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### Volume 57, Number 08 (August 1939)

James Francis Cooke

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# THE ETUDE

August 1939

Price 25 Cents

*music magazine*



TERESA CARREÑO

CARREÑO, "The Empress of the Keyboard"—Anton Rubinstein.

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# Musica Pan-America

The Hall of America



The Patio



PAN-AMERICAN UNION IN WASHINGTON  
From this magnificent building in Washington are broadcast  
the Pan-American concerts which have been heard by millions.

THE magnificent continent of South America is probably far better known to citizens of the United States than ever before. Owing to unsettled conditions in Europe, vast numbers of tourists, who have heretofore set sail for Havre, Southampton, Hamburg or Naples, have bought passage upon the sumptuous liners for South American tours. Thus part of the annual treasure that went overseas to Europe was transferred to our sister republics to the South. In addition to this, air transit has brought the continent very close to us.

We hail this opportunity with joy. Latin-American in origin, the people of the countries of South America feel themselves just as much Americans as do the citizens of New Hampshire, Alabama, Iowa, Texas or Oregon. They are just as proud of their countries and just as zealous in their patriotism. It is highly desirable, for a multitude of reasons, that our citizens should come to know more and more of our fine neighbors to the South; and we welcome whole-heartedly their visits to us.

For years The Etude has read with the keenest interest the reports of musical progress in our sister republics. We have watched the cosmopolitan nature of their programs; we have observed the development of new and interesting musical ideas; we have sensed the coming of a new flavor in musical art, part Latin, part cosmopolitan, and part Indian. Moreover, they have sent us new and delightful rhythms and melodies, which have been warmly welcomed. The Argentine Tango as well as the Brazilian Samba and Marcha have a flavor that is most distinctive.

While all South America is Iberian in its culture, it must be remembered that Brazil, with more territory than the United States, and with half the terrain and population of South America, is Portuguese and not Spanish. The mother country, Portugal, has produced comparatively few musicians of international renown. On the other hand, Brazil has given us music workers and composers of high ability and distinction.

To our minds, the greatest pianist born on this side of the Atlantic was the brilliant Venezuelan, Teresa Carreño,

and we consider it a matter of peculiar good fortune to have known her very well indeed. The daughter of the Minister of Finance of her native country, who was a good amateur musician and her first teacher, she had unusual advantages in her native City of Caracas, where she was born December 22, 1853. An extraordinarily beautiful child, she made a sensation when she made her debut in New York City at the age of nine. Much of her life was spent in the United States. She once said, "I speak American and not English." This she did with no suggestion of her Spanish-American heritage. Carreño was so American in her ways that she resembled a very Yankee aunt of the Editor, and he always laughingly addressed her as "Aunt Emma." Few people know of the influence of Carreño upon the life of Edward MacDowell. MacDowell was a capricious and somewhat difficult child. Carreño, who was one of his first teachers, tried to win him with affection and kisses, only to find them received with a boyish resentment. Then she threatened him with kisses if his work fell below what she expected. The strategy worked wonderfully. In speaking to your Editor, she once said, "The world will never know what a time I had in turning that Quaker into a musician." Later, however, she was of enormous service to him by playing his compositions, "everywhere."

For a time, Carreño studied with Louis Moreau Gottschalk. Your Editor's father knew Gottschalk well; and, once, when visiting him, father heard the child play. Gottschalk referred to her as "My South American diamond." Later, she studied with Chopin's pupil, Georges A. St. Clair Mathias in Paris, and then with Rubinstein, who declared her the "Empress of the Keyboard." At the age of thirteen she commenced her first European tours, which lasted over ten years. In the meantime, she had developed a beautiful voice. She married the operatic conductor, Giovanni Tagliapietra (1846-1921), who was a member of an old Venetian family of high distinction and was well known in New York as a vocal teacher. She joined his company on a tour of South America. Becom-

ing dissatisfied with him, she "told him to get out" and then went down into the orchestra pit and conducted the company for the remainder of the tour. She was married four times. Emile Sauret (1852-1920), the violinist, was her second husband. Her third husband was Eugène Francis Charles d'Albert (1864-1932), pianist and composer; and her fourth husband, Arturo Tagliapietra, was the brother of her first spouse. With him, a devoted and understanding consort, she spent her last years in happiness. Mme. Carreno was a woman of great personal understanding, fine spiritual nature, and high character. In conversations with her, she fearfully revealed to us her struggles to meet the shortcomings of her first husbands.

