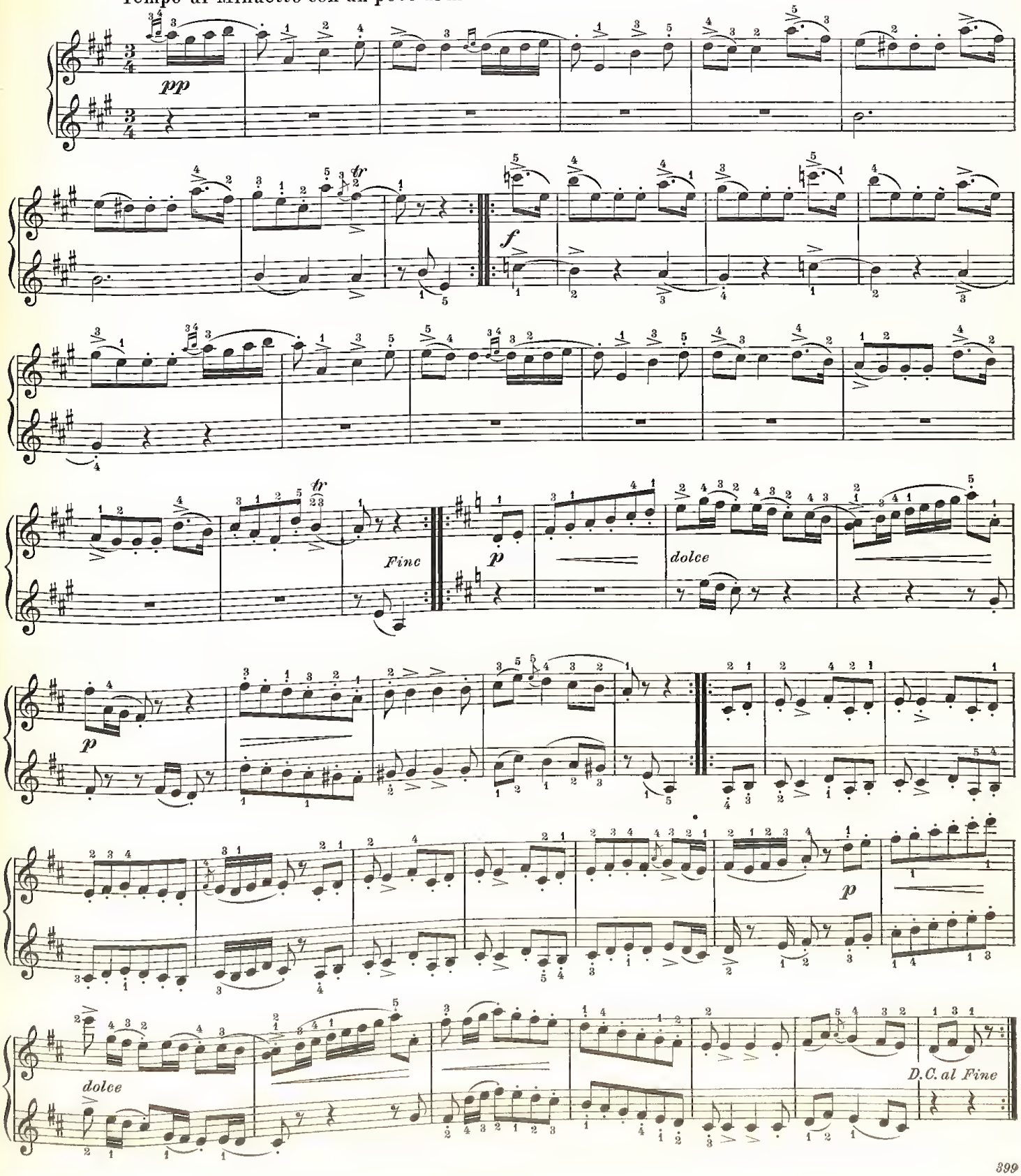


MENUET

PRIMO

Tempo di Minuetto con un poco di moto

L. BOCCHERINI



ORLANDO MARCH

EDWARD BEYER
Arr. by John N. Klohr

Violin

Piano

ff *mf* *f* *ff*

Cor.

1 2

ORLANDO MARCH

FLUTE

EDWARD BEYER

f *mf* *f* *ff*

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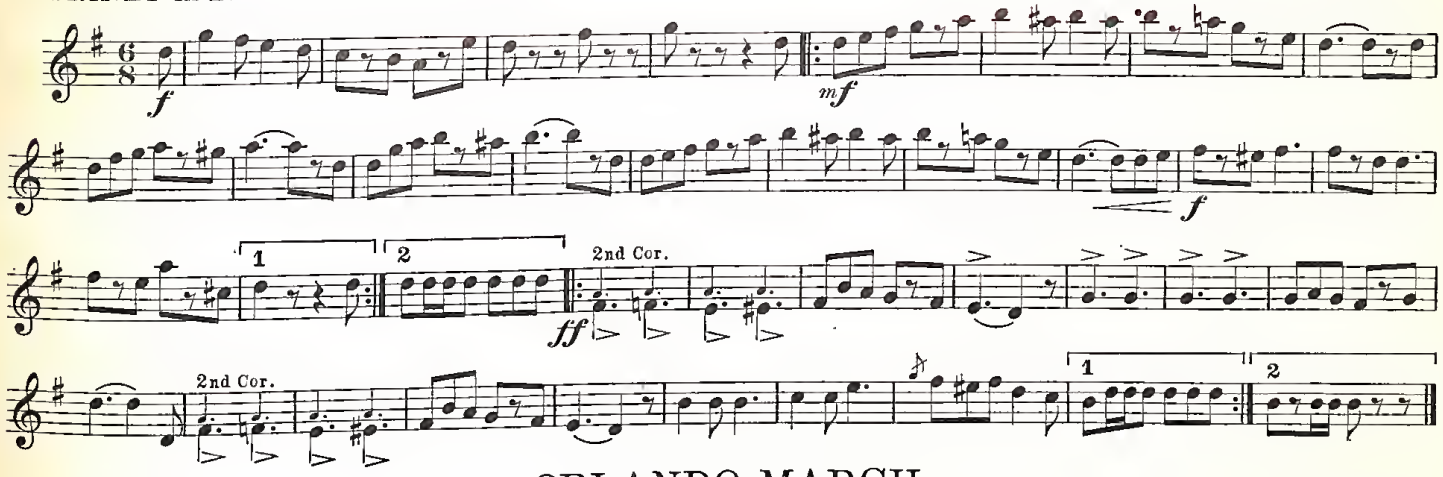
ORLANDO MARCH

CLARINET in B♭

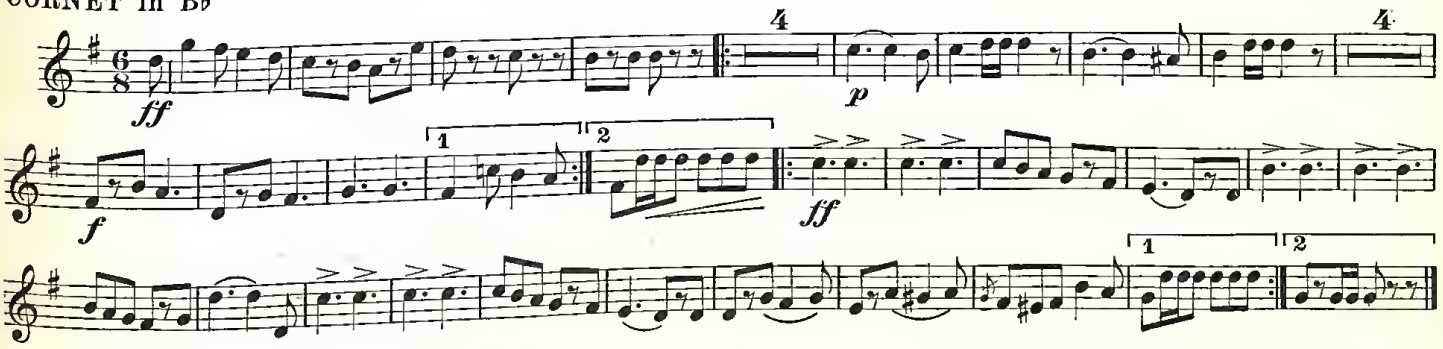
EDWARD BEYER



ORLANDO MARCH

CORNET in B♭

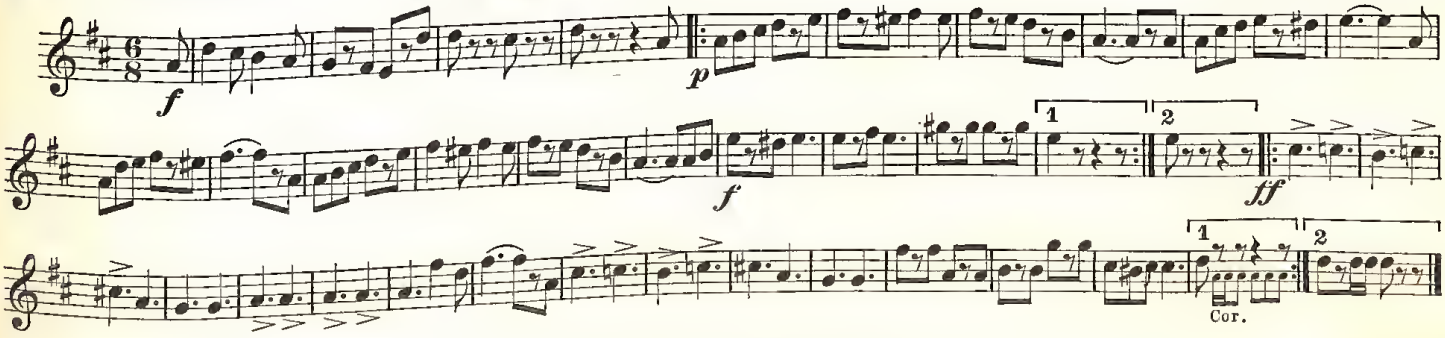
EDWARD BEYER



ORLANDO MARCH

ALTO SAXOPHONE

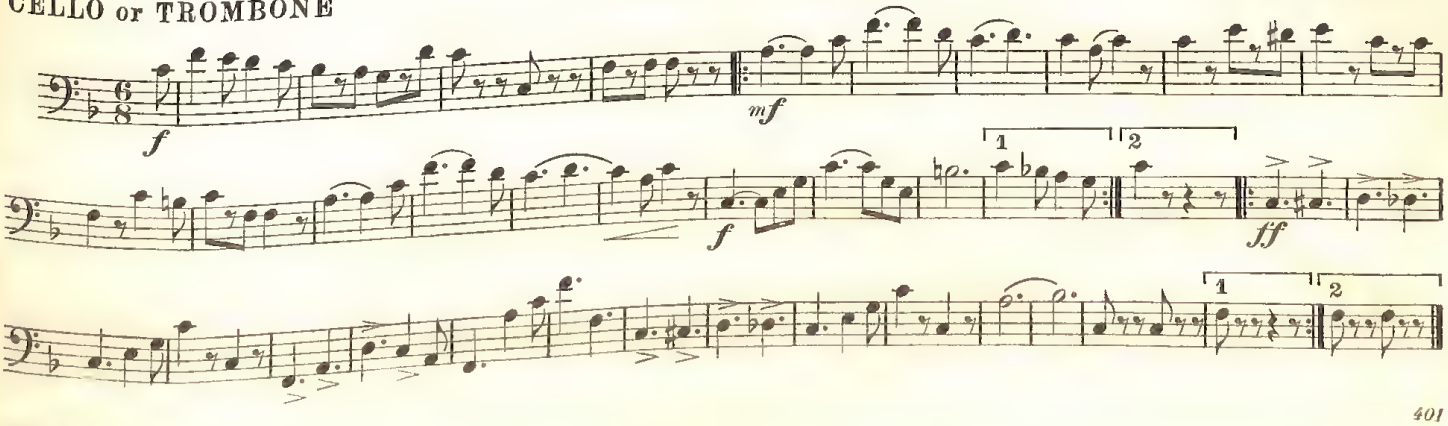
EDWARD BEYER



ORLANDO MARCH

CELLO or TROMBONE

EDWARD BEYER



TWO LITTLE BLACKBIRDS

The game that accompanies the rhyme, "Two Little Blackbirds," is given below for those who may have forgotten how to play it.

Moisten the index finger of each hand and apply two small pieces of paper, one to the back of each finger. While reciting the rhyme, keep time on the edge of a table or desk with these two fingers, alternating them on each word. When "Fly away, Jack" is reached, raise the right hand (which represents Jack) high in the air and turn under the finger with the paper on it and extend the middle finger in its place. If this is done quickly, the observer will not notice that there is now a different finger resting on the table. To all appearances, Jack has really flown away. Repeat the process for Jill. To bring the blackbirds back, raise the hands one after the other in the same manner and change back to the index fingers. With a little practice, you can mystify almost anyone. Grade 1½.

Moderato M.M. ♩=126

ADA RICHTER

mf Two lit-tle black-birds sit-ting on a hill, One named Jack and the oth-er named Jill; Fly a-way, Jack, fly a-way, Jill,

Come back, Jack, and come back, Jill! *f* *p*

p *f* *mf* Two lit-tle black-birds sit-ting on a hill,

One named Jack and the oth-er named Jill; Fly a-way, Jack, fly a-way, Jill, Come back, Jack, and come back, Jill!

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ON WINGS OF MORNING

Grade 1½.

Tempo di Valse M.M. ♩.=60

LEWELLYN LLOYD

mp *mf* *Basso marcato*

decresc. *Fine* *f*

p *f* *cresc.* *dim.* D.C.

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BUGLE MARCH

Grade 1½.

HENRY S. SAWYER

In march time M.M. ♩. = 88

p legato

What bu-gle is that we hear,—Its mu-sic so bright and clear?—Let's hur-ry a-long And join the gay throng As they

cresc.

The pedal may be kept down throughout.

lift up their hats and cheer.— Hur - rah! hur - rah! hur - rah!— The troops go march - ing by;— How

f

proud - ly they come, To beat of the drum, As they hold up their heads so high!— Hur - rah! hur - rah! hur - rah!— They're

dim.

march - ing down the street;— How proud - ly they go, All step - ping just so To the strains of the mu - sic sweet!—

mf

poco rit

p

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IN THE WATERMELON PATCH

Grade 2½.

FRANK GREY

Allegretto M.M. ♪ = 160

mp

mf

Fine

mf

mf

f

D. C.

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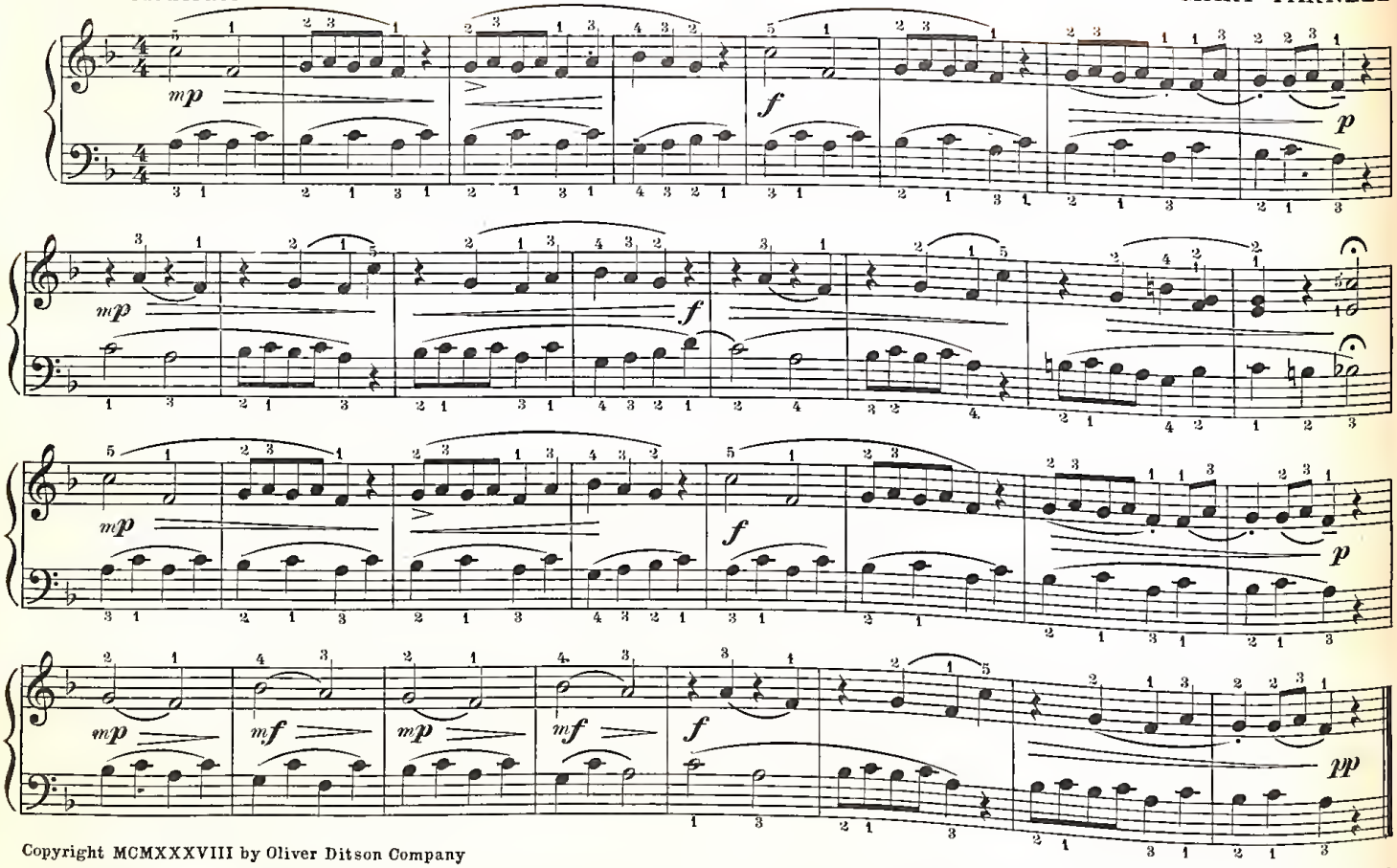
Grade 1½.

PING PONG

Moderato

MARY PARNELL



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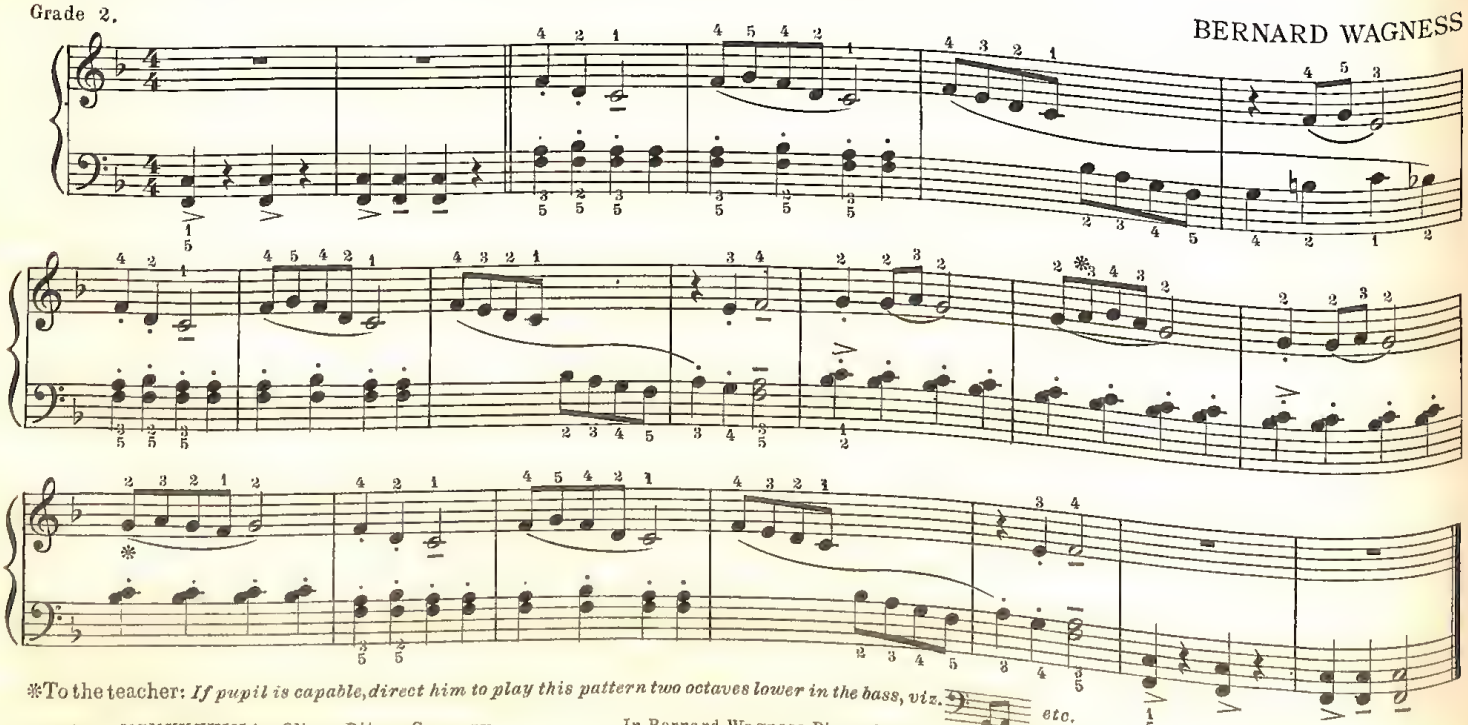
MARCH OF VICTORY

Play all staccato notes with a quick arm attack and wrist dip.

Grade 2.

BERNARD WAGNESS



*To the teacher: *If pupil is capable, direct him to play this pattern two octaves lower in the bass, viz.* etc.

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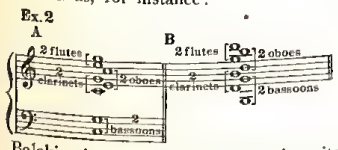
A Great Master's Principles of Composition

(*Continued from Page 372*)

interlock and thus produce a better sonority; such as, for instance:

Ex. 2



Balakirev's production for piano is quite important. The terrifically difficult oriental fantasy, *Islamey*, already mentioned, should not be taken as representative of his customary writing. Many of his other compositions are of moderate difficulty and most attractive. To mention a few, the lovely *Au Jardin*, the brilliant *Vals di bravura*, and the two colorful pieces inspired by Spain, *Sérénade espagnole* and *Mélodie espagnole*. Such numbers ought to be a valuable addition to the repertoire of the average pianist, even if one leaves *Islamey* to the care of the concert virtuosi exclusively. It is amazing to think that the latter was written in 1869; for, looking at this music to-day, it appears as beautifully modern and clever as the pianistic literature of Maurice Ravel himself.

Balakirev's two symphonies are monumental masterpieces, and they constitute a practical demonstration of his æsthetics. What gives him a place of honor among the Russian musicians is the perfect balance of his qualities. Whereas Moussorgsky was an almost illiterate genius, musically speaking (his "Boris Godounov" is unplayable in its original form, and the arrangement by Rimsky-Korsakoff is always used); whereas Rimsky-Korsakoff was an extraordinary orchestrator whose musical ideas were sometimes not at par with their instrumentation; whereas Tschaikowsky himself, has often been accused of lacking in national Russian character, and of having come under the sometimes pedantic Germanic influence; no such reproach can arise about Balakirev. His music is profoundly Russian; the musical substance of his thematic material is of great intrinsic value; and in brilliancy of instrumentation he equals his student Rimsky-Korsakoff.

To listen to Alexander Bernardi, when he unfolds the reminiscences of his conducting years in Odessa, is a real joy. He preserves so vividly in his memory many episodes concerning the great Russian composers. One of them refers to Tschaikowsky's visit on the occasion of the performance of his opera, "Pique Dame." Bernardi prepared the orchestra for him. Tschaikowsky stayed in Odessa for a week, delighting everybody by his sympathetic personality and his always perfect gentlemanly attitude.

In Paris the Bernardi home, I understand, continued to carry the Russian tradition of intimate musical round tables. The Wednesday evenings, there, were as regular as the Thursdays in Balakirev's studio. Many French and Russian composers of note used to be frequent guests. Alexander Brailowsky, Maurice Dumesuil, and other concert artists, were among those who came and often sat at the piano to read new works. Maestro Bernardi told me it was the latter who played Liapounov's third and last symphony, with the composer, for the first time, before a small circle of appreciative connoisseurs.

A Man of Many Interests

BALAKIREV NEVER WROTE AN OPERA. Once, according to reports, he planned to set to music the subject of "The Fire Bird," but this was never done. Some of his songs, such as the *Golden Fish; Selim's song;* and the *Georgian song*; are among the most beautiful ones that have come from Russia.

Like a few other Russian composers, Balakirev did not limit the scope of his activities to music. For some years he occupied an important position as supervisor of the railroads; but this was only a side issue.

It is to be hoped that some adventurous conductors will in the not too distant future look out of the beaten track and champion Balakirev's cause. When the actual neglect is ended, a great share of beauty will be revealed to music lovers. Certainly a musician who played such an important part in the evolution of the music of the world and, through his effective leadership, contributed so much to the development of Russia's art, cannot indefinitely remain in the background. And, before closing, one cannot help but wonder at the fact that Balakirev had received very little musical instruction and was practically self-taught. "But you see," Alexander Bernardi readily explains, "he was so gifted that no one could teach him. He was a composer by the grace of God. He went to the piano and improvised as it came to him, and then he would write it down later, elaborating the details in his own way."

Unfortunately, his desire for ultimate perfection was so intense that this improvising and this research would continue for months or years before a note would actually find itself on paper. Even, when satisfied, he would still postpone. It is beyond doubt that many of his creations have thus disappeared with him and are lost to the world.

Pianist, Know Your Fingers!

(*Continued from Page 366*)

of trials the probability is strong that the extensor will tighten and snap out from under the finger which holds it. Some experimenters cannot at first execute the movement otherwise. With extreme pressures, as a matter of fact, the tightening cannot be avoided. Very loud playing, accordingly, always involves stiffened fingers. The use of the *lifting* muscle during a *downward* action is explained by the coördinative picture just sketched.

The coördination is employed, no doubt, because it is easier to lock the three phalanges into a unit than it is to apply individual pulls to each of them; and also because it puts no strain upon the small muscles, the weakest in the playing organism. It is highly disadvantageous, however, for velocity; it is insensitive to key-resistance and therefore incapable of fine dynamic control (the downward acting muscles are not working directly against the key but are pulling against upward acting muscles); and it interferes seriously, when employed for support, with the velocity and control of hand movements.

The Small Muscles as Determinants of Technical Skill

THE DISCUSSION SO FAR no doubt has already implied the overwhelmingly important rôle which the small muscles must play in expert piano technic. The three chief aspects of technical skill which they promote are:

1. *Dynamic Control.* If instead of the stiff finger coördination, the small muscles pull upon the first phalanx while the long flexors are exerted against the second and third, the force of all these muscles is expended directly against the felt resistance of the key. Sensitiveness to key resistance, as I have already indicated, is the major

(*Continued on Page 424*)

The Singer's Etude

Edited for June by Eminent Specialists

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

Modern Vocal Methods in Comparison with Bel Canto

By HOMER HENLEY

THERE COMES A TIME when, in the changing conditions of the world and our life, there is necessity of taking stock of the various movements which touch the borders of our own work, or, indeed, which appear to impose new methods of approach to it.

World changes crowd us so closely on every hand that teachers of singing, and vocal students alike, may well inquire into what is going on about them in surface changes in the pattern of their art. Whether these changes go sufficiently deep to affect its ancient integrity is matter enough for serious investigation.

Perhaps the most important aspects of this question lie in the major vocal movements which modern thought and conditions have brought about; and these may be summarized to come under the headings of:

1. The application of practical psychology to methods of voice-study;
2. Correspondence courses in vocal training;
3. High-pressure tactics designed to bring about shortcuts to the vocal goal;
4. The entrance into the vocal teaching field of instrumental musicians untrained for such work;
5. Group teaching of vocal fundamentals in the public schools.

While it does not always follow that what was good enough for our fathers should be good enough for us as well, caution should still be used before too hastily accepting new methods before time has proven their superiority to what has gone before. The beautiful, proven methods of ancient *bel canto* have given the world for many centuries all that was lovely in vocal song. Have these newer methods, which have sought to show that they are bringing betterment to the art of *bel canto*, succeeded in proving their case? Will they stand before close examination?

The Psychological Proposition

LET US SEE.

William James defined psychology as, "The science of mental life, both of its phenomena and of their conditions."

That psychology constitutes a most important element in the training, the production, and the artistic management of the singing voice, can not well be denied. "The mind is the man." Quite so. But whether the mind can be all, and accomplish all, unaided by the fleshly envelope which bears it, is a matter on which not all authorities are agreed. Carl Engle said, "The technic of craftsmanship is one and indivisible with genius." It is doubtful if any artistic gift, to whatever degree dependent on muscular cooperation, can function in the fullness of its ultimate beauty, unless the muscles on which its interpretation depend have had their just course of preliminary training.

Point by Point

1. MANY PRESENT DAY TEACHERS of singing dismiss all the technic of the body in one sweeping gesture and rely only on the "science of mental life" for their results. Be it understood that they do not rely on any part of the physical system, but *wholly on the mind*. The claims of this group of teachers may be met with the undeniable fact that there is not now before the public a single singer of great reputation whose vocal method has rested on the "science of mind" alone. All have stated with definiteness that their careers are the result of the hardest kind of technical work based upon the physical laws underlying the art of *bel canto* as handed down by the great masters of the early Italian school.

2. The answer to the practicability of "Teaching Singing by Correspondence Courses" would seem to have its expression in the well known fact that the owner of every singing voice is the very worst judge of the sound of that voice. Singing cannot impinge upon the ear of the person who produces it as that same singing sound impinges on the ear of another, just as no human being can truly see his own face in a mirror as that face appears to another. Perchance overfamiliarity with ourselves atrophies the self-critical faculty; perhaps some other explanation would be more scientific; but, whatever the cause, the fact remains that we can neither see nor hear ourselves as others see and hear us.

And Marvels Multiply

ONE OF THE WEIRDEST SCHEMES for such correspondence school voice teaching came quite lately to the writer's attention. It was called by its proponents "The Bel Canto Syndicate" and aimed to publish itself in regular sequence in a chain of daily newspapers throughout the country, spreading wisdom and light to countless thousands of the vocally ambitious. Truly enough the instructions and admonitions contained in the pages of this prospectus were as sane and sound as such instructions probably are in most other correspondence school courses. No fault could be found there. But the devastating fact remains that no one, however earnest, however intelligent, however intuitive, can by any human possibility learn to hear and judge his own voice without the aid of the trained ear of an experienced teacher constantly checking up on the results of his efforts.

3. "Short cuts to the Goal of Vocal Excellence" find their advertising in the dangerous studios of high pressure voice training salesmen, who, through either criminal ignorance, criminal ruthlessness, or criminal moronic fatuousness, promise impossible results in impossibly brief periods. Experienced legitimate teachers of voice, careful and conscientious in their methods, very well know that no voice receives its full training in any period short of from three to five years—and preferably that latter number. The reason lies in the slowness of the subconsciousness to absorb in detail what the surface mind can quickly comprehend.

The old Italian masters of *bel canto* were fond of saying, "I can tell you all that I know about the voice in twenty minutes; but it will take you six years to learn and understand it." Therein lies the answer: the body learns slowly, much more slowly than the mind; and it takes indefinitely longer to put what it has learned into practice. In addition to which there must be taken into consideration the almost endless details pertaining to repertoire, tradition, style, musicianship, and acquaintance with sister arts of song, which must all enter into the finished product of the accomplished singer. These things are impossible of accomplishment in six months, a year, or two years. Actually a six year course in the perfected art of singing is none too long a period to be undertaken by the serious minded student, in order that he may be equipped at all points for a business which to-day has, in its more desirable aspects, a higher standard of perfection than at any time since the "golden age of song."

4. One of the most regrettable features of modern voice teaching is the entry of the instrumentalist into its field. Organists, accompanists, violinists, and so on, possibly by reason of finding their own branches of the profession overcrowded or less remunerative; or because of becoming too lately interested in the voice for actual study of their own in its difficult science; or because of convenient opportunities in their own instrumental work for an oblique entry into another field (as organists with choir singers, or accompanists with those they coach); decide to take up a work in which they have had neither training nor experience, a work which may be justly characterized as the most subtly evasive and complex of all branches of musical art. It is to be hoped that means may sometime be adopted to prevent the teaching of singing by all persons not provenly qualified for that end.

5. As for that new departure, "The Teaching of the Fundamental Principles of Voice Production in High Schools," to large class groups of adolescents, its efficacy must remain in the "limbo of things unproved," until such time as its participants have reached their majorities and learned whether or not the experiment was for the betterment or detriment of their singing voices. Inasmuch, however, as the texture and disposition of each individual voice is quite as original, and, in its originality, quite as different from any other voice as is any human facial originality different from that of any other human face, it would seem that enthusiasm should not be allowed to outrun discretion in assuming that what might be good medicine for one should therefore be good medicine for all.

All these devices, then, for burgeoning the singing voice into that freedom and beauty which is its rightful dower, may scarcely be said to have established themselves fully in even the realm of the empirical, much less in the scientific domain of things proven. There remains to be considered the claims of that system of vocal procedure which, since the fifteenth century, has justified its principles in the singing of every great vocal artist since that period, under the general name of *bel canto*. This, in itself, should be sufficient proof for the doubter; but it may be added that the vast majority of reputable present day vocal teachers base their instruction unreservedly on those same principles. The art of *bel canto* has enjoyed so universal and so unfailing a success over the centuries that it has come to be recognized as the one system worthy of unquestioning confidence on the part of the vocally ambitious and those interested in their progress.

(To be Continued in THE ETUDE for July)

Growing Top Notes

By EDWARD ELLSWORTH HIPSHER

JUST AS PROPERLY applied fertilizer insures prize dahlias; so correct exercises, intelligently practiced, will develop the upper register of the voice.

And, to begin, let us get rid of all fright about that bugaboo term, register. After all, if we are to discuss intelligibly any subject, we must select certain keywords to unlock our thoughts. Along with this, all of us, who have made anything like a thorough study of the voice, know that there is a difference of tone production in its lower, middle and upper divisions. So we must have some way of designating this provision of nature; let it be by the term section, part, division, register, or any other apt word that normally expresses the thought, if you will. And there you are! One is as good as the other.

Since *register* has become rather firmly rooted in the vocal vocabulary, it may rest there undisturbed, so far as one student and teacher of the voice is concerned. What difference by what names these divisions are called, so long as a prime object of the teacher and student is to close up any gaps and polish any roughness of the "No Man's Land" between them, till in the end the student may approximate those marvelous scales of Patti, Melba, Nordica, Albani, Mantel, Bispham, Reeves, Lloyd and Battistini, among the nightingales of the "Golden Era of Song."

With these conditions in mind, we pause

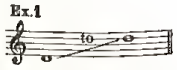
momentarily to suggest a means of overcoming a certain difficulty which besets most young singers, in their efforts to pass into that usually most brilliant upper division of their voices—that sometimes styled bugbear of the singing teachers, the head register.

As a beginning the singer must recognize that incontrovertible truth enshrined in the ages old parable of the "house built upon a rock." And, just so, no art project may be safely attempted excepting as the understructure has been securely laid. The roof of a temple is not attempted before foundations and buttresses have been laid. And so, before we try those upper tones, let there be a test of a few of those lying only from two to four steps (degrees) above our lowest. Are they free, resonant, full, vibrant, and yet produced with such absolute ease as that they merely float, as it were, on the breath; whilst a hand resting lightly on the chest will feel its gentle quivering as a sounding board? When inhaling the breath, was the throat as open and thoroughly relaxed as in a good, healthful yawn? Did the tone begin with a velvety touch, entirely free of click or stroke of the glottis? Did it continue in a perfectly steady and evenly flowing stream? Yes, and were there many, many trials and testings and trainings of the ear till it will detect the slightest deviation from these mentioned conditions and will cause an uncomfortable feeling till these faults are no more. If so, then we are ready for a tussle with those upper tones.

And now comes a problem on which both teacher and student may try their keenest thought; for in every case it is solved only by the most careful experiment; and in no instance does mere hit and miss of effort win. What is essential as a beginning is to find an octave of which the lowest tone is not too near the extremity of the vocal compass, but yet retains a rather distinct sensation of the chest resonance; and of which the upper tone has at least a rather distinct direction towards the upper part of the masque (front of the face), if not quite directly towards the forehead.

For the average mezzosoprano or baritone this will be about,

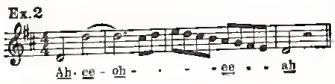
Ex.1



But there can be nothing arbitrary about it, and the best octave, for the beginning of study and practice with each individual voice, must be determined by careful experiment. With this discovered, we are ready to begin active practice.

First, the figure, in notation, that follows, should be thoroughly fixed in the mind.

Ex.2



Take this phrase not too fast, but at a speed in which it can be comfortably done on a moderately full breath. Be very thoughtful of the low resonance of the first tone, and that, as this swings up to its octave, the resonance shall make a graceful glide to the upper masque or lower forehead. For the Italian *ee* production, the teeth should be open till the tips of two fingers side by side will enter between them; the middle portion of the tongue should rise and spread till its edges touch the upper teeth on either side; and it should be felt vibrating just back of the lower part of the nose. Which means that it will have a resonance sufficient to balance any of the other vowels, instead of the usual thin and colorless quality. On the first beat of the second measure let this *ee* change lightly to *oh*, with a quiet blending that will allow the change of vowel sound without altering the ease and beauty of tone. At the third beat of the third measure change back to *ee* with the same care as to tone quality; and this clearness should be carried as carefully into the *ah* of the fourth measure. From the high E of the third measure, as the scale descends tone by tone, the resonance will gradually glide down the masque; and, for the final D, it will be resting lightly on the chest. Properly and carefully done, this will bridge over every change of direction of tonal resonance till, with continued practice, the term *break* will have lost both its significance and its terrors.

When a fairly satisfactory control of the execution of this study has been gained, it may be started on its home pitch, then repeated on a scale a half-tone lower, and then transposed upward consecutively for three or four half-tones. There must be no hurry. Each additonal half-step in either direction must be thoroughly assimilated by at least two weeks of practice before another is added; and, if there is felt the least of discomfort in this, drop it and go back to the old compass for another week or two. Master works are not done in a day; and undue haste in this enterprise will but leave somewhere a flaw that may never be eradicated.

A regular, careful and persistent practice of this study will be sure to lead towards the development of a free and well placed resonance in those upper tones, so grateful to every singer.

The Vowels in the Singer's Diction

By WILBUR A. SKILES

ONE MAY TRANSFORM exhaled breath into sound through a physical organism, and to this sound one can give form. These forms are called vowels.

Perfect vowel forms (sounds) cannot be made with wrongly adjusted vocal organs. Each vowel has an exact sound which can be discovered by clearly speaking the word of which that vowel is a part. Whether the pitch be high or low, the vowel spoken is the one to be used in singing. In this way we create the necessary pattern or mental picture which can exist only when all vocal organs are freely acting. Hence one should always depend upon that pattern for proper adjustments. In other words, there should be purity of diction and unimpaired tones.

Faulty vowel formation and emission are causes of faulty intonation, because the vocal organs are then acting by applied force (under strain), are falsely under influences of erroneous adjustments. A vowel will be unfavorably affected if, when it precedes a consonant, the tongue is allowed to move from the vowel position in preparation for the consonant. The tip of the tongue never should leave the lower front teeth as vowels are being made. Tongue stiffness always is revealed by weak and unmelodious qualities of the vowels. Stiffness of either the lips or the tongue is a cause of harmful tightness within the vocal mechanism, and these conditions of strain always rob the voice of its natural mellowness and vitality and so rob the tone of much of its flexibility and resonance.

* * * * *

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THE ORGANIST'S ETUDE

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Making the Boy Choir a Success

By C. F. SCHIRRMANN

THERE IS PROBABLY NO OTHER SUBJECT in the realm of ecclesiastical music that is provocative of so much genuine disagreement and misunderstanding as that of boy choirs. The term "boy choir" is more or less of a misnomer. We readily understand that a children's choir is a singing organization composed entirely of children, and that a women's chorus is made up exclusively of adult female voices; likewise that a male chorus contains only tenors and basses; but in a boy choir, so-called, the boys are never responsible for more than two of the four parts, and frequently only one part, the soprano. However, the name boy choir has been so generally accepted that it has been chosen as the subject for this discussion.

Possibly the most natural question that rises, when considering the boy choir, is, "Why boy trebles in preference to adult female sopranos?" The best answer to this question has been made, to my mind, by G. Darlington Richards, organist and choirmaster of St. James Church, New York City, who says: "The properly trained boy voice is the only musical instrument that is non-self-conscious, impersonal, without passion, and perfectly suited for the interpretation of fine church music." The outstanding characteristic of the best church music is its fidelity to purity of concept, approaching almost to severity. The employment of the boy's voice in church music was originally, no doubt, partly due to convenience; it was, and still is, a part of the equipment of all the great religious foundations to have a staff of singing boys, or choristers. But another consideration surely underlies the practice.

The Resourceful Voice

THE BOY'S VOICE, so beautiful and expressive when properly trained, seems to be a gift direct from the Creator, to sing His praises in public worship. Nothing would be more likely to penetrate the hide of the evil doer than the pure tone of a boy chorister, or to bring peace and comfort to a troubled mind more readily than a really sensitive boy singer. If you are really ambitious regarding your boy, let your ambition be to make him more and more capable of fulfilling his mission.

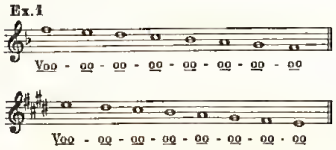
One of the chief objections raised by so many people, who do not know the boy voice, is that because it disappears entirely at the beginning of the adolescent period it is not worth bothering with. Closely akin to this belief is the other, equally wrong, that having sung as a boy, one will never be able to sing after reaching man's estate. This is an error into which many parents fall. Nothing could be farther from the truth, in either case. The fact that nature steps in at a certain stage in the boy's development (and it is always at the time when he is at his best, vocally speaking) cannot be accepted as a valid reason for neglecting to cultivate his voice. Much that he learns during this most impressionable period, exercises in breath control, style, phrasing, acquaintance with the best music, all these he will find of very great value as a man, and, while it does not follow that a good boy soprano becomes a splendid tenor or bass, it is a well known fact that most famous men singers did some singing as boys. Furthermore, having acquired the habit of regular church attendance while choristers, boys are much more likely to continue their church going after they leave the choir than if their attendance at services had been irregular and haphazard. And, if they have sons of their own, they will probably wish them to join a choir.

The best boy choirs have been trained in a simple natural method of voice production; good breathing, good resonance, good placement of tone, perfect control of all vowels, and splendid flexibility. No one should train on one vowel alone.

The boy's voice has great possibilities as to compass and tonal quality. As for compass the average boy can sing with good tone from low A (alto) to high C (soprano) and throughout this wide range, there should be no break. If there is a bad break, then it is the fault of the choirmaster.

Start the first singing exercise downward from the highest line F, sung very softly to the syllable *voo*.

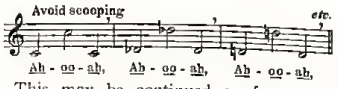
Ex. 1



The next scale is from the highest space E descending in the same way, and so on each scale until second space C is reached which lets the voices stop on middle C. Then repeat the six scales, singing the syllable *loo*. It is practically impossible to sing with a coarse tone if the long *oo* vowel, as in food, is used. The next syllable is *mo*, sung to the same scales at first, but later extending the range upward by semi-tones until G-sharp (space above the staff) is reached. Then use the syllable *nah* and later *lah*, extending upward to the B-flat scale.

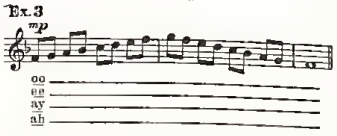
Two other fine exercises are,

Ex. 2



This may be continued as far up the chromatic scale as the boy's vocal organs will allow without strain.

Ex. 3



Carry this as high and low as can be done without vocal strain.

Some choirmasters discard the *oo* sound after the voice has been placed, on the ground that its too frequent use discolors all other vowels, producing the hooty tone one hears in some choirs. This danger is eliminated if all the vowel sounds are practiced. If your choir has the misfortune to sing in a non-resonant church, you will need to spend some time vocalizing on *ee*, as in *feed*, *ai*, as in *wait*, and on syllables ending with *ng*.

THE EBERSMÜNSTER ORGAN

The Console of the Silbermann Organ at Ebersmünster, Alsace, the beautiful case of which was shown in our Organ Department of last month. Notice the graceful simplicity of the music rack; and also the distance to which the two stops are drawn. The entire organ remains as when the finishing touches of its illustrious maker, Andre Silbermann, were lovingly applied in 1717.

Everything that tends to increase the prestige of the choir and that enhances its standing and reputation in the community is of direct value to the choir and to the choirmaster. It makes it easier to obtain new members, both boys and men, and gives the choirmaster a firmer hold on the old members. One little thing that helps is to give the choir a name of its own, which distinguishes it as an entity. A great and famous cathedral or church does not need to do this; but a comparatively inconspicuous church does, if it is going to develop an outstanding choral organization. Publicity is a great help. The more general publicity you can get your papers to give to the doings of your choir, the better it will be for you.

Building the Repertoire

CONCERTIZING BRINGS up two other considerations of much importance. The first is repertory. No one can expect to make a success of concert work without an extensive and interesting repertory. Many choirmasters, especially those of English antecedents, confine themselves almost entirely to English music, and very often things of the bombastic type which almost sing themselves, with the slightest attention to shading and the fine points of interpretation. This type of music will never build up a choir to a point where its services will be in demand.