Judging from the performers we have heard and the compositions we have seen, South America is teeming with talent. When students, like Carreno or Guionar Novas, are put through a long period of serious study, magnificent results are obtained. Many of the simpler South American compositions are remarkable for alluring rhythms and an emotional charm often entirely wanting in northern climes. While the more or less distinctive Iberian themes are charming, it is not difficult to sense in more modern and representative works the aboriginal Indian and African elements which have a kind of genetic influence that is very powerful. It should never be forgotten that in the blood of many of our South American brothers run traces of the Incas, the Aztecs and the Mayas, who produced the most astounding aboriginal civilizations of the new world.

The majestic opera houses in the large South American cities indicate the popular love for song and the drama in Latin style. The conservatories are very individual in their appeal and in their methods, which are based upon European types rather than those same types as adapted to conditions in the United States.

The Pan-American Union in Washington, as we have frequently noted, presents many concerts of original and folk compositions of the South American countries, played by our fine Naval and Military bands and orchestras. Thus, for some years, the citizens of the United States have heard the beautiful and impressive music of South America. These concerts have been sent by short wave radio to all of the South American countries and have been one of the strongest means we have discovered of promoting international unity. As Dr. Leo S. Rowe, director general, has continually pointed out, music is an international language, a kind of super-tongue which is vastly superior to orations, arguments and debates, for bringing about a spirit of interappreciation. Let us have more and more interchange of musical interests with our sister republics.

### Twenty Million Potential Players

THE Convention of the Music Industries which meets this month at the Hotel New Yorker, New York City, represents a very significant and necessary group of business enterprises concerned in the making of musical instruments, and in the collecting, production and sale of all of the materials that go into their manufacture.

It is hard for a novice to conceive how vast are the ramifications of these industries, which call upon the whole world for raw materials and parts.

If you are in New York and plan to visit the World's Fair, you will not find on the grounds of the Fair one very small fraction of the magnificent and immensely interesting display of materials, instruments and everything to do with music, that you will find in this "World's Fair of the Music Industries" at the Hotel New Yorker, Eighth Avenue and Thirty-Fourth Street. Several floors of this great hotel are given over to these industries, and *The Etude* advises its readers, who may be in New York from August first to third, not to miss this fine exposition which they may see without cost.

Unfortunately, there are no substantial and far-reaching

surveys of the actual numbers of music students and players in America. However, cross sections have been surveyed and we may make an estimate, which we believe is conservative, that there are at least twenty million players of musical instruments in America. The Piano Manufacturers Association reports that there are probably nine million players upon the piano.

The increase, during the past ten years, in the number of performers upon band and orchestral instruments, has been enormous. "Life," during the past year, estimated that there are one hundred and fifty thousand bands and orchestras in America. It is a very poor band or orchestra in these days that does not have at least thirty players. In addition to these are the orchestra performers and players upon all manner of other instruments.

It is very gratifying to see a fine increase in the number of pianofortes manufactured. One dealer reports that he has increased the floor space in his factory over fifty thousand feet in four years.

The millions of dollars that have been spent upon musical instruments in the last decade are staggering. Wise publishers are beginning to look upon this as an invaluable investment.

### The Music of Nineteen Hundred and Now

TEMPORA mutantur, et nos mutamur in illis"; so we change with them. In the eight-hundred pound time line, which the Westinghouse Electric and Manufacturing Company have sunk in the New York City Fair thereabouts, some of our descendants may want to dig it which are supposed to represent the music of now: 1. *Finlandia* of Jean Sibelius; 2. *The Stars and Stripes Forever*, by John Philip Sousa; 3. *Flat Foot Floogie*, by Bud Green, Slim Gaillard and Slam Stewart.