A first class organization must include in its programs a wide variety of music. Palestrina and his type should be sung *á capella* and preferably in *Latin;* Bach should be at least represented; some polyphonic music should be sung in addition to the Palestrina; include carols and arrangements from French, German, Spanish, Norwegian, Negro spirituals, some of the best of the English cathedral school, and plenty of the works of our fine contemporary Americans; and do not fail to have plenty of the Russian, for there is nothing finer in the realm of sacred music than the best of the Russian anthems. Standard church music, and some of the old familiar numbers, should be planned to attract the cultured music lover, who is not in the least interested in ordinary anthems.

No choir can develop to any great extent without a thorough mastery of *á capella* singing, for two reasons. The first is that so much of the best church music is *á capella* music, and to do *á capella* music with instrumental assistance is wrong. *A capella* singing develops balance, blend, precision, independence, and all the other choral virtues. The second advantage is that freedom from dependence upon an instrument obviates many practical difficulties.

It should go without saying that the choirmaster must be a kindly, but firm disciplinarian, or he will never be able to get the best results from his choir. He must make the boys (and the men as well) understand that there is a proper time for everything, that they and he attend rehearsals for the sole purpose of singing, and not of talking. Having once made this rule he must adhere to it, or he will soon find that he is wasting valuable time endeavoring to keep order when he should be giving musical instruction. Be a friend to every man and boy in your organization; and, having done everything you can to make your choir a success, you will have the satisfaction of knowing that you did your best.

A Simple System for the Music Cabinet of Busy Organists

By CARLETON F. PETIT

As our libraries grow from year to year, the old question of keeping in order one's sheet music, and collections of studies and pieces by one or several composers arises.

After several years of trying to keep music in a music cabinet in alphabetical order according to composers, working from the top of the cabinet down, with sheets of cardboard equipped with letters, as index cards, the most annoying problem that arose was that my volumes of Bach's works and other large publications were so heavy that searching for a piece of sheet music under such piles became an arm-breaking and trying exercise, especially when my cabinet door persistently refused to stay open (does anyone else have that trouble?).

Chiefly About Books

Other collections of pieces, such as "Thirty Postludes," or "Masterpieces for the Organ," were embarrassing as to what alphabetical letter was suitable for them, and habitually turned up in unexpected places. Pieces of sheet music, volumes of the works of single composers, and miscellaneous collections, all thus became so intimate that minor excavation operations became necessary to recover many.

Necessity for greater efficiency and convenience resulted in the following successful method which requires no card index or cross files and therefore no hours of typing cards and bookkeeping.

The heaviest volumes being the works of J. S. Bach, they were consigned to the lowest compartment of the cabinet (no disrespect to the composer intended). Volumes I to V of my particular editions were stacked in order from top to bottom. It is not hard for most organists to remember in which volumes to look for particular works, so this classification seems adequate.

On the next shelf above are those books which contain works by a number of different composers each. On the shelf above this I can now find all collections of pieces by a single composer; for instance, Guilmant's "Practical Organist" and Karg-Elert's "Improvisations," as well as symphonies, sonatas, suites, and so on, which are logically classed as groups of pieces by one composer. These are all in alphabetical order from top to bottom.

And then the Sheet Music

All sheet music occupies the next shelf, likewise alphabetically arranged. The top story houses all miscellaneous items, such as organ pedal studies, technical piano studies, Bach "Inventions," Suites, and the "Well Tempered Clavichord," along with some modern piano selections which provide necessary finger "limber-upers."

With this arrangement it takes the minimum amount of time for upkeep of a library and very little time to outline musical programs for weeks in advance.

A small notebook is convenient for this outline. Put one Sunday's date per page, for a three month period; and then as you run through your music, mentally or manually, note down pieces suitable for preludes, under successive dates. When you think of a good postlude or offertory, note these down in the same manner; and in a short time each page of your book will represent a particular Sunday with a full program outlined; and it can be seen at a glance that the musical diet is going to be well varied, each month having its proper proportion of Bach, Widor, and of the less heavy writers, according to the taste of your congregation; which effect a resourceful use of the library, and guard against unintended repetitions at too short intervals.

Such a three month program should be saved and will serve just as well a few months after, with substitution of newly purchased numbers.

* * * * *

Choir Boy Precocity

The roving blue eye of a cherubic lad in the Worcester Cathedral choir suddenly spied a pretty sight, so he sang the strophe of an ancient canticle in these words:

"Who's this coming up the aisle?
"She's a regular snorter!"

An angelic imp on the other side of the choir immediately took up the strain without a change of face

"Hold your tongue, you son of a gun!
"It is the Bishop's dorr-ter!"

On the Hunger for Gospel Hymns

By William H. Buckley

In choosing music for your services, never lose sight of the tastes of your pastor and your congregation. If the pastor is of the evangelistic type, give him all of the gospel hymns that he requests, since the final responsibility is his. Even if he leaves the choice of music entirely to you, do not ignore the tastes of your congregation.

One Monday morning, an out-spoken member of my congregation accosted me with, "What was that 'tripe' you gave us yesterday morning?"

"You are referring to that gospel hymn, are you not?" I replied conciliatingly. "I am," he blustered. "Couldn't you give us anything better than that?"

"That was not given for you," I rejoined, soothingly; and he looked nonplussed. "There are more people than you in the congregation," I continued, holding my ground with gentle tread. "If you will but look around, you will see quite a number of elderly men and women who have been brought up on gospel hymns, and who become hungry for the old songs. They deserve to have their tastes gratified once in a while and yesterday morning was their turn."

"I never thought of that," he capitulated; and I never again heard him criticize our selections.

* * * * *

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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. Kindly give me information about organ vibrators, their construction, and principle. Are they made for reed organs? Can an organ be amplified with electric amplifiers? If so, where can such amplifiers be secured?—A. C.

A. We are taking it for granted that by "vibrators" you refer to a harp stop. The Harp bars are frequently made of steel, and we have known them to be made of glass. The tone of bars is weak and is augmented by means of resonators. According to "The Contemporary American Organ" by Barnes, all organ percussion actions, including harp, must follow the same principle that applies to the piano action. The book contains a chapter on "Percussion Tone in the Organ," which you might find interesting reading. Harps can be installed in reed organs, but the action of the harp would be electric. An organ can be amplified by electrical amplifiers, which can be secured through any good reliable amplifying company.

Q. I am interested in purchasing a used theater organ for my home. Will you forward me information concerning such instruments, at a price between five hundred and two thousand dollars? The organ must have a Tibia Clausa, Vox Humana, Viol, and a Dulciana, as this is the least number of ranks I will accept. However, I would also like to have a Clarinet and French Horn. A Diapason is not necessary. You may accept enclosed specification as a minimum.—An Amateur

A. We suggest your communicating with various organ builders, telling them what you wish. Your minimum specification, without ruse, and including unison couplers, can be furnished, new for approximately eighteen hundred and fifty dollars.

Q. I am director of a Junior Choir in our Church. There are twenty-four children, ranging in age from ten to seventeen years. Although I have been quite successful with the work, I feel that children over the age of fifteen or sixteen will not work well with younger children. What ages to you recommend for a Junior Choir? What do you consider the best seating arrangement for the two part choruses?
—Dot.

A. You do not state the cause of your feeling that children of fifteen or sixteen years of age will not work well with younger children—so that we do not know whether you attribute the condition to disposition or voice conditions. If the latter, the cause may be the mixture of adolescent tones with the tones of younger children. We suggest your perusal of "Choral Music and its Practice" by Noble Cain. You might limit your Junior Choir to the age of fourteen, if you feel that you will secure better results. As to the age of admission, in "Junior Choirs" by Vosseller, we find "the best grade for admission into the choir is the fifth, and a year of previous training as a probationer may be undertaken with the fourth grade child." This, we believe sets the admission age at about eleven years. You might try the ages of ten to fifteen for your Junior Choir. If your present seating arrangement is satisfactory there is no reason for changing. Much depends on the relative balance of the parts. If you feel that change is advisable, you might try placing the sopranos on the left and the altos on the right, thus bringing the latter more to the fore.

Q. I am a piano teacher and have had several years' experience in playing a small reed organ for church services. As there are no organ teachers in this vicinity, I have numerous requests to give instruction to persons who must, of necessity practice on a reed organ. Some have had no previous instruction, and some have a small beginning, but aspire to the acceptable playing of church music on the organ. Can you give me the names and publishers of any good, interesting instruction books? Any helpful hints will be appreciated.
—E. M. P.

A. For the students who require instruction in the rudiments of music, we suggest your teaching this in your usual way. Following this instruction, and for those who have already acquired that knowledge, we suggest "Landon's Reed Organ Method," which includes a chapter on "Stops and their Management." This and books suitable to follow it, may be secured through the publishers of THE ETUDE.

Q. I play a reed organ in our Sunday School which includes the stops named on an enclosed list. Please arrange five groups of stops for me. What is the use of the right knee lever? On the right side of the organ is a small lever which goes up and down when air is supplied to the bellows. What is its use? Our church organist uses two medium soft stops with the Viola for the bass, for any group of people (six or sixty). Is this enough organ for the purpose? J. R. C.

A. The groups of stops to be used depends on the character of the passage to be played, amount of tone desired and so forth. You do not give the pitch of the stops, and some of the names we think are not spelled correctly—for instance—"Brassborn" is probably "Grassborn." Instead of trying to suggest combinations, we will endeavor to explain the pitch of the stops in a general way and you can experiment for various effects. 8' stops speak at normal pitch (same as piano). 16' stops produce a tone one octave lower than the piano, and 4' and 2' stops one and two octaves higher, respectively. The Vox Humana is a tremulant. The right knee lever increases the power of the stops being used. We presume the lever on the right side, to which you refer, is the blowing lever, to be used when the organ is blown by a person other than the player. Perhaps it can be disconnected so that it will not be apparent when the organ is being supplied with air by the person playing. We should think that sixty voices might require the full power of your organ, for support.

Q. It is the custom in our church for the ushers to come to the altar for the collection plates and minister's prayer. My teacher taught me to begin playing softly just as the minister began his prayer. Now our minister says the ushers come "Tromp, Tromp, Tromping" up the aisle; and that, to hide this, I should begin playing the Offertory immediately, while they are coming. I choose numbers that have a quiet, prayerful introduction, and it would seem that they are not to be used for marching purposes. Then the ushers could add to the sacredness of a worship service by quietly doing their duty. Another problem is tempo of hymns. It seems each member of the congregation has his own tempo (or none at all), and it is very difficult to play correctly. We have a chorister, but he sings with the piano and the others sing as they please.—E. R.

A. The arrangements for playing the *Offertory* are, of course, subject to the desires of the authorities of your church. No doubt you are right in feeling that the ushers should do their duty quietly. A regard for the atmosphere and sacredness of the service should dictate that condition, but unfortunately these feelings are not always shared by all concerned, and the authorities of the church have the final say as to what shall be done. There is no set tempo for all hymns—different hymns requiring different tempos. If you and the chorister are giving correct time to the hymns, our suggestion is that you both continue to do so—which means that you are doing the correct thing—whether the congregation is right or not.

Q. I am playing in a small church, with a reed organ, and as I have never studied that instrument I am rather puzzled with the stops. I enclose list of stops. What should I use for different effects—solo work—accompanying a solo—grand effect and so forth? I am playing Masses, and so forth, for a Catholic service.
—T. D. D.

A. The stops for solo work, accompanying solos and so forth, vary according to the passage being played. For a "grand" effect, we suggest the use of "full organ," obtained by operating both knee swells—that on the left side giving "full organ" and the one on the right side increasing the power of the stops included in the "full organ" swell. You do not include the pitch of the stops in your list, but we will try to give you information that will help you. 8' stops produce normal pitch (same as piano). 16' stops speak an octave lower than the piano, and 4' and 2' stops one octave and two octaves higher respectively. We presume your Dulciana Treble and Dolce Bass to be your soft 8' stops. The Vox Humana is a tremulant; and Bass coupler brings into effect notes one octave from notes being played on the left hand side of the keyboard.

Q. It has been noted that you and others prefer the arrangement of choir singers with the sopranos and tenors at the left, and the altos and basses at the right. I sang in the Moody Church choir for a long time, in Chicago, under Dr. D. B. Towner. We always had the higher voices at his right. My experience with the sopranos and tenors at the right has always been satisfactory, and preferable. My reason is the melody must often be in the soprano, with the other parts coming in, repeating, and so forth. With the leading voices on the left does a broken rhythm not necessitate a confusing crossing of the hands? Is this simply a matter of opinion and training, or is there a scientific reason for the plan you favor?—H. D. I.

A. Since your practice of having the soprano and tenor singers on your right has been successful, we see no necessity for your making a change. It is our custom in choral work to use the opposite plan, for which we have no reason except convention, and perhaps the fact that in first class symphony orchestras, the first violins appear on the left hand side of the conductor. The conductors of these orchestras apparently do not find the objection you name, but there is no specific reason why you should change as long as you are successful. Conductors make deviations from the conventional ways, if they feel that better results may be accomplished by the change.

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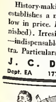

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The Accordion Department

How to Encourage a Child to Practice

By PIETRO DEIRO

As told to ElVera Collins

THERE ARE SOME CHILDREN who enjoy practicing their music lessons and need never be told to do so. We must admit, however, that they are in the minority as most children need frequent reminders, much coaxing, and even some bribing, before the necessary practice has been accomplished.

What is the reason? Who is to blame? And how can this problem be solved? Many parents have asked these questions, so we shall try to help them by bringing to light some of our observations made during the past years, while teaching children. Our suggestions will apply to average children from five to fourteen years of age. We shall assume that they like music but are not musical geniuses. Home practice generally falls under the direct supervision of mothers, hence our remarks will be addressed especially to them.

Parents should not give the impression that the child is doing them some special favor when he practices. Nor should they feel that they are doing their duty when they fret and scold and remind their child of how much they have been deprived, themselves, in order to afford music lessons; or how the child will regret it when he is older, if he does not practice. These methods make such an issue of the business of practice that the child automatically sets up a resistance. It is far better to save that energy and to use it to find out why the child has lost his interest; for it is quite apparent that, if he were really interested, he would not have to be coaxed to practice.

Children are no different from adults, in that if anything interests and fascinates them they consider it recreation, otherwise it is just plain work. The duty of a parent is to see that the game of music is kept interesting. Responsibility does not cease with merely paying for music lessons and being sure that the child reports for these lessons according to schedule.

Some children lose interest in their practice because they are not receiving the proper instruction. They may not be old enough to comprehend just what the trouble is; but they know only that the lesson does not appeal to them. Poorly assigned lessons are naturally monotonous to practice; and even adults must admit this.

Select a Good Teacher

IT FOLLOWS THEN that parents, who are truly sincere in their desire to have their children become fine accordionists, will take the necessary time to find a competent instructor. It is not sufficient that a friend or neighbor happened to recommend a certain teacher. Before entrusting a child to any teacher, time should be taken to investigate his system of teaching and his rating as a teacher. Find out what other students the teacher has and how they are progressing. Also ascertain where he received his musical education; and, if possible, hear him play the accordion. The American Accordionists' Association has rendered a valuable service to parents of accordion students, as competent instructors are now available in practically every part of the country.

Modern teachers make a study of child psychology, so they can apply it to teaching music to children. The old stern system of pedagogy has become obsolete. Lesson assignments can be arranged so that all the important phases of accordion instruction are included in each lesson, but in such a way that the practice will be interesting rather than monotonous. It is important that a child's instruction be arranged on a steadily progressive plan. Many children become discouraged because they are expected to play music far too difficult for them. Of course, each new lesson assignment is a bit more difficult than the last; but skipping about from one grade of music to another is a different matter and is not helpful to the child. The ascent to difficult music should be gradual, so that it will be built upon a firm foundation.

And now a few suggestions on home practice. An accordion student has a distinct advantage over a piano student, for his instrument is portable and may be taken to any room. If a child has a room of his own, it is advisable to have him practice there, where he can be by himself and concentrate upon his music. Pity the poor children who try to practice in a crowded living room, while other members of the family are going in and out or engaged in conversation. Set aside a corner of the child's room, and call it the music corner. First of all, think of the child's comfort. The mind is free to work at its best when the body is physically comfortable. Provide a comfortable straight chair of the proper height, also a music stand of the proper height so the eyes of the child are in a direct line of vision with the music. Be sure that the child sits erect during the practice period, as improper breathing from a stooped position causes quick fatigue. The music stand should be placed so that it receives good daylight; and it should also be equipped with a regulation lamp for evening practice. A magazine rack, placed conveniently near, may contain the music not being used.

Value the Regular Schedule

IT IS IMPORTANT to have a child practice at the same time each day. No doubt this will bring forth a lot of excuses why this is not possible nor convenient, and in reply to these we refer you back to the question of whether or not you are sincere in your desire to have your child accomplish much in his music. If so, you will arrange your daily program to coincide with a definite practice schedule for the child. One schedule can be arranged for school months and a different schedule for vacation months. A child cannot progress if his practice periods are irregular, depending upon when his mother happens to think of them.

Practice without concentration is of little value, so we suggest that the practice time be divided into short periods several times a day rather than one long period. It is difficult for a child to concentrate longer than fifteen minutes at a time; after that his mind begins to wander. A child's mind is particularly receptive early in the morning and fifteen minutes devoted to practice before school is worth twice that amount after school. Another

(*Continued on Page* 418)

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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 Essential Elements of Bowing

A Scheme for Their Development

By BURRELL STEER

BOWING IS THE QUITE UNNATURAL drawing of a cluster of horsehairs across strings to produce sound. The word "unnatural" explains the need of studying quite objectively the physical effects of such an action. The singer, with a throat naturally intended to produce sounds, can use it much more instinctively to modify them.

Tone, as produced by a bow, is affected by the following factors:

1. Direction of bow (parallel with bridge);
2. Distance from bridge;
3. Speed of transit (including uniformity);
4. Pressure.

These are the important physical constituents of bowing. The violinist who aspires to tonal eloquence must set up before himself these aims:

1. Absolute parallelism, including maintenance of exact distance from bridge while on the same string;
2. Extreme rapidity of transit;
3. Extreme slowness of transit;
4. Extreme uniformity of transit;
5. Adhesion and suppleness, concomitants of Aims 3 and 4.

With the foregoing ideals in mind, he must practice and perfect as nearly as he is able:

a. Long *détaché* (fast and slow);
b. String crossing;
c. Short *détaché*, with and without stick inflection.

These three things are really all a bow is required to do. Slurred *staccato*, for instance, is derived from short *détaché*, with the bow movement all in one direction. Even then, *a* and *c* are really one element; *b*, the other. *c* includes, in practice, a bending of the bow on each stroke, leading to suppleness and to legitimate *spiccato*—again a lateral movement, wherein the bow executes a portion of this movement in the air. *Legato* bowing (slurred scale) embodies *a* and *b*.

Before outlining a scheme of bow practice, the proposed phraseology should be made clear.

Détaché, then, will mean change of bow on each note, but may be either ♩ ♩ or ♩ ♩.

Short *détaché* will mean less than an inch to a stroke.

First third (for instance) will mean the third of the bow nearest to the frog.

Parallelism, besides its obvious meaning, will imply also the distance from bridge remaining the same; that the bow shall descend or ascend an imaginary line continuing the stick in the direction in which it is about to move. This may sound unnecessarily cumbersome, but it is well to take no risk of misunderstanding.

Scheme for Bow Practice

THE ELEMENTS:

a. Détaché;
b String crossing;
c. Short *détaché.*

The material for left hand practice. For *a* and *c:* single notes; scales in two octaves without shifts; scales in three octaves; arpeggios. For *b:* two special exercises at first; later, slurred scales.

But for really startling progress a day of pure bowing; that is, on solitary notes, should be tried. A good time for this is a third day, after two days of strenuous ordinary practice when the violinist feels he has over practiced. It is the left hand that needs the rest.

To proceed with the scheme: At first—for a week or ten days—practice *a* exclusively. There will be a notable improvement—also touching other phases of technic—in two days (Yes!). Afterwards for a long time (even years) *a*, fast and slow, may occupy about sixty per cent of bow practice, with fifteen per cent each for *b* and *c*. *b* may be discarded when its advantages are well absorbed into the general technic (after, say, three months). Its quality can be thereafter maintained by the practice of slurred scales.

a—Long Détaché. What to do

USE THE UPPER third of the bow. Make a conspicuous chalk mark on the stick at the beginning of this section of the bow. Use neither more nor less than this section for each stroke. Practice before a mirror at a moderate *tempo* (M. M. ♩ = 92 — 132).

First, simply make strokes; then, later make a decided accent at the beginning of each stroke. This accent must be elastic; that is, devoid of all hardness. The bow stick bends visibly in making it.

Practice a third of the time with a swift stroke and abrupt stop between strokes; a third without gaps; and a third with accents and no gaps.

In doing the above observe:

1. That the movement is made by the forearm only, the hand moving forward and away from the body toward the mirror. This will necessitate—more or less, according to the length of the arm—the elbow coming slightly forward as the whole arm straightens. There is a visual impression of the arm "telescoping" at the elbow.

2. That the wrist does not fall—at tip—forming a shallow V. Do not worry, however, if the V is there. Keep bowing perfectly, and everything will come into line—the word "line" being used both literally and figuratively. Keep the wrist passive.

3. That the elbow does not rise, a tendency that will appear when the accents are emphasized.

4. Focus the attention on the passage of the bow hair in the glass; but switch it sometimes to the elbow and sometimes to that knob on the outside of wrist joint, which should seem to execute a straight line, like the bow, and not sink and rise and writhe about.

After three days the same work may be done in the upper half of the bow. After improvement, proceed to the first third.

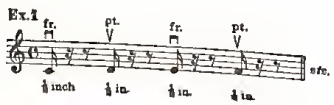
Do the same work as already done, in the upper third and upper half.

Observe also, that 1. All of this movement comes from the shoulder; 2. Again the wrist does nothing active (even if eventually it must); 3. The wrist is bent just enough to insure starting the bow straight; that is, in the line it is to follow. Bow straight and this curve will be right.

After three days extend this practice to the first half of the bow. After good improvement proceed to whole bow. Note that improvement probably will be attained much sooner than in the upper third.

For the whole bow the same work again as for the upper third is practiced. This develops the grand *détaché*, a stroke as swift as possible from end to end with an appreciable gap between. This work is valuable in securing absolute parallelism and rapidity of transit (Aims 1 and 2).

For Aim 2 a good exercise is the following:

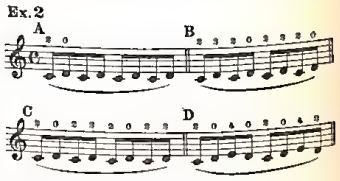


That is, a sharply accented note, using the smallest possible amount of bow, followed by a dart through the air above the string, but near, and observing parallelism. This seems a pointless exercise and is annoying to practice at first; but the point is soon appreciated. It is useful; but, human nerves being what they are, five minutes are a good portion.

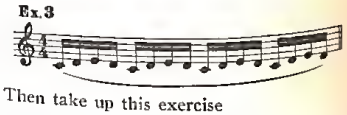
For Aims 3, 4, 5, divide the bow stick with chalk marks into eight equal sections. Practice sustained whole bows with the metronome set at 60; first, four ticks to a section, then, later, eight. This is, of course, the old and universal "spun-tones" practice for tone, for Aims 3 and 5, in fact. The idea of the eight marked sections, however, is not usually advised. With this addition Aim 4 is cared for.

Element B—String Crossing

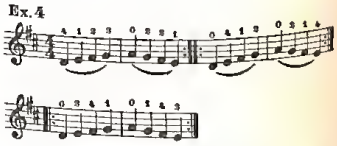
MATERIAL SUGGESTED: two exercises by Capet*, the second with some variants by the same master. The student can invent further variants.



All four are to be practiced slowly; and then at increasing speeds until this is attained



Then take up this exercise



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Wrist Exercise

By JOHN J. O'BRIEN, JR.

THE IMPORTANCE of a strong and flexible wrist is often stressed in baseball, tennis, and oratory, but it is to this very pressing need in regard to good violin playing that our attention needs to be continually directed.

Time and again we see so many instances which serve to remind us of the need of a strong wrist in pitching a baseball; in effective handling of the tennis racket; for graceful gestures in oratory; that we readily accede its great importance in the technic of these respective fields, but we may not be so sure of its importance in violin playing.

Very early in the training of a violinist the teacher generally endeavors to explain to the student the very great need of a strong yet flexible wrist in the proper execution of good bowing. Perhaps the reader remembers the unusual weakness experienced when he first began to correct any defect as to stiffness of the wrist in bowing.

Later, when the student becomes so proficient in the first position that the teacher thinks he is ready to do the work of the other positions, the student may begin to feel the effect of a weak wrist of the left hand. This may assert itself, especially when playing for the first times in the fourth, fifth, sixth and higher positions on the G string.

The frequent occurrence of experiences identical to these, or much the same, must have caused some thought to many sincere teachers and students. While the author does not claim to have found a "cure all" for this trouble the exercises here suggested may help, or at least provide an incentive for other experiments along this line.

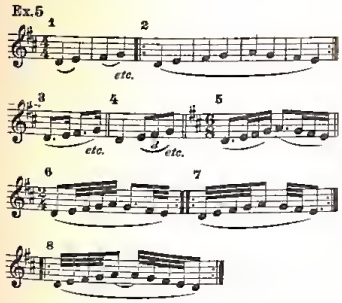
Relax the arms at the sides, as much as possible; then extend the arms and hands from the elbow and flip them up and down for a short while. Then again relax the arms at the sides. Extend the arms from the elbows again and flip them from side to side. In both these exercises the wrist and fingers should be as limp as possible.

Now take the relaxed arms and hands and clench and unclench the hands a few times. In this exercise the hand should be drawn into a tight fist. Now take the hands, clench them into fists, and move them at the wrists in a circular motion.

A few minutes each day, devoted to the above exercises, or similar ones adapted to the students demands, should prove to be very beneficial.

with its variants.

Ex.5



Further useful variants can be made by shifting the slur onward, thus

Ex.6

Practice all the above in different, definite bow sections.

Observe 1. When practicing Exercise 2, that the bow, while on the middle string, tilts gradually on successive notes towards the string on which it is going to play next. To this end, practice sounding the last note on one string with the first note on the next; the one fading out as the other swells in; 2. bow division, consequently Aim 4; 3. that the bow continues to move laterally as well as to tilt at the moment of crossing.

The practice of Element *b* does not require the Spartan exclusiveness of *a*. On the other hand, results are not so quickly apparent. Fifteen to twenty minutes a day are enough. In six to ten weeks great suppleness should have been acquired.

Element C—Short Détaché

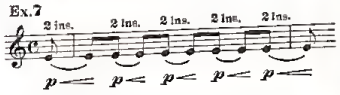
MATERIAL: SAME AS for *a*, plus exercises of the *moto perpetuo* type, such as Kreutzer, No. 2, and other similar exercises.

To practice this, place the bow on the string at the third eighth. Play each note with a marked inflection of the bow stick, using very little bow (one inch or less) at slow *tempo* (M. M. ♩ = 72).

The inflection, making a strong, supple accent, occurs *after* the bow has started moving. There is thus no hardness, no click. Movement is almost as much an up and down one as sidewise.

Preliminary exercise

Ex.7



each stroke at most two inches.

Later, the same work should be done at higher speed for the right hand, each note being repeated in the fourth eighth of the bow. Later still, similar work with each note repeated three or four times in the fourth and fifth eighths of the bow. With repeated notes conscious accents are abandoned—the speed is too great. Be sure that there is a spongy, cushiony inflection; also that the wrist is never rigid and is well relaxed between accents.

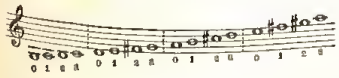
This work will lead to a true *spiccato;* only do not try to hasten it. Let it develop gradually.

* From "La Technique Superieure de L'Archet" by Lucien Capet, published by Maurice Senart, Paris.

A Cork Helps the Adult Beginner in Violin

By MARY E. McVEY

THE ADULT, who wishes to learn the violin, needs all the encouragement possible. For this reason, many modern methods, unlike the old ones which alternated exercises on major and minor seconds, thirds, and so on, stress the importance of continued practice on identical diatonic progressions. For the first lessons, they include a variety of tunes and exercises based upon the four major tetrachords, consisting of two whole steps and a half, which may be played with the open string and the first three fingers of the left hand on each string.



These four tetrachords which form three complete major scales—G, D, and A—are the basis for a wealth of tuneful material which may be played with identical finger spacing for each string. Familiar tunes are especially valuable as an aid to the student, as he "learns to listen."

The beginning student often has trouble with the third of the major tetrachord, as he is apt to play it flat. A cork, measuring from one-half inch to three-quarters of an inch at the larger end, inserted at the knuckles between the first and second fingers of the left hand, is a helpful device for the mastery of this particular problem in intonation as it will help to keep the second finger at the correct distance from the first, to play a major second, or whole step. The cork should be used in all practicing—bowing on open strings, tetrachords, five-note scales on each string employing the fourth finger, complete scales, other exercises, and "pieces"; until the finger position or "spacing" is muscularly fixed, so that the fingers automatically fall upon any string for its particular major tetrachord.

When the student starts work in other keys, such as F, C, and B-flat, he will merely need to allow the second finger to move closer to the first for the "low" position of the third tone of each tetrachord, and so on, for other lower intervals. While he is learning and developing his ability to judge intonation, he needs this muscular mastery of a partcular practical diatonic progression from which he can locate any other diatonic or chromatic interval.

Students, who have used the cork device as an aid in learning the violin, have found it a time saver, and therefore, have been encouraged to continue their study.

* * * * *

When Ysaÿe Stopped

The famous Spanish born piano virtuoso, Alberto Jonás, whose active life has taken him to all parts of the musical world, once heard in Brussels a concert played by the noted French pianist, Pugno, and the Belgian violinist, Ysaÿe. Ysaye stopped in the middle of a passage while the pianist was playing, stooped down, apparently picked up some small object from the floor, walked to the wings and, after a few seconds, returned to play.

"What happened?" questioned Jonás, after the concert.

"Nothing happened," calmly replied Ysaÿe. "I just forgot and I went back of the wings to look at the notes."

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VIOLIN QUESTIONS *Answered*

By ROBERT BRAINE

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.

(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 if the violins are 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.)

An Ambitious Student

M. L.—Honolulu. 1. Starting at the age of eight, and having studied the violin for four years, you have done well in being able to play the "Concerto in A Minor," by Accolay; that is, if you play it really well. Judging from your letter you seem to possess one of the most valuable requisites for success in music—that is, a great love and enthusiasm for the art. Without love for music, no one can hope to get very far. 2. You seem to wish to become a professional musician. Your first step should be to ascertain if you have great talent. Eminent violinists occasionally visit Honolulu. When they do, you should visit them, and ask them to hear you play. Then ask them if they think you have sufficient talent to become a professional. A really good musician will advise you honestly. 3. I am sorry your parents disapprove of your studying music. Having given you four years of lessons it may be they take more interest in your music than you think. 4. The best way to become a symphony violinist is to enter a first rate conservatory of music in one of the large cities, New York, Philadelphia, Chicago or San Francisco. Choose one with a large pupil's orchestra, which studies symphonies and other important works. When you are sufficiently advanced, you will be qualified to apply for membership in a symphony orchestra.

5. You ask what good there is in popular music. Well, at the moment, about the only good I can think of, is that it enables a big army of jazz and swing musicians to make a living, principally on the radio and playing for dances. 6. You ask how you can get your parents to like good music. The best way is for you to play melodious, interesting music at home, and on the radio, and try to get your parents to attend good concerts. This often has the desired effect.

An Interesting Anecdote

R. T.—It is astonishing what effect supreme violin playing has on the most primitive people. The anecdote you send is a striking case in point. It seems that Ole Bull, the famous Norwegian violinist, once visited Egypt. He wanted to see the Pyramids the first thing, and set off with a retinue of servants, and of course taking along his favorite violin. He climbed to a lofty shelf on one of the largest Pyramids, a Bedouin Arab carrying his violin. He braced himself firmly, then took his violin from the case, and commenced to play. Now, Egyptian, Bedouin and Oriental violin playing is very different from European; but the lovely tones of the great Norwegian struck a responsive chord in every breast. These sons of the desert called on "Allah, Allah" (their God) and could never get enough of the beautiful music. Ole Bull had to play until he was exhausted.

Callus on the Finger

J. C. S.—Without examining your hand and your violin, I cannot decide definitely what causes the callus at the base of your fore finger. Probably it comes from holding the neck of the violin too tightly between the thumb and first finger. You might consult an experienced physician and also a good violinist, about this trouble. Such things must be examined closely, often under the microscope. To decide definitely. As you live in New York state, and no doubt visit the city occasionally, you could have the examination made there.

Baton and Podium

H. P. T. The podium, in orchestral parlance, is the name of the platform, placed on the stage in front of an orchestra, on which the conductor stands while he conducts the playing. It is not high, but just enough so that all the musicians can see him, and the motions of the baton. 2. The *baton* (French word for *stick*) is the wand or stick with which the conductor of an orchestra or chorus beats time, thus securing uniformity of rhythm. The performers are expected to keep strict watch of the motions of the baton, so that they will play with great accuracy.

The Maker Camilli

H. G.—The maker you no doubt refer to is Camillo Camilli who made violins in Mantua (a town in Italy), from 1714 to 1761. A well known authority describes him thus, "Fair worker, after the models of Amati and Stradivari."

For a Left Handed Player

M. W.—In changing the violin for a left handed player, the sound post is changed to the left side of the violin, and the bass-bar to the right. Commencing at the right the strings would be restrung as follows, G-D-A-E. Thus, you see, everything would be in reverse order to that of a violin arranged for a right handed player. The top will have to be taken off the violin to change the bass-bar. Any good violin maker or repairer can do this for you. You will note that in this reverse order, the E string will lie at the left, with the sound post under it, and the G string at the right with the bass-bar under it. Of course the bridge also will be reversed.

When a String Breaks

Y. F. K.—You ask why violinists and other performers on string instruments in an orchestra, seldom or never break strings during a performance. As a matter of fact this often happens, although not so frequently as one would expect. For one thing, performers on string instruments use the greatest care in the selection of their strings. They examine them very carefully before a performance, and if a string is frayed or imperfect, they remove it, and replace it with one in which there are no defects. In a concert performance of the New York Philharmonic-Symphony Orchestra on January 22, of this year, Nathan Milstein, the famous Russian violinist, was playing the very difficult "Violin Concerto" by Tschaikowsky. Suddenly, in one of the most difficult technical passages, a string snapped. The audience gasped. The hearers foresaw a long wait, until the difficulty could be adjusted. They did not, however, count on the versatility of the modern orchestral performer. The concertmaster of the orchestra quietly handed his own violin to Mr. Milstein, who took it, and resumed his playing, as if nothing had happened. The concertmaster borrowed another violin from one of the orchestral players and the solo and orchestral accompaniment went on as if nothing had happened. The audience gave Mr. Milstein an ovation, and marveled that a breaking string failed to mar one of the most difficult concertos ever written.

The Most Famous Violin

J. H.—It is generally believed that the most famous violin in existence is the Stradivarius violin, named "Le Messie (The Messiah)" Who named it, I do not know. It is supposed to be worth $50,000, and is generally considered as the masterpiece of Stradivarius. The color is a light orange, and the tone is of tremendous power, and exquisite quality. It has been owned by many famous violinists and was especially prized by the great violinist, August Wilhelmj, who used it in practically all his concerts.

FRETTED INSTRUMENTS DEPARTMENT

The Mandolin

By GEORGE C. KRICK

"WHAT METHODS AND EXERCISES do you recommend to a young student, seventeen years of age, anxious to become a real mandolinist with ability to play all the high grade mandolin solos especially written for this instrument by the prominent classic and modern composers." This paragraph from a recent letter addressed to this department shows that we still have players that take the mandolin seriously, but are somewhat in the dark as to its literature.

It is a deplorable fact that many people have only a vague idea of the artistic possibilities of this romantic instrument, being of the opinion that it is limited to the performance of popular melodies, marches or serenades; and while it is true that, on account of its fretted fingerboard, a fair amount of technical proficiency in the first position may be acquired in a comparatively short time, this should be considered only a beginning. An ambitious student, wishing to acquaint himself with all the beautiful music composed for the mandolin, will find this a most interesting task, and, having reached his goal, may well be proud of his achievement.

In commencing the study of instrumental music, it is most essential to have a good instrument. You cannot get a good tone from an inferior, cheaply constructed mandolin; and the production of a beautiful tone should be the aim of the student, right from the beginning. The most widely used American mandolin to-day is the flat model with carved top and back; while in most European countries the so called classic model, pear shaped, is still the favorite. There is a decided difference in tone quality, that of the classic type having more of a piercing, soprano voice, while the flat model reminds one of a contralto, the tone round and full with good carrying power. A fair instrument may be purchased for twenty-five to fifty dollars, an excellent one for seventy-five or a hundred dollars, and the cost of superior instruments is anywhere from one hundred dollars upwards.

Mandolin "Methods," treating all phases of mandolin technic, starting with the fundamentals and leading in progressive stages to the advanced courses, are now published and we shall mention here a few of the well known ones. Amongst those by foreign writers the "Methods" of Branzoli, Christofaro, Munier and Calace have enjoyed great popularity. The "Mandolin Schools" by Pettine, four Books; Bickford, four Books; Odell, three Books; Stahl, two Books, and others, are published in this country and contain splendid study material.

As each composer of teaching material for the mandolin presents his own ideas and experiences in a different way from others, it is advisable to incorporate in one's library every book of instruction by a recognized authority and thereby gain a most comprehensive knowledge of the subject.

Along with these books, at the proper time and in progressive order, it is imperative to make an exhaustive study of the "Concert Etudes" in three volumes by Jules Cottin, "La Scioglidita" (velocity exercises), in four volumes by Carlo Munier, together with "Grandi Studi di Concerti Op. 200," by the same writer; also "Etudes," by Bertucci and "Preludes and Etudes," by Raffaele Calace. Most of the "Methods" mentioned contain chapters dealing with the "duo style" of mandolin playing, but these should be supplemented with the special courses on duo playing as contained in the "Duo Methods" by Pettine and Stauffer, and others.

This phase of mandolin technic is one of the most effective characteristics of the instrument and requires a great deal of preparatory practice. One must be thoroughly familiar with the entire fingerboard, and must have a complete knowledge of all chords in the principal positions, and a perfect control of the plectrum.

Much time and great care should be given to the right hand fingers and wrist, in the early development of the various plectrum movements. A good tone, a smooth and even *tremolo*, speed in scale passages; all these depend on the proper manipulation of the plectrum. Nearly all mandolin authorities now seem to agree that the curved wrist motion of the right hand is preferable, as in this position the hand and wrist are entirely relaxed. It goes without saying that the plectrum should be carefully selected, that it is of sufficient flexibility, beveled on both sides, and that it is kept always in good playing condition. When the student is sufficiently advanced to begin building up a concert repertoire, each number should be carefully analyzed, practiced and memorized, before beginning the next one. He should not make the mistake of selecting numbers too difficult for his stage of technical development. There are numerous concert solos of medium difficulty by Pettine, Mezzacapo, Arienzo, La Scala, Leonardi, Marucelli, Munier, and Calace; these to be followed later by the more ambitious compositions of these masters; and finally the mandolin concertos by Pettine, Calace, Munier and Ranieri.

We are putting the emphasis on original mandolin compositions written by masters, who are well aware not only of all the possibilities of the instrument but also of its limitations; as we believe that its artistic future is bound up with the music written for it.

It is also permissible and, from the standpoint of further musical development, advisable to delve into the violin literature; as many classic and so called semiclassic compositions may be adapted to the mandolin. However one should make these selections rather judiciously, as something more than technical proficiency is necessary to render a musical composition to the satisfaction of listeners. To play the famous Mendelssohn "Concerto" on the mandolin, before an audience that perhaps has been accustomed to hear it played by some of the outstanding violin virtuosos, is sheer folly and undoubtedly would be judged primarily as a technical feat. There is quite a supply of fine mandolin music available to the ambitious soloist, music that will agreeably surprise an audience by its sheer beauty and novelty of invention.

Mandolin Questions Answered

Q. What instrumentation do you suggest for a group of four or five players, also for one of about twenty, most of whom play mandolins.—W. M., Birmingham, Alabama

A. The so-called "Romantic Quartet" is made up of first and second mandolins, mandola and guitar. The "Classic Quartet" substitutes a mandocello for guitar. Adding a mandobass will give you the ideal quintet in either case. A great variety of excellent music has been published for these combinations.

An orchestra of twenty players should have six first mandolins, four second mandolins, three mandolas, two mandocellos, four guitars and one mandobass. For the sake of variety, two tenor banjos may occasionally be substituted for two of the low voiced instruments.

BANDS AND ORCHESTRAS

The Responsibilities of a Cornet Soloist

(Continued from Page 376)

you. Maintain this sort of diversion to the last moment, even if you may be a few seconds late; then walk out on the stage calmly and naturally. Smile in response to the applause, as though you are silently thanking them for the cordial greeting. Do not appear stiff or rigid before commencing your solo. Glance smilingly to the accompanist or to the leader of the orchestra or band. Have full confidence in yourself and in your ability, and this will react on your listeners. Remember that they are your friends, and have no thought of any fault finding pessimist's presence.

Keep a natural posture throughout the performance, and put across the idea that you are enjoying the entertainment quite as much as those present in the audience. Bring the solo to a brilliant finish, with a happy smile, so that your listeners will demand another solo. For an encore, be sure to select something to give a complete contrast to the first number, and in a different key. This has a psychologically good effect upon the audience, and frequently wins a call for a second encore or more. This spells success, and means a great deal of happiness and satisfaction to yourself and, incidentally, a box-office raise. The study of dramatics and elocution is a great help to the soloist, teaching him to be free and easy when standing, and not awkward and stiff.

Interpretation

THE CULTURAL DEMAND made of a real artist, whether an instrumentalist or a singer, is interpretation, and this brings out every resource of the musician who has really mastered all the elements pertaining to the proper practice for control.

Every composition has a title, usually indicative of the style of the number to be played. Study the name of a selection, no matter in which style it is written. Select a solo with a florid bit of "fireworks," with all sorts of cadenzas, variations, double and triple articulations, astounding technic, and with a high brilliant finish! Imagine for yourself a sort of story for such a number, after having learned it properly. Do not just play notes. Use inflection of tone with all sorts of shadings. When you play a solo you are making a declamation —telling the audience a story through music. You should be able to sway an audience of varying minds, just as some great orator would. When this is accomplished, success will crown your efforts.

Other styles of solos should be carefully studied, especially operatic *arias*. If possible, attend the opera from which the *aria* is selected, witness the whole production, note the action on the stage, and hear the artists sing the *aria*. Then study the interpretation you wish to give it.

Study songs, ballads and romanzas, each different from the other, and with a different story to tell, according to the sentiment of each. Learn the words perfectly, so as to give a rendition that reflects the proper sentiment, and interpret them just as a great artist would. Sing this through the cornet, as it were, with all the emotion possible, and you will enthrall your listeners.

It is difficult to see how anyone can play a song musically, if the sentiment is not observed. The result, otherwise, is just a succession of cold brass notes coming from the bell of an unresponsive cornet. Play naturally, with expression that will please all who hear you. Then you yourself will have pleasure, and you will love to practice, and love your work.

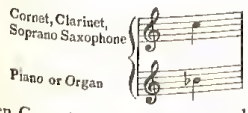
It is with these conditions of perfect health, perfect practice, progressive personality, and a really artistic state of mind, that you can become an outstanding artist throughout the whole world. Each player has an equal chance with the other, if he pays the same price in conscientious preparation and study.

"C" in Music

By GEORGE B. THORNTON

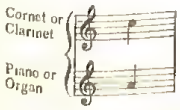
WE HAVE HEARD much about the note C, till we sometimes wonder why it is not A that causes all the commotion, A being the first letter of the alphabet. Then it has been also observed that a certain C is made "open" on three-valve instruments, such as cornets and other horns; and that, when in unison with a note on the piano, it determines the character name of the instrument, such as "B-flat," "E-flat," and so on. The following example will show how this determination is made, the notes shown here being in unison:

Ex. 1



When C on the instruments named above sounds like B-flat on the piano, the instrument is said to be "in B-flat." Note the change when the instrument is "in A":

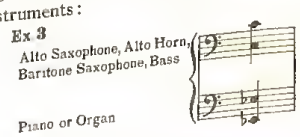
Ex. 2



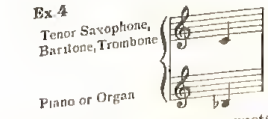
When C on the instruments named above sounds like A on the piano, the instrument is said to be "in A," and would play "in A" if by so doing a better key would be provided. It will be observed that the soprano saxophone was excluded in Example 2, there being no saxophones "in A."

The examples following will illustrate the unison notes of some of the other instruments:

Ex. 3



Ex. 4



These examples show why cornets, clarinets, soprano saxophones, trombones, and baritones are called "B-flat instruments", also why alto horns, other saxophones, and basses are called "E-flat instruments." It will be observed that the "C" was the governing note; and, if for no other reason than this, "C" would be a note of primal importance in music

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By DR. NICHOLAS DOUTY

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The Young Tenor

Q. *1. I am supposed to be a tenor although my range is only from B on the second line of the bass staff to G on the third line above it; and I am sixteen years old. Am I a tenor?*

2. Can the voice be built higher by vocal training?

3. Is sixteen too young to start singing lessons?

4. Are pieces like La Danza *by* Rossini, *and* Celeste Aïda *too difficult for the untrained voice?*

5. What is the range of a lyric tenor? Of a dramatic tenor?

6. Is it right to imitate other singers?

7. How long should a singer study the piano? Is five years enough?

8. What operas will John Carter appear in at the Metropolitan Opera House this winter? —J. M.

A. 1. Tone quality determines the classification of a voice almost as much as range. If your voice has a real tenor quality, you are a tenor in spite of its limits.