### So Easy!

ONCE in London we attended a concert at which Saint-Saëns was the artist. He was noted for his effortless, elderly gentleman playing. As we were leaving the hall an Of course, the ability to surmount great technical obstacles give the impression that the public is still one of "impossible" difficulty. When Siloti first played in America, as a comparatively young man (1898), he played with such astounding ease and impassivity that the public of that day was not impressed with his virtuosity. List of that sodas rained from his coat sleeves with so little exertion that he surely could not compare with the lathered gentlemen of the keyboard who made all the difficulties gentle by their snorts and gyrations.

We have an idea, however, that a great deal of music is made far too much of a physical struggle. We hunt out the hard way to do things. There is far too much time given to working out problems "at the keyboard," which should have been first worked out in the understanding. "Who taught you to make that marvelous trill?" "What asked d'Albert, after a Beethoven recital in Berlin." "Nie-mand," he answered, "Ich hab es immer gehört." "What meant was that he heard in his mind's ear just how it should be played and then, with unobstructed fingers, he played it. Of course he could have gone through the onerous process of fighting it out with a metronome. Some it is hard to get rid of the suggestion of a mechanical background. Most people have a fine natural trill and do not realize it. Take your technical struggles easily, by letting your wits spare the callouses on your finger tips.

# Music of the Woodland

## A Musical Playlet

By

D. V. BENEDICT

### CHARACTERS

*Wishing Fairy* (Too-Dancer)  
*Dickie* (Small Boy) *Bette* (Small Girl)

*Two Daisies* *Two Roses* *Two Bluebells*

*Owl*—Master of Ceremonies  
*Cardinal* *Bluejay*  
*Humming Bird* *Canary* *Peewee*  
*Meadow Lark* *Heron* *Song Sparrow*  
*Mourning Dove* *Nightingale* *Mockingbird*

### COSTUMES

Children—play clothes  
 Flowers—crepe paper costumes  
 Birds—dresses or suits representing colors of birds

### SCENERY

Trees and shrubs for background. Bench for children to rest upon. Stuffed birds make very effective atmosphere. Moon showing through trees. Small green lights might be used to give effect of fireflies among shrubbery. *Flowerets* on small chairs near edge of the stage, where they remain throughout the program.

### DEDICATION OF RECITAL BY ADVANCED PUPIL

In dreams do we frequently yearn  
 For childhood's fantastical things,  
 For far away haunts with their sweet  
 scented jaunts,  
 And for nature on fluttering wings.

But, after all, what a delight  
 Just to dally the dull hours away;  
 Won't you join us this festival night  
 In our fanciful musical play?

Let your thoughts to our woodland be  
 borne,  
 Be your visions transported on high;  
 Whilst our souls in delight take to wing  
 for their flight  
 As the birds coursing far in the sky.

—Flour—

And now, dedicating our Musicale, I will  
 play *If I Were a Bird*, by Henzel.

Boy and Girl enter, looking about as if in  
 search of something.

Girl:  
 All our lovely hopes have vanished,  
 We have missed the grand array,  
 Where the flowerets and the birdsies  
 Laugh and dance, and sing and play.

Boy:  
 Since mine, are you not weary?  
 We have traveled far and long;  
 Come, let's rest—and then quite merry  
 Homeward steps we'll cheer with song.

Girl sits at piano—Boy sits near by and  
 falls asleep

Girl:  
 Slowly now you're drifting—drifting  
 Under summer's magic spell;  
*Moonlight Revels* leads the music  
 This, the story it will tell.

How amid the woodland echoes  
 Comes the lil of fairies' wings,  
 As they softly, lightly gather  
 Into sprightly dancing rings.