2. A well schooled singing teacher, who will teach you how to stand, how to breathe, how to free your throat, jaw and tongue, how to form your vowels and consonants, will, if you seriously practice, in time help you to increase the range of your voice.

3. At sixteen the tenor is seldom entirely developed. Consult the best singing teacher in your neighborhood, and abide by his advice.

4. *La Danza* by Rossini and Verdi's *Celeste Aïda* are both extremely difficult pieces of music. Until you are older and more experienced it would be safer to content yourself with easier and simpler songs.

5. Range. Lyric Tenor, C on the second space of the bass staff to B-flat on the third line of the treble clef (or fourth added line above the bass; Dramatic Tenor, range almost the same, but the tone quality is heavier and thicker.

6. It will do you no harm to imitate good singers with voices similar to your own. Be careful to imitate their good points and ignore their faults. As soon as possible develop your own individuality.

7. Study of the piano is always an aid to a singer, and most singers are not musicians enough. How long one should study the piano is a matter of opinion. However, a singer can never know too much about music.

8. Write directly to Mr. Edward Johnson, General Manager of the Metropolitan Opera Company, New York City, enclosing a stamped and self-addressed envelope; and perhaps he will reply to you.

The Singer of Fifty

Q. *I sang in a choir as a girl but never had a chance to study until now. I am fifty, I have a mezzosoprano voice and I sing in the Mother's Choir. It embarrasses me, because I cannot make my voice sound beautiful and full in the way it should. Am I too old? I am in good health, though fairly stout. Please recommend some books for me, and tell me where to get them.*—Mrs. W. L. R.

A. It would not be quite honest to tell you that a woman of fifty can hope to have as good a voice or to improve as rapidly as a girl of twenty. But, at fifty, and if she is in good health, she still has a few of her singing years left, and she should lose no time in taking advantage of them. Perhaps your embarrassment when you sing comes from fear, an inferiority complex the doctors call it. Sing then as often and as boldly as you can, and do not forget to practice every day.

The publishers of THE ETUDE will get for you and send you any books you desire. I would suggest Shakespeare's "Plain Words on Singing", Shaw and Lindsay's "Educational Vocal Technique", and my small book, "What the Vocal Student Should Know."

The Letter R—to Roll or Not to Roll

Q. *I should like to have your opinion as to the correct diction in regard to the singing and pronouncing of the letter R. It seems to be the fashion for vocalists in Canada to roll the R on every conceivable occasion. The R is rolled in the middle of words such as harmony, mercies, and even in heart and Lord. It seems to me that the unnecessary rolling of the R is very much overdone and often a gratuitous display of ignorance rather than an evidence of correct singing. Some time ago I dared to ask Sir E. C. Bairstow's opinion; and his view that the R should be rolled only before vowels and not before consonants is certainly interesting and instructive.*

I must confess, as an Englishman of wide experience in choir directing, over a long period of years, that the abuse of this rolling has disgusted me almost beyond endurance. —T. A. M.

A. There are certainly two ways of sounding the consonant R in English. First, the trilled or rolled R, in the production of which the tongue rolls or trills in the front part of the mouth; and Second, the slurred or burred R in which the motion of the tongue is much less pronounced and, as a consequence, the sound of the R is not nearly so long nor so vigorous. I know of no rule which will meet every case. Sir E. C. Bairstow's rule that the rolled R should occur only before a vowel and never before a consonant is an excellent one, as you point out; but it does not go quite far enough. Perhaps to it might be added that the meaning of the word and the smoothness or the roughness of the musical phrase must also be taken into consideration. For example, in the songs *Rolling in Foaming Billows*, by Haydn, or *Revenge, Timotheus Cries*, by Handel, the rolled R seems to be extremely effective and dramatic. Without it the musical phrase loses accent and virility. On the contrary, to roll the first R in Schumann's setting of Tom Moore's lovely poem, *Row Gently Here, My Gondolier*, or the first R in Spohr's very legato song, *Rose Softly Blooming*, would spoil the beauty of the verse and upset the serenity of the music. And yet the R must be very clearly audible, or the effect would be *Wow Gently Here*, or *Wose Softly Blooming*, which would be quite ludicrous. Again, in a smooth, tender phrase, such as *Read Me a Lovely Poem*, the rolled R would be simply unthinkable. *"Our Fatherrr which arrrt in heavven,"* would not sound very reverent, nor would *"Lorrd"* nor *"For Thy tenderr merrcies sake,"* using the strongly rolled R in each instance. The rarest of all things, "Common Sense," as well as rule, must be our guide; and, if we combine them, we will not go very far astray.

Is One too Old at Thirty?

Q. *I am thirty years of age and have taken singing lessons six months. Since childhood I have sung as an alto in a choir, but my teacher insists I am a soprano. My voice has grown much larger, but I fear the tones above F; yet I have a wide range when I vocalize. When singing in the alto range I am at ease, but uncomfortable when I sing soprano. If I am too old I would rather devote myself to the piano.*—M. Z.

A. Thirty years of age is rather late to start singing lessons; you should have commenced when you first joined the choir. There is no use in crying over spilled milk. Start right away, if you really want to do anything.

Perhaps you are nervous when you sing the upper tones and stiffen when you sing them. As you are able to vocalize upon these tones, it is likely that your tongue, throat, and jaw actions are too forceful and hard, especially when you form vowels and consonants. You live in the greatest city in America, famous for the number and skill of its singing teachers. Have an audition with one of these well known men, and abide by his advice.

The Poor but Ambitious Singer

Q. *On Sunday, April 25th, 1935, in the afternoon at the age of forty, God called me to sing for Him. Since then I have been struggling along, trying to take voice lessons, which I realize I need very much in order that I may advance quickly, so that Christ can put His message over through me. I cannot understand why God called a poor uneducated woman; yet James 2-5 tells us, "Hath not God chosen the poor of this world, rich in faith?" Do you know of any person of wealth or any strong organization whom you think might give to the poor to send me to school? From the depth of my heart, I thank you, praying that the spirit of Christ shall lead you.* —Mrs. C. T.

A. Anyone who has such a sincere and earnest desire to sing, and who feels herself divinely inspired to deliver the sacred message through singing, should be encouraged in every way possible. Have you no generous persons of wealth and no strong charitable organizations in your own city and your own state? It is scarcely within the province of the Editor of the Voice Questions to find such a person or such an organization for you. Believe me, when I tell you that we sympathise deeply with your ambition and wish you every sort of good luck and success.

Catarrh and Inflamed Turbinates

Q. *I have been told by a physician that my turbinates are unusually large and that my nose should be operated upon. Since I have been studying singing, I have been wondering if their largeness could be responsible for some of my vocal difficulties. If I get a tone that seems to flow through my nose, the tone is clear and has timbre; but I feel a pressure inside my nose, which lingers for hours. Do you think this is caused by my enlarged turbinates? Should they be lessened by operation or shrunk by cocaine or ephedrine? I also am troubled by catarrh, which interferes with my singing. What can I do to cure myself of this condition?*—J. G.

A. I think you put the cart before the horse. It is the catarrh which has caused the enlarged turbinates, not the enlarged turbinates, which causes the catarrh. By this time the entire mucous membrane which lines the cavities of the nose and the frontal sinuses is probably involved. Have you sinusitis? Has the continual dropping of mucous, which takes place while you sleep, made the vocal cords yellow and interfered with the resilience of both cords and the muscles that move them? It would be dangerous for you to try to cure yourself. Nor do I believe that the application of either cocaine or ephedrine would bring you more than temporary relief. Go to the most famous throat doctor in your neighborhood and have him treat you. It will take some time and cost you some money and some inconvenience, but it will be worth it. You can scarcely hope to sing well with your throat and nose in their present condition.

Write, "I saw it in THE ETUDE."

QUESTIONS *and* ANSWERS

A Music Information Service 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.

To Count Or Not to Count.

Q. *My teacher insists on my counting out loud and I count to myself all of the time. Do you think it is necessary to count out loud, or pat your foot?*—M. D.

A. Counting aloud is a time honored device for enabling an elementary musician to keep his rhythm steady. It is done mostly by pianists, for the player on a wind or a stringed instrument accomplishes the same end by beating time with his foot. The singer often "beats time" with his hand, but the pianist needs both his hands and his feet in his business, so his only resource is to use his throat muscles.

Rhythm is the *movement* in music, and rhythmic training always involves some kind of a muscular movement. This is true even in the case of that most elaborate of all rhythm training systems, "Dalcroze Eurythmics," the fundamental principle of which involves expression of the music by means of muscular movements.

Your teacher is right in asking you to count at the beginning of your study, while your rhythm is not yet steady. But if he asks you to continue to count when you can play steadily without this device, he is like the doctor who asks his patient to continue to use a crutch long after his lame knee has been completely healed.

Clarinet Question.

Q. *Could you let me know of any books dealing with clarinet playing, tone, and so on, and also any studies that would help me to improve my playing.*—R. W. P.

A. "The Langenus Clarinet Method, Part I," is a very fine book for building tone, attack, phrasing and other musicianly qualities. The explanations are fine and the completeness of fingerings and examples of where to use them are unequalled perhaps in any other book.

For advanced etudes and duets I highly recommend "Virtuoso Studies and Duos" by Langenus.

A fine book of medium difficult etudes of both slow and lively character is "Thirty Two Etudes" by Rose. Any of these books may be procured through the publishers of THE ETUDE.

A Queer Sign—What Does It Mean?

Q. *What does "a 2" mean when placed over a note? It occurs throughout Tschaikowsky's "Fifth Symphony," that is, in the conductor's score.*—R. A. J.

A. I wonder whether you have not misread this abbreviation. I have gone carefully through the Tschaikowsky score and I do not find any such sign. However, there are many places where Tschaikowsky writes a2 or a3, or I II a2 to indicate that two instruments, as for example two flutes, are to double on a certain part. Sometimes he writes a3 and this (in the flute part) would indicate that all three flutes are to play in unison.

Why Transposing Instruments?

Q. *What is the reason of having instruments in various pitches? For instance the clarinet in B flat, saxophone in E-flat, cornet in A, and so on. Is it only for quality of tone? Why are we taught the wrong names to notes on such instruments that are not in C? When we play, on the saxophone, a note with the middle finger of the left hand, why is it called C (third space) when in reality it is E-flat (fourth space)?*—T. K. H., U. S. S. R.

A. The matter of transposing instruments has always troubled the student of music. Briefly, a transposing instrument is one that plays different pitches from those printed in the score. Thus a clarinet in B flat actually sounds pitches a whole step lower than the notes indicate, a clarinet in E flat sounds pitches a minor third higher, a horn in F sounds pitches a perfect fifth lower, and so on.

The two reasons that are given for the existence of transposing instruments are 1. that a certain size of instrument is the ideal, so far as tone quality is concerned—a clarinet in B-flat, for instance, sounding much better than a clarinet in C (just as a full sized violin sounds better than one of three-quarter size); and 2. that writing for a transposing instrument often makes it possible to write in an easier key, as for example when the composition is in E-flat major and the clarinet part is written in F.

How to Play Bach.

Q. *Please send me information regarding literature giving analyses and suggestions as to playing the "Preludes and Fugues" of Bach. Also inform me as to the most reliable edition of Bach.*—O. H. W.

A. There are many books that give the analyses of the "Preludes and Fugues" of Bach. A good one is that of Ebenezer Prout: "J. S. Bach's Forty-Eight Preludes and Fugues." You can get this book through the publishers of THE ETUDE. However, none of these books give instructions as to playing them. The late Mr. Samuels, English pianist and great interpreter of Bach, was once asked to give instructions on playing Bach. He said "I can tell you how to play Bach in two words—*sing it*." This is very applicable to this particular fugue. A short version has been found and it is thought that Bach used it as a lesson in *cantabile* playing.

What Is *L'istesso Tempo*; and What Is An Octave?

Q. 1. *In the last line of Caprice Viennois by Fritz Kreisler, there is this direction,* L'istesso Tempo (♩ = ♩.) *Does this mean to divide the group of four ♪ into a group of six ♪ and keep it in the time of the preceding two measures in three-eight* Vivo?

2. *Please give me the correct definition of an octave? I have always used the following: An octave is the interval between a given letter and its repetition in an ascending or descending series. It includes eight staff degrees. One of my pupils used this in school, but her teacher said it was wrong, giving this instead. "If one note has eight vibrations, the same note above has sixteen vibrations." This is true, but suppose the pupil does not know the law of string vibration?*—S. K.

A. 1. The term *L'istesso Tempo* is used when the same basic *tempo* or bar beat is to continue even though a different kind of note is used to represent the beat. The most common change of this kind is when six-eight changes to two-four, or *vice versa*. In this case the beat note is either ♩. in six-eight, but ♩ in two-four, or the reverse, the direction *L'istesso Tempo* indicating that the basic *tempo* or rate of speed of beats is to remain the same, regardless of the change in notes filling these beats.

2. Both answers are essentially correct, yours considering the musician's viewpoint and the other teacher's, the physics or acoustics one. The Elson Music Dictionary defines an octave as an interval of eight diatonic sounds, or degrees.

Syllables for Chromatic Tones.

Q. 1. *What are the names given to the notes in sight singing, both natural, sharped, and flatted, that is for the* movable do *system?*

2. *Also the accents in the following kinds of time: nine-eight, twelve-eight and three-two.*

3. *Can you explain syncopation to me in these times: four-four, three-four, six-eight, two-four and four-two?*

4. *Can you explain what is meant by mingling of double and triple divisions of the beat?*—T. K.

A. 1. The syllables usually sung to the ascending and descending chromatic scale are: DO—di—RE—ri—MI—FA—fi—SO—si—LA—li—TI—DO—TI—te—LA—le—SO—se—FA—MI—me—RE—ra—DO, with the vowels sounded as in the Italian language—*ah—aye, ee, oh, oo.*

2. In nine-eight the accents are on one, four and seven; in twelve-eight they fall on one, four, seven and ten. Three-two measure has only one accent, on the first count.

3. Syncopation always involves the accentuation of a beat or a part of a beat that is ordinarily not accented. This principle is the same in all kinds of measures.

4. In four-four time, a beat may be divided into ♫ or ♪♪♪ (3); and, if you sometimes have one and sometimes the other, this is a mingling of duple and triple.

How to Pronounce Pianist

Q. 1. *Must the word "pianist" be pronounced "pee-anist" with the accent entirely on the first syllable, or is a more conservative pronunciation all right?*

2. *Is there necessarily a different pronunciation for a lady or gentleman pianist?*—M. E.

A. 1. Either pronunciation is correct, but the majority of people accent the second syllable.

2. No.

Information About the Dulcimer.

I noticed in the February issue of THE ETUDE your answer to E. G. W.'s question about the dulcimer. I would suggest that this party write to Mr. Eric Torrey of Allegan, Michigan, who has manufactured a number of these instruments and is familiar with the playing of them. I understand that he is making one at the present time. Mr Torrey and his wife played, several years ago, for the pleasure of Mr Ford. Mrs. Torrey has played the dulcimer for fifty years.—W. H. C.

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Making Songs by Magic

Abide With Me, *the music of which Dame Clara Butt stated that Mr. Samuel Liddle wrote for her in two days, is not the only famous song composed in double-quick time. Bouweault took the words of* Killarney *one morning to Balfe, who merely glanced through them, then sat down at the piano and excitedly played the melody which all the world was soon singing. Tito Mattei had a similar inspiration in regard to* Dear Heart, *striking out the air on the piano immediately after reading the words, while the music of* The Holy City *came in a flood of inspiration to Michael Maybrick (Stephen Adams) on the receipt of Mr. Weatherley's poem. Trotère, too, used to tell how he was walking home from the Aquarium one evening when the idea of* In Old Madrid *came to him. Not having paper handy, he rushed into a shop, seized a paper bag and in two minutes scribbled down the whole melody. More startling still Schubert is recorded as having written his immortal* Hark, Hark, the Lark! *on the back of a menu sheet in a Vienna restaurant and as rapidly as he could make the notes.*

How to Encourage a Child to Practice

(*Continued from Page* 411)

fifteen minute period should be inserted at noon and the remaining practice later in the day. If these periods are systematically arranged and maintained there will still be plenty of time for a child to have sufficient outdoor exercise and recreation.

Some mothers find it occasionally advisable to sit in the room while their children practice, so they can see if the teacher's instructions are being followed. At such times it is well to remember that suggestions and criticisms are often necessary, but encouragement is equally important.

All of this advice places much responsibility upon parents, if they wish their children to succeed in music. A solid partnership between parents and children must be formed and never dissolved until the children have reached the zenith of their parents' expectation.

Mother Goose, Mus. Doc.

(*Continued from Page* 368)

Polly F. I am learning a beautiful new language. They call it the "Language of the Soul," but I call it *Music.* (Plays *Dream Song* by Mrs. R. R. Forman. Grade 2.)

Jack. I see you didn't bring your wife with you, Peter. Are you sure she will stay at home?

Peter, the Pumpkin Eater. I really did have a hard time keeping my wife at home, until I bought her a piano; but now my troubles are over. (Plays *The Big Bass Singer* by Walter Rolfe. Grade 1½.)

Jack. Oh, Georgey Porgey, won't you tell me how you came to kiss all those pretty girls? Did you like it?

Georgey Porgey. Even if I do like the girls, there is something else I like and that is *Music.* (Plays *Balloons in the Air* by Bertha R. Frick. Grade 3.)

(*Old Woman in a Shoe comes out of book followed by her children, from large to small, dressed alike in Dutch costumes. She counts them, fusses with their caps and dresses, gives a sigh and speaks.*)

Old W. It means hard work to care for so many children, but I brought them here to-night to show you what they have learned in one year.

(*As each one approaches the piano she calls*)

Old W. Now be sure to count. Watch that second measure. (Selection of pieces for the children may be made from list that follows this playlet.)

Mother G. Even Jack Horner has come out of his corner to meet you, Jack.

Jack H. I won't make a speech but just play my piece. (Plays *Pelican's Promenade* by William Baines. Grade 3.)

Mother G. Old King Cole has cheered us up many times. What are you going to do to-night?

Old King Cole. My Fiddlers Three are not with me to-night, so I shall have to entertain you myself. (Plays *Cheerfulness* by Daniel Rowe. Grade 2½.)

Mother G. The Queen of Hearts has left her tarts to travel through Musicland.

Queen of H. Mother Goose with her magic key unlocked the door to this wonderful Land of Music; and the more we travel and explore, the more we find new charms and beauties. (Plays *The Queen of Hearts* by Mari Paldi. Grade 2½.)

Mother G. Late again my Ten O'clock Scholar.

Ten O'Clock Scholar. (*Enters slowly, lazily yawns and speaks*),

Always tired, always late,
That is such a cruel fate.
Teacher says that I must be
Wide awake, but hully gee!
All the world is topsy turvy
If it thinks that I can hurry.
But there is one thing I do,
Which is not the least bit new;
I can play, if I just try,
A nice slow, gentle lullaby

(Plays *Little Attic of Dreams* by Frank H. Grey. Grade 2.)

Jack. My, that's great. Mother Goose, I feel so happy and strong. I believe I could almost walk.

Mother G. That is the marvelous experience of everybody who really knows music. It makes us forget our troubles, our weariness and pain; and for the time we enter an enchanted land full of good cheer and lovely dreams.

Jack. I'd like to try it myself if you'll help, Mother Goose. (Plays *The First Lesson* by C. W. Krogmann. Grade 1.)

Jack. Now, Mother Goose, it is your turn. Show us what you found in this enchanted country.

(Mother Goose plays *Swaying Daffodils* by A. R. Overlade. Grade 3½.)

Mother G. Little Mother, you have not said a word for a long time. What do you think of this great adventure of ours?

Mother. My heart is full of joy for this little boy. He has found a new interest, and through it I am expecting great things for his health, strength and happiness. These lines I once read express my thoughts:

Music exalts each joy, allays each grief—
Expels diseases, softens every pain.
There's music in the sighing of a reed.
There's music in the gushing of a rill.
There's music in all things, if men had ears.
Their earth is but the echo of the spheres.

Mother G. My children, our work for to-night is finished. Let us now return to our home, inside the corner of our book, where we will wait for the call from other boys and girls, to whom we can bring our message of cheer and helpfulness.

(Finale March—*Spirit of the Hour* by Wallace A. Johnson. Grade 3½.)

(*As the march is played all the characters leave. The* Ten O'Clock Scholar, *who has fallen asleep, awakens with a start and slowly follows the last one.* Jack *and his* Mother *silently watch their departure and then leave, with the crutches left behind.*)

* * * * *

Stokes Wonder Book of Mother Goose will give suggestions for the various costumes.

Other Appropriate Pieces Which May Be Used on This Program

The Little White Lamb—A. Bennett. Gr. 1½.
March of the Wee Folk—J. L. Gaynor. Gr. 2.
The Winding Road (Right Hand Alone)—P. Bliss. Gr. 3.
Hallowe'en—Cecil Burleigh. Gr. 3.
The Frogs' Concert—F. B. DeLeone. Gr. 2½.
The Giant and the Elf—A. W. Dortch. Gr. 2.
Little Jack Horner—G. W. Hamer. Gr. 2.
Jack and Jill—G. W. Hamer. Gr. 2
A Dream Journey—Marie Hobson. Gr. 1½.
Toyland Parade—H. P. Hopkins. Gr. 1.
Taffy Was a Welshman—C. Huerter. Gr. 2½.
Puss in the Corner Galop—W. A. Johnson. Gr. 2½.
Little Lame Lucky—R. N. Kerr. Gr. 1.
The Donkey Trot—C. F. Koehler. Gr. 3.
The March Hare—Mari Paldi. Gr. 2½.
The Jolly Clown—R. R. Peery. Gr. 2.
The Witch Goes Riding—L. C. Rehe. Gr. 2½.
The Clown—A. P. Risher. Gr. 2.
Old Mother Hubbard—J. H. Rogers. Gr. 1.
Tripping Along—A. A. Thompson. Gr. 1½.
Little Miss Muffet—F. A. Williams. Gr. 2.

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

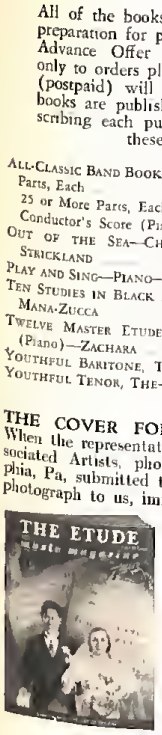
Advance of Publication Offers

—*June 1939*—

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

ALL-CLASSIC BAND BOOK—LEIDZÉN	
Parts, Each	$0.15
25 or More Parts, Each	.10
Conductor's Score (Piano)	.25
OUT OF THE SEA—CHILDREN'S OPERETTA—STRICKLAND	.35
PLAY AND SING—PIANO—RICHTER	.25
TEN STUDIES IN BLACK AND WHITE—PIANO—MANA-ZUCCA	.20
TWELVE MASTER ETUDES IN MINOR KEYS—(Piano)—ZACHARA	.20
YOUTHFUL BARITONE, THE—SONG ALBUM	.35
YOUTHFUL TENOR, THE—SONG ALBUM	.35

THE COVER FOR THIS MONTH—When the representative of Alber Studio Associated Artists, photographers in Philadelphia, Pa, submitted the "Bride and Groom" photograph to us, immediately we wanted it for the June issue. Miss Verna Shaffer, a Philadelphia artist well-known to ETUDE readers, supplied the necessary artwork and air-brushing to give us the musical background and the little decorative sketches which we added to the photograph to make it individually an ETUDE cover.



Music and weddings go hand in hand. Wise indeed are the "newlyweds" who see to it that music continues on into their lives after the wedding day.

ALL-CLASSIC BAND BOOK, *For Young Bands, Arranged by* **Erik W. G. Leidzén**—The approval with which educators, everywhere, have greeted the announcement of this forthcoming publication is best evidenced in the flood of advance orders that have been placed for copies. Bands of junior or senior high ages, after a few months' preliminary training, can take up these numbers as a first repertoire. The contents will be similar to the arrangements in Presser's *Little Classic Orchestra Folio.*

The value of a collection of this type really can be appreciated by the sincere school band director who realizes that in order to keep pace with the development of the orchestral and choral groups in the school his organization, too, must early be taught to appreciate the better type of music. Tuneful excerpts from the writings of the great music masters, such as these, offer the best possible introduction to good music.

The instrumentation will cover every instrument of the modern school band but so well has Mr Leidzen made his arrangements that smaller groups, consisting mainly of clarinets and brasses, can get quite satisfactory results in the playing of them. The Conductor's Score book has a playing piano score for study and rehearsal, together with a two-stave compact score for conducting.

In advance of publication the price for the instrument parts is 15 cents each; where the set ordered runs to 25 books the price is 10 cents each. Conductor's Score, 25 cents. Copies will be delivered when the work is published, at which time these introductory prices will be withdrawn.

TWELVE MASTER ETUDES IN MINOR KEYS, *For Piano (Grade 6-8) by* **Franciszek Zachara**—The talent of certain composers seems best suited to music of grace and intimacy. An outstanding example from classic sources is the great Pole, Frederic Chopin, whose works are described as having the utmost delicacy and refinement. It is therefore not surprising to find these characteristics in the music of the young Polish pianist, Franciszek Zachara, whose public appearances as a soloist in this country have been eminently successful.

Compositions by Franciszek Zachara are not unknown to ETUDE readers. Recent issues have contained recital pieces by this artist which have attracted much attention. The present work constitutes miniature *Etudes* in each of the twelve different minor keys. For study purposes, many technical phases are presented, such as octave and chord studies, arpeggios, rapid scale passages, and intricate rhythms. Beyond and above this, however, is genuine music of a high order, with an immediate appeal to the competent and ambitious performer.

We are indeed pleased to be able to announce the forthcoming publication of so important a work for the advanced pianist. A single copy may be ordered now in advance of publication at the low price of 20 cents, postpaid. The work when published will appear under the cover of *The Music Mastery Series.*

THE YOUTHFUL BARITONE, *An Album of Songs for Studio and Recital*—One of the most encouraging results of the development of vocal music in our schools is the number of really talented young folk who have been "discovered" to possess solo voices. A knowledge of musical notation and an appreciation for good music having been acquired in the earlier grades, many a lad of high school age, upon joining the glee club, finds it comparatively easy to do solo work, consequently he is called upon for school presentations in assembly or concert, and perhaps he is in demand also for solo work at the church he attends.

Baritone is the natural voice for young men of this age, although quite a few tenors have been developed, of course and an occasional bass. The solo repertoire of the professional bass. The solo repertoire of the professional baritone is made up, as a rule, of many numbers that have a rather wide voice range, too wide, in fact, for the young singer whose voice will not fully mature until years and study assist in its development.

To guard against injuring the voice of ambitious young singers is the desire of every thoughtful teacher, and if the truth were generally known, many hours have been spent by them in reference libraries and in music stores searching for appropriate material. The compilers of this volume, aware of these conditions, have examined many, many songs before selecting its contents. Great care has been taken to include only songs that have a reasonable voice range, yet all of them are songs of the type that young men like to sing, songs with texts and tunes suitable for use at public appearances of the youthful baritone. There is nothing juvenile about the songs, either, and our guess is that some more experienced baritones will be glad to include the book among their possessions.

While this helpful volume is in preparation copies may be ordered at the special advance of publication cash price, 35 cents, postpaid.

PLAY AND SING, *Favorite Songs in Easy Arrangements for Piano, by* **Ada Richter**—This new collection of easy song arrangements in piano form is on the same pattern as Mrs. Richter's earlier work, *My First Song Book,* but is arranged to meet the requirements of second grade players. The earlier book has already become a standard of its kind, and this second one has all the elements that made the first such a favorite.

Play and Sing, containing over forty selections of a varied character, has its contents conveniently classified under the following headings: School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas, and Songs My Grandparents Sung Long Ago. While young people will appreciate this grouping, it should appeal also to a vast number of adults who may want to recall music in one or more of these classifications, or who might enjoy going over some of the music they knew in their younger days.

Another reason why the book should become popular is the simplicity of the accompaniments. Many of these pieces, in their original form, had accompaniments that were too difficult for musicians in the early grades. These have been simplified while retaining all of the original harmony, thus losing none of their intrinsic worth. Many of these song melodies are now popular on the radio.

Single copies of this new book may be ordered now at our special advance of publication cash price of 25 cents, postpaid, copies to be forwarded when printed. Copyright restrictions compel us to confine the sale to the U. S. A. and Its Possessions.

THE YOUTHFUL TENOR, *An Album of Songs for Studio and Recital*—The rapid advance to prominence of a number of contemporary young tenors of the radio and the movies has been a stimulus to the ambition of high school lads throughout the country, it has attracted the attention of their parents, teachers, friends and companions. Whenever a young man's voice, in changing from boyish treble to manly tones, shows evidence of becoming tenor in quality, immediate interest is aroused.

Sensible parents or guardians of these fortunate young men realize that the initial step is the engaging of a competent teacher. To allow a talented young singer to go his own way, attempting to sing songs way beyond his range and capabilities, might prove ruinous. The school music director who discovers a promising young tenor voice will surely recommend instruction with a voice culture specialist.

It was with these thoughts in mind that the editors began the compilation of this album. Considerable research has been necessary and many vocal solos have been scrutinized in selecting for the contents of *The Youthful Tenor* the songs that best will serve the purpose for which the book is intended. Particular care has been taken to eliminate any song from consideration in which the tessitura is unusually high. An occasional upper note, reached logically, can do no harm if it is within the young tenor's range. But a succession of high notes, constantly practiced, might place a strain upon the voice that would prove harmful.

The songs in this album will provide a valuable first repertoire for the youthful tenor, and more experienced singers will find them excellent for use as *a* and *b* recital numbers or as encore songs. The price of the volume in advance of publication is 35 cents, postpaid.

SUMMER READING AND STUDY—Leading educational institutions in all parts of the country, especially in the great metropolitan centers, offer special Summer Courses that annually attract thousands of students. Just glance at the advertising pages of this journal for an idea of the scope covered by the foremost music schools. Young teachers and students who take advantage of these opportunities are the progressive ones who can look forward to additional successes in their chosen profession.

But not all are privileged to attend the special courses offered. Distance, finances and, very frequently in the case of many teachers, lack of time prevent earnest students from availing themselves of summer educational opportunities. Some teach throughout the vacation months, with curtailed enrollment, perhaps; others accept profitable part-time engagements with small ensembles supplying music at nearby summer resorts.

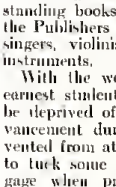
Most music folk in the U. S. A. do enjoy many leisure hours in the months of July and August and the wise among them profit by furthering their advancement in their profession; some by reading good books on music, some by self-study in harmony, history or some musical instrument other than their chosen specialty; others engage in intensive practice of some technical point on which they seek to attain greater proficiency.

Anyone who makes music his life work will enjoy reading books such as *Musical Travelogues* (Cooke) ($3.00); *Life Stories of Great Composers* (Streatfeild) ($2.25); *From Song to Symphony* (Mason) ($1.50); *Musical Instruments* (Kelley) ($1.50); *The First Violin* (Fothergill) ($1.50); *Notturno* (Schmidt) ($1.50). Really instructive, as well as interesting reading, will be found in *American Opera and Its Composers* (Hipsher) ($3.50); *Standard History of Music* (Cooke) ($1.50); *The Music Supervisor* (Tapper) ($1.50); *School Orchestras and Bands* (Woods) ($2.00); *The Structure of Music* (Goetschius) ($2.00). Self-study may be undertaken with *Harmony Book for Beginners* (Orem) ($1.25) and its successors by the same author—*Theory and Composition of Music* ($1.25); *The Art of Interweaving Melodies, First Studies in Counterpoint* ($1.25) and *Manual of Fugue* (75c); *Musical Essentials* (Maryott) ($1.00); *The Shortest Way to Pianistic Perfection* (Leimer-Gieseking) ($1.50) and its "follow-up" book, *Rhythmics, Dynamics, Pedal* ($1.50), recently published in an English translation.

These are but a few suggestions of outstanding books. There are many others that the Publishers will be glad to recommend for singers, violinists and the players of other instruments.

With the wealth of material available no earnest student or ambitious musician needs be deprived of opportunities for musical advancement during the summer, even if prevented from attending special classes. Be sure to tuck some educational book in your luggage when packing for vacation holidays. Your thoughtfulness may pay big dividends in the years to come.

TEN STUDIES IN BLACK AND WHITE, *For the Piano, by* **Mana-Zucca**—One of the most successful of contemporary composers is Mana-Zucca, whose *I Love Life, The Top o' the Morning, Nichavo* and *Because of You* are known to singers, everywhere, and their audiences and whose larger works for piano and orchestra have been programmed by leading symphonic organizations. But this distinguished American musician's talents are not confined to composing—she has achieved personal triumphs as a concert pianist, and as a teacher has had notable success. Her published teaching pieces in the earlier grades are much sought after by her fellow teachers, who readily recognize their educational value.



In this new work for advancing students the Publishers believe they have a modern technical work that will vie with the familiar studies of Clementi, Cramer, Heller, Loeschhorn and other composers of a bygone day who had the knack of blending material of value in technical development with tuneful music that students really enjoy playing. It will be issued in the reasonably priced *Music Mastery Series,* a collection of copyrighted study works that has proved most helpful to piano teachers.

(*Continued on Page* 420)

A feature of *Ten Studies in Black and White* that will appeal to students is the plan of providing an attractive title for each study-piece. Thus we have: *A Sky Line* (to develop the stretch of the hand); *A Misty Scene* (melody and accompaniment in legato style); *Autumn Leaves* (octave study in crisp staccato); *The Dancing Spray* (wrist attack); *A Seascape* (left hand arpeggio study with right hand melody); *A Spanish Scene* (study in contrasting rhythm); *Clouds Over the Ocean* (double notes); *Still Life* (study in legato); *Flowers in Bloom* (study in quick attacks); and *The Fountain* (study in velocity).

The special advance of publication price on this new work is 20 cents a copy, postpaid.

OUT OF THE SEA, ***An Operetta for Children In One Act,*** (Book and Lyrics by Ethel Watts Mumford) *Music by* **Lily Strickland**—Here we have an operetta in every way suitable for performance by children without the assistance of adult characters. The story is simple, yet novel and interesting; the dialog is in language such as children use and understand; the melodies are catchy; the voice range is easy, and so are the two-part arrangements of the choruses; in addition, the setting and costumes are attractive without being expensive or difficult to arrange.

A brief outline of the story may be interesting. The sea-people, being rather upset by the "disturbances" caused by a Mr. Beebe's bathosphere, appear on land for the first time, choosing a rocky shore on which two land-children, Jacky and Jilly, are playing. After the manner of children an immediate acquaintance is struck up and everybody gets very friendly and jolly until an aviator suddenly descends to earth in their midst, frightening the sea-people back into their native habitat, the sea.

The dialog between people of such different viewpoints naturally leads to humorous situations. King Neptune, though carrying himself majestically, is sometimes easily upset; Davy Jones, a piratical braggart, can be scared at nothing; Undina, leader of the mermaids, is both jolly and sympathetic; the Sea Serpent is ever mournful because no one will believe in him; the Hermit Crab is "crabby" at having his "hermiting" disturbed; the Oyster is boastful and tells why; the Fiddler Crab is congenial and loves a party; while the Aviator, whose sudden drop in a parachute breaks up the party, firmly believes he is "seeing things."

There are a couple of dances (a jig and a waltz) and a number of songs. The book includes full directions for staging, costuming, and dancing. Those planning a juvenile operetta presentation may obtain single copies at the special advance of publication cash price of 35 cents, postpaid, by sending in their orders now; copies to be forwarded as soon as received from the printer.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—This month finds two more works ready for delivery to advance subscribers, works that finally have been approved by the editors and, with the printers' and binders' work completed are now placed on sale at all music stores. Of course, the special advance of publication prices are now withdrawn and copies may be purchased in any quantity at a fair market price. Either or both of these books may be had for examination from the Publishers.

Manual of Fugue, by Preston Ware Orem, *Mus. Doc.*, is this distinguished theorist's final text book contribution to the study of music composition. Like its predecessors it makes the art of making music a pleasant task, not a problem in mathematics. The subject is presented in the author's breezy, colloquial style and covers all details necessary for a working knowledge of this so-important subject in modern musical composition. Price, 75 cents.

Sixteen Modern Etudes for the Advanced Trumpet Player, by John Huber is, as the title implies, a volume for the ambitious student who aspires to professional work with the modern band and orchestra. No longer is the average performer acceptable in these organizations; the trumpet or cornet player must be able to play passages in contemporary compositions that are far more difficult than some of the solos performed a generation ago. These etudes prepare the student for playing brilliant passages, triple tonguing and other technical accomplishments that are part of the equipment of the proficient trumpet player of today. Price, 75 cents.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES—In these days of claims and counter-claims as to the superiority of one nationality over another, it is interesting to note in this month's installment of *The Etude Historical Musical Portrait Series* the listing of those who have made noteworthy contributions to the art of music. Among the 44 celebrities on page 358 one finds singers, composers, conductors, teachers, writers, instrumentalists, organists, etc. of many nationalities. All of which is proof (if proof still be needed) of the universality of music and musicians.

This is just one interesting sidelight brought out by this unique feature of The Etude which monthly is presenting, in alphabetical sequence, pictures and brief biographies of the world's best known musicians and musical personalities. Extra separate copies of this, as well as all previous installments, have been printed for scrap book or special purpose use. These separate copies we will be glad to supply at the rate of 5 cents each.

A SPEAKER SAID, "You must like these meetings of your Men's Club or you would not come back to them." The presses at the music lithographer's plant, had they the power of speech, might well paraphrase this by saying to the music publications that are placed on them for repeat printings, "Music folk must like you or you would not be back here on press again."

There is the explanation of why the printing orders of last month included the publications listed below. Since so many music folk have shown a liking for these numbers they are listed here that others may become acquainted with them.

The Theodore Presser Co. offers examination privileges to teachers or other active music workers wishing to see these numbers.

Cat. No.	Title and Composer	Gr.	Pr.
	SHEET MUSIC—PIANO SOLOS		
23939	Dolly's Birthday Waltz—*Rolfe*	1½	$0.25
24847	Little Attic of Dreams—*Grey*	2	.25
12090	Cheerfulness—*Rowe*	2½	.30
3860	Two Flowers, Op. 364—*Koelling*	3	.40
4584	On the Lake, Op. 48—*Williams*	3½	.40
26518	Colette—*Overholt*	3½	.50
30216	Minuet a l'Antico—*Seebeck*	4	.40
	PIANO SOLO COLLECTION		
	Piano Player's Repertoire of Popular Pieces		.75
	SHEET MUSIC—TWO PIANOS, FOUR HANDS		
30599	The Guitar Serenade—*Gaynor-Blake*	2	.50
	OCTAVO—MIXED VOICES, SACRED		
21033	Saviour Breathe an Evening Blessing—*Ambrose-Felton*		.12
35164	Gently Lord, O Gently Lead Us—*Dett*		.20
	OCTAVO—WOMEN'S VOICES, SACRED		
10216	Father in Heaven (*S.S.A.A.*)—*Warhurst*		.08
35019	Recessional (*S.S.A.*)—*DeKoven*		.15
	OCTAVO—WOMEN'S VOICES, SECULAR		
20739	Pickaninny Sandman (*S.A.*)—*Talbert*		.08
15655	La Paloma (*S.S.A.*)—*Yradier-Earle*		.12
21807	Tales from the Vienna Woods (*S.S.A.*)—*Strauss-Dooty*		.15
	OCTAVO—MEN'S VOICES, SECULAR		
6130	An Act of Up to Date Grand Opera—*Smith*		.40
35277	Danny Deever, Op. 2 No. 7—*Damrosch*		.08
	SHEET MUSIC—VOCAL SOLOS		
25955	Jeanie, with the Light Brown Hair (*Med.*)—*Foster-Hodson*		.40
26131	I Went Roaming in Love's Garden (*High*)—*Cox*		.50
30606	A Little Dutch Garden (*Med.*)—*Mead*		.50
	SHEET MUSIC—VOCAL DUETS		
4738	I Heard the Voice of Jesus Say (*S. and A.*)—*Rathbun*		.60
30264	Mighty Lak' a Rose (*S. and A.*)—*Nevin-Bliss*		.50
	VOCAL SOLO COLLECTION		
	Song Classics (*Soprano*)—*Parker*		1.50
	ORGAN		
30749	Colloquy with the Swallows—*Bonsi*	5	.75
	ORGAN AND PIANO		
26372	Chanson, Op. 76—*Groton*	4	.75
	BAND		
	Sousa Band Book	Books	.30

FINE MERCHANDISE GIVEN IN EXCHANGE FOR NEW ETUDE SUBSCRIPTIONS—Hundreds of The Etude's friends secure fine merchandise, attractive as well as practical, with no cash outlay. Now here's how this is brought about. Interview music lovers not acquainted with The Etude, explain to them that the price is only $2.00 a year for 12 fine issues. Obtain their subscriptions and forward their name and address with the $2.00 to us. You will receive credit of one point for each subscription secured toward any merchandise selected.

The following are a few gifts, taken at random from our catalog, which may interest you.

Compote: This attractive Compote is finished in shining chromium and has a colored glass insert. 5½" in diameter. Height 5½". Your reward for securing three subscriptions.

Silvercraft Jam Set: The cover, spoon and tray of this set are all chromium-plated, while the jam jar itself is white china. 3¼" square. The Tray is 5½" square. Your reward for securing three subscriptions.

Electric Alarm Clock: This smart, easel type Hammond Electric Clock is 5⅛" high x 5" wide and is available in two colors—ivory with gold trimming and black with chrome. Your reward for securing eight subscriptions.

Relish or Lemon Dish: This "Gondola" style Dish can be used for lemon slices, pickles, olives, etc. The base (9" x 4½") has a bright chromium finish, with ball feet. The crystal glass (5½" x 4") is removable. A chromium-finish fork is also included. Your reward for securing three subscriptions.

Fruit Bowl: Although labeled Fruit Bowl, you'll find many other uses for this worth while reward. It is 3½" high, 10" in diameter, not including the handles, and is attractively etched on the inside of the bowl. Chromium finish. Your reward for securing four subscriptions.

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.

A post card request will bring a complete catalog of gifts offered in exchange for subscriptions to The Etude.

AN 'ETUDE' MUSICAL BARGAIN—During the months of June, July and August, we offer to non-subscribers of The Etude, a special three months' introductory subscription in the United States at 35 cents for the three numbers. In Canada, add 10 cents Canadian postage, abroad 25 cents additional postage.

You may have musical friends who are not familiar with The Etude. This is a "get acquainted" offer which they will appreciate if brought to their attention. The three Summer issues offer excellent music and high class musical reading matter. If you were to send a friend the three copies at a cost to you of only a few cents (thirty-five cents, to be exact) you would be doing a distinct favor and your thoughtfulness surely would be appreciated.

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The Democracy of Radio

(*Continued from Page 367*)

conductor needs something more. He needs absolute, convincing sincerity. Science has not yet furnished us with the "reason why"; but there is something about reproduced music which makes it quite impossible to bluff. It is not advisable to bluff before an audience; but, it can be done. Mannerisms, gestures, even length of hair, can have their share in making or marring the reputation of a visible conductor. On the air, these things simply do not exist. No one cares what you look like. You can conduct sitting down, provided you are tall enough. You need no gestures whatever, so long as you give your men the proper signals. But what you must do is to believe, absolutely, in what you are playing. In radio, a less gifted artist can advance himself through an unshakable sincerity, which a better, more intelligent artist may lack.

I am not advocating the cause of jazz, but it would be a good lesson to any performer to watch the jazz singers while they perform their numbers. The words may be cheap; the music may match the words; and the entire conception of the songs may be of a low standard. Yet the singer who devotes himself to these songs seems absolutely convinced of their truth and beauty. When he tells you that "I loves mah baby," or that "the night was made for love," he means it. And he means it so completely that he is able to carry thousands of hearers along with him in his conviction. A better, more musical, more intelligent artist may make a complete failure of popular songs, simply because he does not believe in them. Being a better artist, he sings them with his tongue in his cheek, and this always shows up on the air. To carry conviction, one must believe in one's self. If a conductor is really out of sympathy with a piece, or a type of music, he will do better not to play it, no matter how great a success another conductor may make of it. Somehow, those queer waves of radio penetrate into the hidden being of the performer, and show up what is true and what is false.

Conducting before the "Mike"

Once he is playing before the microphones, the conductor's chief duty is to keep the music vital and entertaining. Occasionally there comes a long held passage which might cause interest to flag. The radio conductor must work against this. There may never be the least waning of interest, simply because it is so dangerously easy for the listener to switch his dials around to something else. Complete sincerity goes a long way towards maintaining this vital interest. When the conductor has sketched out his program, according to his honest choice, he should save the most interesting piece for the last. This does not necessarily mean the novelty of the program; it means the piece which has the most color and vital interest. In grouping the program numbers, he must always keep attention alive by following a difficult piece with an easier one. And he must never forget that he can be turned off.

But there is an even greater opportunity in radio than the giving or getting of jobs. Because of its inherently democratic nature, I believe that radio can be used to explore the vast field of native American music. The American performer and the American composer must be given a full, free chance to show what they can do, in taking their places beside the foreign artists. So far, we have done this in only a limited way. We have progressed beyond the point where Americans were refused a chance in the arts and had to change their names—from Norton to Nordica!—to be heard at all. But there is still vast room for improvement.

The general public has but little idea of the tremendous musical interest that thrives outside the accepted art centers. We are all familiar with our star orchestras; but how many of us realize that there are more than two hundred excellent symphonic organizations in our land? Not long ago I had the privilege of conducting the Duluth Symphony Orchestra. Half its players are well grounded professionals; the other half are students and workers. One of the oboe players is a night clerk in a hotel, some eighty miles outside Duluth. We had five rehearsals, and before the concert night this gifted performer had made six round trips, in the bitter Minnesota winter, and after his work, to take part in the concert. The bass viol player operates a paint gun in a refrigerator factory. If you like glamour stories, think of the inner ardor it requires to hold your arm out straight all day, in the operation of a paint gun, and then to play the bass viol at night. Stories like these ought to be made known and made much of. Our nation must be stimulated to the point where it will take the time from admiring the histories of foreign musicians to begin realizing the truly stirring sacrifices that are being made now, every day, all around us, by our own people.