How the chiming, as sentry keeping  
 Watch aloft, on time and place,  
 Warn of fast approaching daylight  
 As the fairies glide through space.

Girl plays *Moonlight Revels* by Andre.  
 She then sits down by Boy and falls asleep.  
 Soft music while *Wishing Fairy* promissories  
 in and says:

Ah! My little ones are sleeping,  
 And they've dreamed and wandered  
 long,  
 Searching for our hameous woodland  
 And its birds' concourse of song.

Now, as Queen of all the woodland,  
 I will make their dreams come true;  
 (To audience)  
 And, with all our best endeavors,  
 We'll unfold this land to you.

*Wishing Fairy* sings Come Where the  
*Bluebells* Ring, by Alice Holmes and Frank  
 Bracken. *Fairy* promissories off stage, saying  
 her good-bye to Owl, who bows in a broad-  
 edged bow. Owl, perched on a tree trunk,  
 hoots and awakes children. Girl goes to

piano and plays *Summer Reverie* by Franz  
 Grey.

Owl:  
 To Woodland, as the *Wise Old Owl*,  
 I'm known,  
 Of me the birds and flowers for  
 guidance ask;  
 But, who are you; and hast thou need  
 of aid?  
 Now quick with queries; I'll reveal  
 your task.

Children wait over to where Owl is  
 perched.

Boy:  
 My sister dear, and I have wandered  
 far;  
 We're very much distracted, on my  
 word;  
 The Woodland Concert now we seek  
 because  
 About it many lovely things we've  
 heard.

Owl:  
 Ah! How well the *Queen of Wishes*  
 Here has favored all to-night;  
 She a promise late has given  
 Hearts shall glow with keen delight.

She a *Chorus of Ceremonies*  
 Has made by wave of hand;  
 Now allow to be presented  
 Unto you our happy band.

And, in order to make certain  
 All in harmony is ready,

I will call to all the woodland  
 To awaken and make merry!

Owl hops down and, standing at the  
 piano, plays *Reveille* by John Thompson.  
 From behind the scenes a chorus im-  
 mediately sings *Voices of the Woodland*  
 to *Rabbits' Melody* in F. *Flowerets*  
 keep their hands down from the beginning  
 of the playlet until called upon, in this  
 song, to awaken. They join in the last part  
 of the song, as it calls upon the birds to  
 sing.

Owl:  
 Little flowerets have awakened  
 Anxious all their parts to do;  
 Let's be quiet and attentive  
 While their thoughts they give to you.

Owl returns to perch.

Daisy:  
 Nestled 'neath our petals, children,  
 There's a song you cannot hear;  
 I would like to play it for you,  
 So you'll know it when you're near!

Daisy plays *The Katydid and the Cricket*,  
 by Dorothy Wade.

Rose:  
 O flowerets to dear, would you like to  
 hear  
 A story that's told in a lay;  
 Of Goldlocks gay, and how she would  
 play  
 If she lived here among us to-day?

Daisy:  
 Yes, tell us about it! Oh do!  
 Then we'll join with the birds  
 In their hymns without words,  
 While the moon's cool and sparkling  
 with dew.

Rose sings *If Goldlocks Had Lived To-  
 day*, or *The Rag Dolls Ball*, by Ella Allen.  
 (Continued on Page 549)