Open a Way to Our Composers

The same is true of our native composers. The one thing the American composer needs to-day is, not a finishing year abroad, but a chance to be heard *at home*. Last season, I made two very brief and unspotlighted announcements that I would be glad to look at new American works of a non-jazz type. Within a very few weeks, I had received over two hundred compositions, fifty percent of which were eminently musical and playable. None of them was below the average of new, untried works anywhere in the world. We have an immense amount of creative talent, earnestness, and vitality; and if the quality of these new, native works is less than that of finished products, the fault is not that of the composers. It is the fault of the American public that is still willing to offer practically any European the chance it denies its own sons and daughters.

The European composer is materially assisted by the attitude of his public. If a local boy writes a symphony, the local orchestra will play it, if only from a sense of local pride. And, once the work is performed, the composer can detect its strong and weak points, by sound, in a way he can never achieve by studying the score with his eyes alone. He hears, and learns, and improves. The American orchestras do no such thing. Instead of giving their own local boys a chance, they ransack the European capitals for novelties—and native compositions are left to remain "music on paper." Foreign conductors come over here and bring with them the works of their compatriots and friends, and we listen to them, regardless of the fact that we have as good material—possibly better—going to waste for lack of just this opportunity.

How shall we rectify this condition? Let our schools and our studios, our teachers and our students, enlist themselves in the cause of breaking down this deplorable hesitancy in the face of American music. Let us create prejudice and propaganda in favor of a native art! Of course it will not be as good as Beethoven. But how many of the new works, out of France, Russia, or Austria, are as good as Beethoven? Let us demand, not that capable foreigners shall be crowded out but that equally capable Americans shall be given an even chance with them. If a foreign orchestra player is ill, he invariably sends as his substitute a friend from his own home town. Let us fill our orchestras with more players from our own home towns. Let us shake off our worship of the legendary artist type, with his long hair, his foreign gestures, and his Paris attic atmosphere, and realize the romantic devotion that lives in the hearts of clean cut, everyday Americans, like my night clerk and paint gun friends from Duluth. Radio has done and is doing much to bring about a healthier, more reasonable situation. In radio, if a man can do his work well, his hair and his gestures and his name do not count. And Americans are being given a chance. I got my chance, and there are chances for other young people from Illinois.

I should like to further still more the cause of the American composer, by organizing—somehow, somewhere—a radio hour devoted entirely to new works by native composers. I would play anything playable, of a dignified type, of course. And I would invite the audience to write in its verdict, not to the conductor, but to the composer himself, telling him just what was good, and bad, and why. This would be, in truth, an amateur hour; and it would do a great deal of good. Some local station might be willing to give the idea a trial.

'Tis Talent Counts

Finally, let me say that "pull" is not the essential thing in finding good radio engagements. That essential thing is ability. Not so long ago I gave an audition for a bassoon player. I was told to look out for a promising young man who had a beautiful tone and was also well regarded. I gave a blind audition. That is to say, the candidates played into a microphone and I sat in my office, on another floor of the CBS building, with a sheet of paper on which the performers were listed by number only. I had no means of knowing who was who. When the list got down to Number Eight, I suddenly heard the tone I wanted. When the audition was over, I asked to have Number Eight. He was not the well recommended young man. He was an unknown young friend of his, who had come to the audition solely on a long chance. But he had the material I wanted, and he got the job. I engaged another boy out of a WPA orchestra, because he, too, had the material I wanted.

When I arrived in New York, myself, my only letter of introduction was to a cheese merchant. There is opportunity aplenty in radio, for the right sort of young people—people who take their art seriously, who live decently, who believe firmly in themselves and work to the utmost of their ability to make others believe. Most of these, I find, come from the small towns. And they seldom need letters of introduction.

We cannot, all of us, perform before the microphones. But we can do radio work of another kind. Radio can prove the means of leveling stupid distinctions between foreign art and American unmusicalness. Radio can correct a taste for the shoddy; and it can spread the gospel of the best in art. Happily enough, the radio can do all this by democratic means. Let us all, every last one of us, accept our share of this radio work, by letting our voices be heard, and demanding that we get what we want. Let us keep the democracy of radio alive.

The World of Music

(*Continued from Page 360*)

FOLLOWING TRADITION, most of the leading lyric theaters of Italy open their grand season on December 26th, St Stephen's Day. For this occasion, Verdi operas also are becoming a tradition: for this winter, La Scala of Milan presented his "Macbeth"; the Carlo Felice of Genoa gave "Don Carlos"; the Petruzzelli of Bari offered "La Traviata"; and so on.

AN UNKNOWN "FAUST," by I. Walter (1759-1822), and probably the first of the "Faust" operas, has been discovered at the State Library of Bremen, Germany. Its score dates, presumably, from 1797.

THÉRÈSE PAGEAU, who in 1936 received her degree of Bachelor of Music, from Laval University of Quebec, and in 1938 was among the successful candidates for the Prize for European Study, is now continuing her studies in the Paris Conservatoire.

IN CAIRO, EGYPT, the grand season of the Theater Royal opened on February 21st with a brilliant performance of Verdi's "Otello," with Pertile in the title rôle, Mario Basiola, a baritone formerly well known in America, as *Iago*, and Mme. Juanita Toso as *Desdemona*.

HENRY BOEWIG, oldest member of the New York Philharmonic Orchestra at the time of his retirement several years ago, and for forty years its librarian, died on March 31st, in Brooklyn, at eighty years of age.

THE WOMEN'S STRING ORCHESTRA of London gave in December a program devoted to the works of Mozart, Bridge-Britten, Sibelius, and Elgar.

THE PHILHARMONIC - SYMPHONY ORCHESTRA of New York ended its season with a two hundred thousand dollar deficit. This, however, was covered by a fee of fifty thousand dollars for its Sunday broadcasts, forty-nine thousand dollars contributed by the Auxiliary Board, and sums from other sources including dividends from invested endowments.

DIDO AND ÆNEAS, by Henry Purcell was given a concert performance on April 24th, by the Department of Music Education of Temple University, Philadelphia, with Miss Marjorie Jones conducting

ANNAMARY DICKEY, soprano, of Decatur, Illinois, and Mack Harrell, baritone, of Greeneville, Tennessee, have been awarded first and second places in the fourth series of Metropolitan Opera auditions of the air.

USELMA CLARKE SMITH, organist and composer, of Philadelphia, passed away on April 10th, aged sixty. Having graduated from the University of Pennsylvania, and studied in London and Paris, he had been for many years the organist of the Church of the Redeemer, of Bryn Mawr; was the author of several books on music; led several choral societies; and was once dean of the Pennsylvania Chapter of the American Guild of Organists.

THE "MESSIAH," COMPLETE OR "CUT" is a question rending the musical hearts of dear old London Town. Near four hours of choral and solo music is a rather large deal; and yet it would be an occasional pleasant experience, just to hear this great work as "The Old Saxon" conceived it.

LOTTE LEHMANN began, at Melbourne, on April 11th, a second concert tour of Australasia. It is with regret that we mention the recent death of Mme. Lehmann's devoted husband, Otto Krause, who had lent so much of encouragement and assistance to her career.

ALL PREVIOUS PIANO SALES RECORDS are reported to have been broken when, in January of this year, the Rudolph Wurlitzer Company of DeKalb, Illinois, showed an increase of one hundred and sixty-seven percent over the sales of same month of 1938.

AN AMERICAN WOMAN, Lucille Thompson, has been instrumental in promoting, as a pioneer, concert courses in Cape Town and in half a dozen other South African cities.

HARRY BRANT, American composer, of New York, has won the Prize of One Hundred Dollars offered by the Professional Musicians Society of that city. Mr Brant, twenty-six, was successful over composers from fourteen states. He has studied at the Juilliard School, and is the winner of the Morris Loeb award and of the Coolidge and the Seligman prize.

The Junior Etude

Edited by

ELIZABETH A. GEST

Musical Bridge

By **Frances Gorman Risser**

Build a bridge of music,
  Shape it straight and strong.
Stately as a prelude,
  Lovely as a song.

Anchor it securely
  To bed rock below,
Built on daily practice,
  Watch the arches grow.

When you're tired and fretful,
  Cross the magic span—
For it leads to music's
  Magic Fairyland!

A Letter to Haydn

By **E. A. G.**

Dear Papa Haydn:

I think it is nice of you to let us call you Papa, because it sounds so nice and friendly. I am more used to saying "Daddy," myself, but I guess Daddy Haydn would sound funny, wouldn't it?

My teacher says they call you Papa Haydn because you were the father of the symphony. Is that true? Anyway, I know you did write a lot of symphonies. I think my teacher said, "That must have kept you terribly busy."

Then I read about you in my History of Music, and I saw your picture. It must have been funny to be born in 1732, and to wear those wigs and knee breeches, but I suppose it is just what you get used to. And my book says you sang in the boys' choir when you were young, and so do I. My voice is not very good by itself, but I like to sing in the choir, and the organist says I am well—that is, good at singing in the choir, I mean. You see, I take music lessons and ear training, and so maybe I know more about reading music than some of the other fellows. I'd like to do solos, too; but Ned Smith's voice is the best in the choir so he does them.

At my lesson last month I learned an arrangement of your "Surprise Symphony," and Tom and I are going to play it at the recital. My teacher says Tom would be much better if he paid more attention to his practicing. Me, I like to practice! And I love that surprise chord in your "symphony", you must have smiled when you wrote it. I'd like to lead orchestras, too, some day like you did, and I'd like to go to London like you did.

I heard some of your symphonies played by our school orchestra. Our orchestra is very good, and I guess it is bigger than yours was. Tonight there is going to be one of your symphonies on the radio, so I guess I will stop now and get ready to listen to it. I will think of you when I am listening to it.

From
Junior

Rhythm at Road's End

By **Jo-Shipley Watson**

At the foot of Palomar mountain, in the northeast corner of San Diego county in California, is a little red school house. I came upon it one day in spring. The great live oak that shaded the open door, bore strange fruit. Fluttering from its drooping branches swung dozens of tambourines made of paper pie plates glued together.

The Indian children of Los Coyotes reservation were painting the tambourines with strange Aztec and Indian designs. As each child finished his tambourine, he tied it to the old tree by a long string, and it whirled in the sunny air until dry.

The brown skinned children at the Warner's Hot Spring School were much too absorbed in their painting to look up when I entered. It was festival time; spring festivals in San Diego county bring the Rhythm Bands and Harmonica groups together. The children of the Warner School were to play soon in Balboa Park at San Diego, seventy miles toward the sea.

This interested group of children was made up of the sons and daughters of Indian warriors, prospectors, farmers and trappers. They were making their own costumes and they had fashioned nearly all the instruments used in their rhythm band. A fringed gunny sack or a piece of burlap made the dress, and for decoration there were colorful beaded head bands. An effective costume for any rhythm band, and especially so for these black haired children of Los Coyotes.

Stored away in the little red schoolhouse were many strange looking instruments. The large triangle was made from the bent radius rod of a Ford car. The drums were of all sizes, some were butter tubs, others were wooden cheese boxes. The drum heads were made of inner tubes drawn down tight over the head and bound around and around with jute. This is very hard to do. Little drums were oatmeal boxes with heads of shellacked cloth, interesting in a tiny child's hands but not so effective as the cheese box. The drum sticks were dowel pins; these made also the rhythm sticks, which were a foot in length.

There were as many as fifteen tambourines made of paper pie plates. The tone varied with the thickness of the tambourine, one up to twelve plates glued together made a wide range of tone.

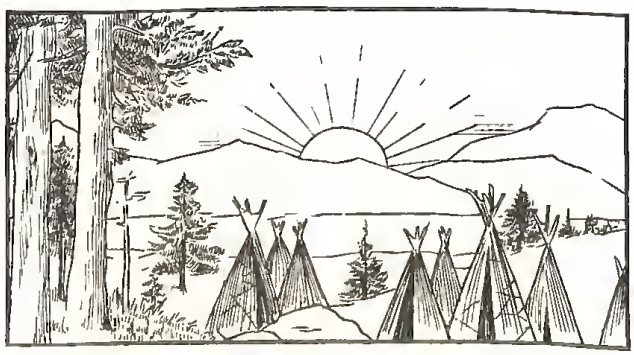
Horseshoes, struck with nails, were used for the smaller triangles. There were gourds for rattles, sand blocks, bird whistles and sleigh bells, sewed on tape, five to ten bells in a string. There was a toy xylophone, and a Victor record furnished the background; but there was no piano in the little red school house. The teacher had worked out a different signal for each instrument.

The great day came and the dark eyed children tumbled into the yellow school buses, and away they went down the highway to San Diego. Stolid faced George Chapparose held the cheese box drum between his knees and glared at Jody Blacktooth clasping a tambourine between her fat hands. Jose Bito, with the air of a gay caballero, rattled a gourd as Gloria Chutnicutt nudged him to make him stop.

It was spring time, and it was festival time. The Indian children knew it, but no smile showed the gaiety that filled their hearts. When they took their places before the fountain in the patio, every eye was turned toward their teacher and leader. The eager players holding their homely instruments aloft were like birds poised for flight.

An upraised hand gave the signal, and *The Anvil Chorus* rang through the cloisters with breath taking precision. They played the old French folk song, *Amaryllis*, and the program ended with a flourish of *Stars and Stripes Forever*.

The mountain children brought to the city something more than old tunes played on home made instruments. They brought the wild swing of nature, the rush of the wind, the patter of the rain, the gentleness of spring. Their pent up feelings found release through self-expression: those who listened heard the rhythm at the road's end.



Robin Entertains

By **Julia Graydon**

Listen my children and you shall hear
Of the sweetest story of all the year
Of the loveliest sight that ever was seen,
On any city or country green.

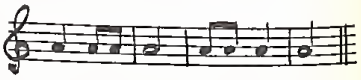
A robin perched like a little dot,
On the radio pole in our back lot
Broadcasting into our radio car,
To the listeners-in his song so dear

The Clapping Class

By **Florence L. Curtiss**

Doris sat up straight and alert as the music teacher said to the class, "Now, I want each of you to write a major scale on the blackboard in the rhythm I shall clap. Listen carefully to the rhythm."

And she clapped distinctly, with good accent on this rhythm



"Duple rhythm," thought Doris to herself, "with halves, quarters and eighths," as she wrote the scale on the board correctly.

"Good, Doris," said Miss Rex. "Now, go to the piano and play it in that same rhythm." And Doris did so without an error. She always liked the rhythm class when she had been listening to clapped rhythms.

Doris and Elmer, who were neighbors, walked home together. "The class was fun to-day, wasn't it?" she said.

"Yes," answered Elmer, "and I am getting the rhythm much better now, too. I like the clapping."

"And it makes the scales interesting, too. I am going to practice them a lot for my next lesson."

"So am I," agreed Elmer. And they did; and they were pleased when Miss Rex noticed great improvement in their lessons.

Putting Money Into the Bank

By **Mary B. Rounds**

Grace was practicing her piano lesson when Alice called to her to come out to play.

"I can't," Grace said to her friend, "I have another half hour's practicing that must be done before I can play."

"Oh, come along," Alice teased, "you can do your practicing some other time."

Grace looked out of the window. It was a beautiful sunshiny day.

"I am sorry to disappoint you, Alice," she said, "but I really must finish my exercises. I am putting money into the bank, you know."

"Putting money into the bank," Alice exclaimed "What do you mean?"

Grace smiled.

"Well, it's not really money in the bank," she said, "but it's almost the same thing. You see I am storing up something that I can draw out some day and turn into money. Maybe I will be a great pianist like Paderewski or Josef Hofmann, and people will come to hear me play. Or maybe I will give piano lessons or play the church organ. Or even if I play just for my own enjoyment, I will have something that nobody can take away from me."

"I never thought of that," said Alice, as interest lit up her eyes.

"Well, it's so," declared Grace. "What we learn now while we are young is just so much stored up knowledge that we can draw out and use when we grow up."

"That is wonderful," Alice said thoughtfully. "I want to put some money in the bank too. I am going right home and begin now."

Recital Etiquette

By **Gertrude Greenhalgh Walker**

BARBEMAY was going to play a piano solo in Miss Brown's next recital. She was enthusiastic and thrilled and had spent a long time working on the finishing touches.

"Barbemay," said Miss Brown, "I know you will play well at the recital, because you know your pieces perfectly and play them artistically, but there are a few little manners of recital etiquette I wish you to observe. You know this will be the biggest recital in which you ever have taken part."

"What are they?" asked Barbemay.

"Just a few things that mean a lot to both performer and listener and make the performer seem more like a fine musician.

1. Wait until the applause given the previous player is over before going to the piano.
2. Walk carefully, not too slow, nor yet too fast.
3. Approach the piano seat from audience side of stage. (This is especially important for girls, so that the dress will not become awkwardly arranged.)
4. Adjust the seat to comfortable height.
5. Place feet on damper and *una corda* pedals, and let them lightly rest there.
6. If the keys seem moist, lightly wipe them with handkerchief and then place it on left end of piano, or behind music rack.
7. If people in audience are conversing, place your hands on keyboard and calmly look out at them to get their attention, so they will know you are ready to begin. Do not begin while they are talking, as it is not fair to the composer whose music you are playing.
8. Take a deep breath for repose and concentrate on the music. Remember you are there to show off a composer's music—not to show off yourself.
9. Do not rise between numbers; just smile and nod your head towards audience if they offer any applause.
10. When rising, face the audience. It would be rude to turn your back to the audience.
11. When leaving the piano make a bow to the audience. It need not be an elaborate one, but this is merely the silent way of saying "thank you" and "Goodbye."

??? Who Knows ???

1. Which composer lost his hearing?
2. Which composers lost their sight?
3. Which composer lost the use of a finger?
4. What is a tuba?
5. How many half-steps in a major tenth?
6. What instrument is made of silver?
7. What letters compose the supertonic-seventh chord in the key of F major?
8. From what country does the Morris Dance come?
9. In what city did Bach teach school?
10. Is Enesco a violinist, composer, or conductor?

(*Answers on this Page*)

Word Contest Game

By **Annette M. Lingelbach**

A MUSICAL TERM is agreed upon, and the players must use it as many times as possible in conversation. No one may interrupt the player speaking. Players write on paper the list of words used in the speech, the longest list winning. Ears must be sharp to notice the terms used.

Variations of terms may be used: for instance, if the word is *tempo*, the following may be substituted: speed, *largo*, *presto*, *adagio*, *moderato*, fast, and so on.

After one player has ceased speaking the next one begins.

This game will make the players more acquainted with the use of various musical terms.

A Scale Recital

By **Gladys Hutchinson**

DID you ever take part in a Scale Recital? It is lots of fun.

Have a group of pupils of about the same degree of advancement, set the metronome to the *tempo* at which the scales can be executed perfectly, and each player then in turn performs the successive scales.

There should be absolutely no break in the rhythm as one pupil follows the other.

This is very entertaining and exciting. Try it at your next club meeting.

LETTER BOX

DEAR JUNIOR ETUDE:

I am three years old and started to take music when I was two. My mother is a piano teacher. I like to play in recitals. This is a

picture of my brother Charles and me. He is six and plays violin.

From your friend,

FRANCES HUNTINGTON MCSWAIN (Age 3).
Arkansas.

Honorable Mention for March Puzzles:

Merland Morgan, Irene Miller, Claire Bouillard, John Williams, Lorraine DeBoe, Lucille Oswald, Jeanette Hartman, Mildred Thomas, Carl Hartman, Evelyn Palansky, Kathleen Meehan, Lee Roussin, Mary C. McGinley, Beverly McLaughlin, William Cooper, Peggy Ramsey, Barnelli, Betty Jean Bunker, Louis Pfeiffer, Jim Leonen, Allen James Pence, Ruth Perkins, Anna Lowell, Laura Thorn, Josephine McGowan, Dorothy Moore, Sidney Andrews, Joan Ford.

INDIAN PUPILS AT LOS COYOTES RESERVATION

See story on previous page

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 Instrument." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by June 18th. Names of prize winners and their contributions will appear in the November 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 the 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.

What Music Does for Me

(Prize Winner)

MUSIC is finer than other arts; it expresses and transforms man's thoughts more swiftly than do paintings, statues or poems. It is the only language that talks to everyone and allows everyone to understand. It will affect anyone who will lend his ear; it opened my eyes and ears to the exquisite beauty God has given to this world and to me. With this realization it has also brought me new friends, who see as I do, the inexhaustible splendor enveloping us. It has made me see myself with a true eye. When I see myself failing in music I look around and see that everything I touch I am hurting in the same manner. Music requires concentration to bring to light its depths.

Have I not much for which to thank Music, the God who created it, and those who so kindly and generously have given it to me?

ROSE CAPODICE (Age 15), Class A,
Illinois.

Two-in-One Puzzle

By **Kathryn Meadows**

(a) REARRANGE the following jumbled letters to make four musical instruments.

1. T E C R O N
2. D O C I N O R A C
3. O A O N S B S
4. P H R A

(b) Use the first letter of each instrument and arrange to give the name of a famous composer.

Answers to Who Knows

1. Beethoven; 2. Bach and Handel; 3. Schumann; 4. A large brass instrument which plays the low tones in the brass section of the orchestra and band; 5. Sixteen; 6. Flute; 7. G, B-flat, D, F; 8. From England; 9. Leipsig, Germany; 10. All three.

What Music Does for Me

(Prize Winner)

I AM very glad to write this composition on "What Music Does for Me," because it gives me a chance to tell how delighted I am to take music lessons. Music does many things for me. Practicing makes my fingers and arm muscles grow strong. Music makes me intelligent and a welcome guest at parties. I hope to play four pieces in our spring tournament. I love to play and practice.

The Schumann Club to which I belong gives plays, and this teaches me how to act. My mother wants me to be a fine pianist; and I want to be a music teacher so I can lead children into the magic land of music.

BARBARA COLITON (Age 9), Class C,
Massachusetts.

What Music Does for Me

(Prize Winner)

MUSIC inspires me to do the better things in life. It also helps me to think of what my future might be; it enlightens my mind in school and elsewhere. If I did not hear music some of the time everything would seem lifeless. Sometimes it makes me feel happy though sometimes sad. It gives me courage to do things; it also helps me to get along well with society. It is like a tonic that makes me want to dance and sing; it brings different scenes to my mind.

My greatest ambition is to become a good pianist and to play with a symphony orchestra. If it were not for music in this world I do not know what I would do, because I like it so well.

ROBERT NEHLS (Age 12), Class B,
Wisconsin.

Answer to March Diagonal Puzzle:

1. W-a-i-t-e-r
2. I-A-d-d-e-r
3. s-a-G-g-e-d
4. b-a-n-N-e-r
5. d-u-t-i-E-s
6. r-u-b-b-e-R

Diagonal gives WAGNER (chores may be used for duties).

Prize Winners for March Puzzle:

Class A, Emily Ramer (Age 14), Illinois.

Class B, Billy MacDonald (Age 11), Canada.

Class C, Jimmy Cruess (Age 7), Connecticut.

Honorable Mention for March Essays:

Rosemary Nimmer, Ann Goodman, Donald Horton, John Williams, Anne Ehersh, Thomas Mae Theel, Jim Leonen, Ethna Berglund; Thelma Allen, Don Williams, Ethel Trivette; Helen Julin; Martha Jane Justice, Marjorie Burma; Jean Townsley, Beverly McLaughlin; Phyllis Kupfer, Edna Faye Rives, Nan Sunge, Vincent Scandellari, Patricia Johnson; Margaret Gram, Jewell Walsh, Joseph Gallagher, Florence Finneran, Virginia O'Donnell; Gary Rathe, Lorraine DeBoe; Billy Skiles; Bernadette Devereaux, Bettyrose Mosier; Maxine Ostler, Gloria Prisco, Mary Louise Peuch, Claire Besden.

Pianist, Know Your Fingers!

(*Continued from Page* 405)

factor in control over tonal volume. This sensitiveness, moreover, is further heightened when the small muscles do most of the work of finger depression, for the muscles are relatively weak and a relatively large number of sensory nerves are stimulated during a given force effect. The key, under these circumstances, feels very heavy, and the finger like a small and delicate tool.

2. *Velocity.* As the small muscles dominate in the movement of the finger, the contractions of the long flexors with their impeding effects upon velocity may decrease. The highest degree of velocity is reached when the small muscles are entirely unassisted by the long flexors.

3. *The Control and Velocity of Hand Touches.* When the fingers are used to support hand movements originating in the wrist joint, a dominant use of the small muscles affords the most advantageous coördination. Contractions of the long finger tendons create a congestion in the wrist joint, which hampers the freedom, the control, and the velocity of the movement.

Example of Small Muscle Dominance

THESE THREE ASPECTS of technic constitute, the reader will agree, almost a definition of technic. The theoretical exposition is, of course, very incomplete, and no practical instruction in the use of the small muscles has been given.

In closing, however, we will describe the appearance of a finger-stroke in which the small muscles dominate. Let the fingers of the right hand be placed on the keyboard in a moderately flat position—the position they take when the arm hangs completely relaxed at the side of the body. Then depress the finger so that the mid-joint breaks deeply, the nail-joint giving to the movement. Take care that the break of the mid-joint does not result either from an extension of the finger or from a downward-backward movement of the hand. Often considerable experiment is necessary before the student has success in producing the stroke. He can see what is wanted, however, by making the stroke artificially, that is, by pushing down the first phalanx of the playing finger with the fingers of the other hand. When the movement is made by the finger's own muscular force, the break in the mid-joint signifies that the small muscles are working harder than the long flexors.

The objection no doubt will be made that considerable force is lost in the joint movement, and the objection is reasonable, as far as it goes. The disadvantage, however, is compensated by other advantages, impossible to argue more fully here. Suffice it to say that the coordination can be observed in the playing of our great pianists and that it constitutes one of the most valuable of the finger touches. It is curious that no work on piano technic, so far as I know, has ever described the stroke nor analyzed it into its physiological factors.

* * * * *

Do You Know

That Von Bulow hated ovations and especially laurel wreaths presented on the stage. On one occasion he handed back such a tribute to the gift bearing usher, with the biting comment, "Take it away; I am not a vegetarian!"

* * * * *

That the father of the inventor of the telescope originated the idea of separate accompaniments to vocal melodies. His name was Vincenzo Galileo?

* * * * *

That Josquin des Pres was the first to be called "a great composer?"

New Lights on Giuseppe Verdi As Seen in His Letters

(*Continued from Page* 378)

I know that you are a passionate music lover. . . . But, alas! Piave and Mariani will have told you that in S. Agata, one never makes music, nor one speaks of it and that you would risk to find a piano out of tune and also lacking a few strings!

Thanking you nevertheless for your kind letter, I remain your devoted, etc.

To Francesco Florimo (Librarian of the Conservatory in Naples).

Genoa, March 12, 1883.

I read in the "Gazzetta Musicale" that a book of yourself will soon be published in which also a "programmatic letter" by Verdi to Florimo will be included, regarding the well known conservatory of Naples.

You know that I never liked noisy publicity and now I find it right away provoking. I would, therefore, be thankful to you if you would omit that publication. Or, should it be too late, to insert a notice which makes known my attitude.

To Count Arrivabene (a music critic of the "Opinione").

June 5, 1882.

Berlioz was a poor sick man who raged with violence and wickedness against everybody. His talent was rich and powerful, he had a decided gift for orchestration and knew of many unusual instrumental effects before Wagner. He could not restrain himself, he lacked moderation and balance, things without which a perfect work of art is unthinkable. He trespassed always the boundaries, even in his otherwise creditable works.

His successes in Paris are mostly well deserved, but they are to be considered as a reaction after having been so much abused in his life time. Now that he is dead, one roars, "Hosanna"!

To Giulio Ricordi (the music publisher).

Genoa, March 24, 1883.

I read today in the "Fanfulla": "Maurel has told us that Verdi prepares a great surprise to the music world, and that he will show in "Jago" (Otello) the master hand."

Far be it from me!

It was never my intention and never will be to show a "master hand." I admire, without any prejudice, everything which pleases me and I write just as my heart dictates, leaving others do as they please. Besides, I have not written anything of this "Jago" or rather "Otello," and I do not know when I shall be able to do it.

To Franco Faccio (the orchestra leader),

Genoa, March 27, 1883.

The "Pungolo" reports concerning "Jago" that Boito (who later wrote the libretto of the "Otello") was so engrossed with the subject that he regretted not to be allowed to compose it himself. Those words spoken on the occasion of a banquet have probably not a great weight. Unfortunately, however, they cause all kinds of gossip. One could say, f. i., that I have *compelled* him to write the libretto. Still more to be regretted is the fact that, when Boito deplores not to be allowed to compose the text himself, he lets it transpire that he fears I will not compose as he would like. I agree entirely with him and, therefore, I write to you, the most intimate friend of Boito, in order that you may inform Boito (verbally, not in writing) that, without a shade of resentment or anger, I will gladly return to him his untouched manuscript. Moreover, as I have acquired the property of the libretto, I offer it to him as a gift, as soon as he is willing to compose it. Does he accept my offer, I may hope to have rendered a service to the art we all love.

Pardon the trouble I give you, but as the matter should be treated with the utmost discretion, nobody could be more appropriate to do it than yourself.

To Mr. Rocchi, Perugia,

Genoa, Jan. 6, 1888.

Sir: You allow yourself to give me a lesson. I do not accept it.

Why do you, whom I do not know, send me your works? And why should I occupy myself with them? Do you know how many letters, poems, compositions, I receive daily from all parts of the world? And should I be obliged to answer all of them?

Perhaps you consider it as a duty, but I tell you it would be a tyranny to ask me that I should waste my time answering letters, examining poems and compositions that are for the most part worthless.

If I find your book, I shall return it to you.

To the Minister Ferdinando Martini (Minister of Instruction),

Milan, February 11, 1893.

Excellency: In the "Perseveranza" I read that I shall get the title of a "Marquis." I appeal to you, to the artist, entreating you to do all you can to prevent it. My gratitude will be much greater if this appointment be left undone.

Some Bequests From The Last Will of Giuseppe Verdi.

Milan, May 14, 1900.

I bequeath:

To the Asylum of the City of Genoa: 20,000 lire.

To the Institute for Prachitic children: 10,000 lire.

To the Institute for Deaf Mutes of Genoa: 10,000 lire.

To the Blind Institute of Genoa: 10,000 lire.

To Guerino Balestrieri, who has been many years in my service: 10,000 lire.

To everyone who has been ten years in my service: 4,000 lire.

To the foundation "House of Rest" for musicians, besides the building which I had erected in Piazza Michelangelo:

a) 75,000 lire.

b) All my composer royalties from all my operas in Italy and abroad.

c) My Erard grand piano, my spinet, my decorations and my artistic souvenirs.

I wish that my funeral be quite modest, to take place either at sunrise or at sunset, without any pomp, without singing and music. The day after my death, 6,000 lire shall be distributed to the poor of S. Agata.

* * * * *

Practice Does Tell

"Do you play very much nowadays, Miss Solo?" he asked, as they seated themselves after a waltz.

"Only occasionally," she replied. "I have neglected my music shamefully of late and am getting quite out of practice."

"I was passing your house last evening," he went on, "and stood at the gate for a moment to hear you play. Instead of getting out of practice I think you are improving—if any improvement is possible," he added politely.

"Last evening?" she questioned.

"Yes—about nine o'clock."

"You are mistaken. I was at the opera last evening," she said in a strained voice, as she accepted an invitation to dance from another gentleman. "It was the man tuning the piano that you heard."

Next Month

THE ETUDE for July, 1939, Brings Many Brilliant Features

ALEC TEMPLETON SPEAKS

ALEC TEMPLETON

One of the most extraordinary successes among society night club artists of the higher class, is Alec Templeton, whose performances of his own compositions at the Rockefeller Centre in New York have been heard by millions over the Ford the Magic Key, and the Bing Crosby hours. Sightless from birth, he has advanced regardless of what many might have considered an impossible obstacle. The eminent French pianist-conductor, Maurice Dumesnil in a conference with Templeton, presents ideas of the widely discussed genius.

"INTERPRETING GREAT MUSIC"

One of the most brilliant of the outstanding virtuosi who have toured the United States in recent years is the French composer-pianist, Robert Casadesus, whose appearances with great American symphony orchestras have been hailed by critics. His article is of great practical value to any music student.

THE NEGRO "STEPHEN FOSTER"

This is a rare story of the now almost unknown minstrel who wrote some of the most widely sung ballads of the last century. *Carry me Back to Ol' Virginny, O, dem Golden Slippers, In the Morning by the Bright Light,* among them. This article by Prof. Kelly Miller, M. A., of Howard University, is, we believe, the first presentation of many historical facts never hitherto made known in print.

MUSIC AS A BUSINESS MAN SEES IT

Captain Allan Hancock, donor of the new and magnificent building of the Allan Hancock Foundation for Scientific Research, has provided for a wing for higher music investigation, at the University of California. Captain Hancock is one of California's foremost business men, whose interest in music is extraordinary. For some time he played in the violoncello section of the Los Angeles and the Hollywood Bowl orchestras. His observations upon music for the business man are very significant.

Technical Teaching Experts whose incomes aggregate many thousands of dollars contribute practical articles monthly to THE ETUDE, in addition to the large section generously filled with new and useful music.

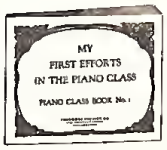
MUSIC BEGINNINGS

ARE GUIDED SUCCESSFULLY BY MANY TEACHERS USING THESE WORKS

In Piano Classes

MY FIRST EFFORTS IN THE PIANO CLASS

(Piano Class Book No. 1)



A remarkable first book for classes of piano beginners. Its application to practical class procedures is simple. It is distinctive for original material, fascinating melodies, delightful rhythms, logical progression, immediate results and satisfying advancement. The start, of course, is made at "Middle C," and the fun begins at once. When the class has completed satisfactorily the work in this book they can pass on to the study of "Making Progress in the Piano Class" (Piano Class Book, No. 2) (75c) and then to "Proficiency in the Piano Class" (Piano Class Book, No. 3), (75c) the final book in the series.

Price, 75 cents

THE FIRST PERIOD AT THE PIANO

By Hope Kammerer

This very successful class instructor puts the beginner's hands on the keyboard right away with melodious little pieces, nearly all with helpful text. The author is recognized as an outstanding authority on class piano teaching, having been one of the first to conduct such classes, both in Canada and the United States. This delightful course of class teaching material is continued in "Second Period at the Piano" (75c) recently published. These books can be supplied only in the U. S. A.

Price, 75 cents

ALL IN ONE

MELODY-RHYTHM-HARMONY

By Robert Nolan Kerr

This distinctive class piano method for beginners about 9 or 10 years old has met with success principally because it does things "just a little differently." The creator of this book has been particularly successful in teaching children and, most fortunately, possesses in addition to this teaching experience an unusual gift for writing attractive little pieces which win favor with juveniles and which also include features that are helpful to the beginner's progress. Many of these are incorporated in this book, thus giving the class an appreciation of music—melody, rhythm and harmony—as well as technical proficiency in piano playing.

Price, $1.00

PIANO PATHWAYS

By Blanche Dingley Mathews

Verily, these are pleasant "pathways" for the class of young piano students assigned this book for their first instructor. And yet, the work includes ear-training, theory, technic, rhythm, dictation, memorizing and reading. After the end of these "pathways" has been reached, the students may be taken on the author's "Piano Journeys" (1.00), the follow-up book.

Price, $1.00

LET'S PLAY TOGETHER

ENSEMBLE PIECES FOR YOUNG BEGINNERS IN CLASS PIANO

By Mathilde Bilbro

This book immediately gets the interest of young beginners for they are given the impression of doing "big things" in playing these piano duets, trios and quartets. Incidentally, they also are learning notation, fingering, time and rhythm.

Price, 75 cents

In Private Lessons

• PIANO •

MUSIC PLAY for EVERY DAY

The Gateway to Piano Playing

An introduction to the piano for pupils of pre-school or kindergarten ages by means of fascinating pictures, tuneful melodies and game-like procedures. "Happy Days in Music Play" ($1.25), its follow-up book, takes the pupil, in the same delightful manner, well into the second grade. Both books are published also in 4 parts (40c ea.) for convenience in class instruction.

Price, $1.25

BEGINNER'S BOOK

SCHOOL FOR THE PIANO, VOL. I

By Theodore Presser

The familiar "red book" that has started thousands of young pupils between 6 and 9 years of age on the road to piano playing. "Student's Book" (1.00) and "Player's Book" (1.00) continue on with this course so pleasantly begun. The new and revised edition of "Beginner's Book" employs both clefs from the start.

Price, $1.00

FIRST YEAR at the PIANO

By John M. Williams

An immensely popular beginner's book for students between the ages of 9 and 12 years by a leading authority on piano pedagogy. Also published in 4 parts (35c ea.) for convenience in class teaching. "Second Year at the Piano" (1.00) follows this work.

Price, $1.00

STANDARD GRADED COURSE

FOR THE PIANO

Compiled by W. S. B. Mathews

The original and still the most widely used complete course of studies for the piano. 10 volumes—10 grades. The new and revised edition of Grade I uses both clefs from the start.

Price, $1.00 Each Grade

• VIOLIN •

BEL CANTO METHOD

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By Mabel Madison Watson

One of the most elementary methods for this instrument combining foundation technic with the art of melody playing in a manner that will surely interest the pupil.

Price, $1.25

Rob Roy Peery's VERY FIRST VIOLIN BOOK

(Fiddling for Fun)

This unique method literally "sings" the young pupil into an acquaintance with the fundamentals of violin playing. Many of the studies are provided with a second violin part for the teacher.

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GROWN-UP BEGINNER'S VIOLIN BOOK

By Maurits Kesnar

Helpful, excellent illustrations along with study material and melodies having a real interest for adults makes this a fine instructor.

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• VOICE •

BEGINNER'S VOICE BOOK

By Frantz Proschowski

Begins with the very rudiments of music and imparts, in a radically new and novel manner, the principles of the Old Italian school of singing, aiding the pupils to attain the highest degree of proficiency.

Cloth Bound—Price, $3.00

In Violin Classes

THE CLASS VIOLIN INSTRUCTOR

By Ann Hathaway and Herbert Butler

IN TWO BOOKS

Violin class teaching becomes a simple, practicable procedure with this work. The use of tunes that young beginners know vocally is a feature. Simple melodies from folk songs, children's singing games and the classics are arranged cleverly to give the most direct and enjoyable approach. The "Teacher's Manual" supplies advice on the use of this work and gives piano accompaniments (with the violin part above in score.)

BOOK ONE	BOOK TWO
Student's Book, 75c	Student's Book, 75c
Teacher's Manual, $1.00	Teacher's Manual, $1.00

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This method has won great success in class teaching. The exercises in the book have been arranged for three parts of practically equal difficulty, and the class, being divided into three sections, alternates in playing each part. Viola, Cello, and Bass parts also are obtainable at 75 cents each, thus providing study material for the entire string section of the orchestra. "Polyphonic Studies for Violin Classes," (1.00) follows this book, taking up the third position and double-stops.

Price, $1.25

FIRST FOLK SONGS

ARRANGED FOR VIOLIN AND PIANO

By Mabel Madison Watson

Clever arrangements of delightful singing melodies for use either as first studies or as supplementary material for young violinists—class or private lessons.

Violin Part, 50c **Piano Part, $1.00**

RHYTHMICAL A B C'S FOR THE VIOLIN

By A. Louis Scarmolin

These are pleasingly dressed-up "A B C's" for young violin beginners preparatory to the usual instructor; they may be used either in class or private instruction. The violin parts are written entirely on the open strings.

Violin Part, 35c **Piano Part, 40c**

In Voice Classes

EDUCATIONAL VOCAL TECHNIQUE

IN SONG AND SPEECH

By W. Warren Shaw

In Collaboration With

George L. Lindsay

W. Warren Shaw

IN TWO VOLUMES

This unique song method presents a practical means for cultivating the voice for singing and speaking, states the underlying theory, and also introduces the pupil to the literature of song. The book is well planned for educational work, comprising 25 units, each of which begins with simple but excellent exercises set to interesting verses. Accompanying the exercises are clear explanations which further aid in acquainting the pupil with the underlying principles of a good vocal technique. Each lesson also includes some bit of a vocal gem from the master composers, the operatic field or from folk song and light opera type sources.

George L. Lindsay

Price, $1.00 each

METHODICAL SIGHT SINGING

By Frederic W. Root, Op. 21

IN 3 BOOKS

The class instruction material in the author's "Technic and the Art of Singing." The books are titled. Bk. 1 "The Beginning"; Bk. 2 "The First Time Through the Keys"; Bk. 3 "Progressive Musicianship."

Price, 60c each

Examination Privileges may be enjoyed by teachers on any of the books described on this page. Just send to Presser's for copies "On Approval" of these or any music publications in which you may be interested.

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Louise Robyn's

PIANO EDUCATIONAL WORKS

in the Oliver Ditson Co. Catalog

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By Louise Robyn

This book covers a new field in the child's early training, for it supplies a link that co-ordinates eyes, ears and fingers, and enables the child actually to read notes fluently within a surprisingly short period. The book is not an experiment—its material and principles have been tested and proven for many years. Beginning with MIDDLE C the note-names are introduced with the story-element which personifies each note with its own note-name. The pedagogic plan avoids the use of counting because of the "one-unit" system employed throughout. More than seventy-five little melodies are included in this unique book.

Price, 75 cents

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BOOK ONE

By Louise Robyn and Howard Hanks

A *junior course*, for students of *any age*, in written harmony, keyboard harmony, and ear-training. It is suitable alike for private or class instruction. A *Master Key* for the teacher is included as part of the book. The nature of the lessons is that of a chain of fundamental harmonic facts, each necessary to complete the preparation for the mature study of harmony. Collaborating with Miss Robyn in the preparation of this work was Mr. Howard Hanks, teacher of the subject in the school of music conducted by this eminent American educator.

Price, 75 cents

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BOOK TWO

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This book continues the development of the material in Book One and also includes a *Master Key* for the teacher. Years of pedagogic experience have gone into the preparation of this work, the collaborating authors having devoted years to the musical education of American youth. Definitely deciding that the study of harmony is absolutely essential for future musicianship, Miss Robyn and Mr. Hanks have prepared these volumes for the particular use of piano students at an early stage of their development.

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This more recent work in the series of practical harmony study for piano pupils was produced by the noted authors as a result of a demand created by the publication of the first two books and their regular use by many successful teachers. It, of course, takes up the work where the second volume leaves off and it takes the students much further than originally intended. In fact, it leads ambitious pupils to where they are ready to take up four-part writing

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BOOK ONE

By Louise Robyn

May be used in conjunction with any first grade instruction book for the piano. It contains the fifteen essential principles in first year piano technic, building up the child's hand so that his finger dexterity equals his music-reading ability, thus aiding his interpretative powers. Each principle is introduced in story element, a feature that appeals to the child's imagination and creates interest.

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A continuation of *Technic Tales, Book 1* for the second year of study at the piano. It contains fifteen additional technical principles, including the trill, arm attack for single tones and triads, various crossing problems, alternate wrist action, finger staccato, melody tone, marcato chords, repeated notes, two-note slurs, etc. Teachers find these works absolutely indispensable in correlating the musicianship studies of the modern instruction book with the technical development so essential to satisfactory playing.

Price, 75 cents

TEACHER'S MANUAL TO TECHNIC TALES—BOOK TWO is published as a convenience to the teacher.
Price, 75 cents.

CHORD CRAFTERS
TECHNIC TALES—BOOK THREE

By Louise Robyn

The tremendous success of Miss Robyn's *Technic Tales*, Books 1 and 2 is undoubtedly due to the feasibility with which the study of them can be accomplished in conjunction with almost any course for the piano. Naturally, the results achieved caused teachers to request a continuation of the work. The new and augmented edition of this Book 3 introduces the twelve fundamental chord-attacks—marcato, legato, staccato, hammer, arpeggiated, sforzando, pizzicato, accompaniment, single finger melodic, melodic high and low voice, passage chord, and alternate chords. These may be given to students about ready for grade 4.

Price, 75 cents

ROBYN ROTE CARDS

By Louise Robyn

Teachers, everywhere, use this book of musical funny-pictures especially designed for use with the pre-school piano pupil. These explain abstract notation principles in a concrete way and they are particularly valuable for class work. This work helps the coordination of eyes, ears and fingers at the keyboard and leads to organized sight-reading habits from the music page.

Price, 75 cents

THE ROBYN-GURLITT

85 Etudes to Develop Sight Reading, Pedal Technique and Rhythm

By Louise Robyn

With annotations and explanations for the teacher this book introduces a much needed department for the piano pupil: Rhythms of three against two and two against three. This is the only book which sets forth these rhythms suitable for early training. Pedal patterns also are definitely presented — directing the pedal training of the pupil with minimum amount of effort —simplifying the teacher's task immeasurably.

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By Louise Robyn

From Hanon's bulky book *The Virtuoso Pianist*, Miss Robyn has selected for this work the exercises especially adapted to training young pupils in fundamental finger technic. Each exercise lends itself to a different technical principle, using the various touches, dynamics, weight and pressure touches, slurring, phrasing, etc. All are one-measure phrases confined entirely to white-key positions.

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Music by P. I. Tchaikovsky

Story from Hans Christian Andersen

Adaptation by Louise Robyn

It is suggested that teachers use this book with *Chord Crafters*—Robyn's Technic Tales, Book 3. The adaptation of Andersen's favorite fairy tale to the delightful music of Tchaikovsky's *Album for the Young* supplies the story element, and the music material, with which to develop the artistic application of the twelve fundamental chord principles of that technical work.

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