# HISTORY OF THE MARIMBA



Pasture Cretes at the Palace Phaeonius

2000 B.C.

Vossage Marimba of the Hindus used in ceremonial and religious rites



The Conquering Phaeonius of Egypt



1500 B.C.



Chen Koto Marimba used by the Chinese in Burma and Siam

Reign of King David

1000 B.C.



Lydon Roman Marimba of the type recovered in Greece



The Trojan War and Helden of Troy

500 B.C.



Historic Ganga Djongkok Marimba of Bali, Netherlands India



Birth of Christ

1



Assyrian Dikran Marimba of the type used by Philodemus



German tribes under leadership of Clovis Capture Rome



500 A.D.

Roman Capelle Marimba



The Crusades—Turks Control Jerusalem

1000 A.D.



Macedonian Marimba of the type used by Reichenbach Katharion



Introduction of the Violin



1500 A.D.



Schoffer German Marimba



Invention of the Piano

1700 A.D.



Ganga Marimba of Oceania



Napoleon becomes Emperor of France



1800 A.D.



Hols and Synchismment of Michael Joseph Gindlow



First Railroad Train

1829 A.D.



Early African Marimba



Invention of Telegraph



1840 A.D.



Current Model Marimba



Horse and buggy

1900 A.D.



Current Model Marimba



Curtiss Pusher-type Airplane



1910 A.D.



Current Model Marimba



Opening of Panama Canal

1913 A.D.



Current Model Marimba



World's Fair—San Francisco



1915 A.D.



Current Model Marimba



Model T Ford

1920 A.D.



Current Model Marimba



United States Army's first round-the-world flight



1923 A.D.



Current Model Marimba



Lindbergh crosses Atlantic

1927 A.D.



Degan Imperial Marimba



World's Fair—Chicago



1933 A.D.



Sorenline Automobile

1934 A.D.



Zephyr Streamline Train



Douglas Air Liner

1939 A.D.



# Teaching the Little Tots

## The Real Pre-School Age

By

PRESTON WARE OREM, Mus. Doc.

This is the last article in THE ETUDE files from the late Dr. Orem

ONCE UPON A TIME (we have lived always this style of beginning) the writer attended a kindergarten, conducted by two gentlemen, enthusiastic disciples of Froebel, who had studied abroad and who "knew their stuff." Although this was not a musical kindergarten, almost everything was done to music and to good music at that; marches, drills, games, pantomimes and the like. Music, manners and deportment went hand in hand, as they should always, and we youngsters were treated like little ladies and gentlemen. In all our early efforts at learning, things were called by their proper names and there was no personification of things inanimate and above all things, no "baby-talk." This latter will do very well for lovers in certain stages of infancy, for horses and for cats. But for infants—

We have snubbed many an obstreperous horse with baby-talk, and we have had cats rolling about in ecstasies with the same; but for various reasons we do not care for it with the very young of the human species. We are too prone to take for granted a certain early inefficiency which is, indeed, non-existent. One has only to observe the attitude of infants towards certain of our antics to know what nincompoops they may think us to be. But to return to our kindergarten. We learned to sing at sight in this little school, and, of all things, by the "fixed Do." We are starting no argument, however, as to the merits of the "fixed Do" and the "movable Do." The thing to do is to learn to read at sight, as best we may. But naturally we have our own ideas upon the subject.

### No End to Tunes

IN THESE DAYS we are asked often many things about music which serve to show that the subject is much in the minds of even the comparatively uninitiated. Just for instance: only recently we were asked as to the further possibilities of original creative work. With so many beautiful melodies in existence, would it still be possible to create more? The answer is that in the element of melody alone, the possibilities of the twelve sounds (half-steps) used by us to create melodies, as repeated in the several octaves at our disposal, are mathematically inexhaustible. Moreover, as ascertained out by rhythm and illumined by harmony, they still give room for practically infinite originality. We have disregarded this, apparently, from our main subject, to enforce a certain point, and that is: that many new listeners to music and new potential performers upon musical instruments are born deaf and dumb for these the field is enlarging continuously. Besides, it is not so much that we need more music as that we need better music, and in parts that better music for the very young. In our own judgment, "baby music" is quite as undesirable as "baby talk." Furthermore, as one wise old publisher used to remark, "We publish no more music!"

We will mention the word psychology just once, only, to leave it in a much less odious, much misused word! The proper method of approach to children is to study

each individual child. *Experientia docet.* We have never met but one psychologist whom we would call real; and he, although a lover of music, is not especially interested in music teaching. Then, too, maybe we parents know more about our own children than do the fellows who write books about it all. There may be, and probably is, something of good in most any method or system of teaching; but when a fellow comes along telling us that he has the only panacea for all musical teaching ills, we feel inclined to view him with suspicion. We do not wish to be understood as deprecating original creative work on the part of any of the musically inclined, professional or otherwise; quite the contrary, in fact; but we do advise against any premature or ill-considered rushing into print.

### The True Pre-School Pupils

NOW, AFTER ALL THIS PRETENDING, just what do we personally consider to be the real pre-school age in music? Why, "the



DR. PRESTON WARE OREM

cradle," of course! "Ah," say you, "but there are no more cradles." If really so, none's the pity. But, at any rate, we will use the expression figuratively, and what are we getting at? That the infant cannot too soon become accustomed to the hearing of music, at first, to the more primitive elements going hand in hand. Rhythm and Melody. To the rhythmic rocking of the cradle, or in the arms, should be added the melodic element of song. The song of the mother to her young is probably the oldest of all singing. And when we say singing, we mean singing. To sing ballads, for one does not require a so-called "cultivated" voice, any more than does ac-

ceptable piano playing, or even the piano technique. Far from it, in both instances. And besides many "cultivated" voices are just as objectionable to us, personally, as are the efforts of many "large toned" technicians. And what shall be sung to the sweetener in this wondrous world, full of character, preferably. The traditional crib songs, most folk songs, and many other melodies (old and new) are suitable. To us anything in the nature of jazz or swing is highly objectionable; there is a ring of coarseness and insincerity about the whole thing. Besides, the world's greatest composers have given us cradle songs, most appealing in their artistic simplicity and naturalness. There are but few who under the inspiration of motherhood are unable to sing at all, and likewise there are but few "vociferous." Bashfulness and self-consciousness are the causes of reluctance to sing on the part of many; and more frequently than not, they interfere with the due appreciation of pitch. We believe that most so-called monotones can be cured.

The songs selected for the purpose should be of moderate compass, right in the middle of the voice, largely diatonic and without wide skips or awkward intervals generally. The natural voice should be employed. Unadorned harm has been done to voices through the symptomatic assumption of inelegant tonalities developed for the purpose of executing "blues," not to speak of their effect upon the listeners. And, just by the way, what has become of the serried ranks of real contraltos, competent and full-throated, once so conspicuous in some of our old-fashioned choral societies? We were wroth to avoid in shrill antipathy their attacks in the criterion of Handel and Mendelssohn. But, after all, music is not necessarily good because it is difficult or complicated, nor bad because it is simple. A simple "soprano" tone, however, may upset a whole melody; and one false tone, in entire harmonic progression.

### Cradle to Pre-School Class

BUT THE INFANT IS NOT OUT OF THE cradle stage and then what? After some months, the youngster, in the course of the natural evolution of his members, well in all probability pull himself up to a standing position, first by the sales of his crib and later by the calls of his physical father, so that he can get at all, and are not interested. But we must repeat the



old joke about that *paterfamilias* who, upon being asked by Junior, "Say, Dad, is it true that we are all descended from monkeys?" replied: "Well maybe you were; but I'm sure your father was not." In our own case, after an infant less than a year old had pulled himself up in the manner related, we taught him to take a few simple dance steps, to our own singing, and in time at that. And the time used was *Papa Goes the Round*, a strongly rhythmic one. And our own singing appeared to be appreciated really for the first time.

Now we are not writing of an infant prodigy, but just a normal "kid" to whom some attention is being paid, other than that of hygienic and dietetic routine. Music in company with all the arts, is a part of life itself; and fortunately the idea is beginning to be more generally understood and appreciated. And what was the result of this very early experiment? Within a month or so this particular youngster was walking by himself, entirely unsupported; and, indeed, in a short while he was running and has been running ever since, besides grabbing every other young hopeful of anywhere near his own size and improvising japes "ring-a-round." Here we find material ripe for the Pre-School Class. And, as Froebel puts it so truly: "Life is just as much of an art as is a statue or a noble poem." And now, what next?

So far as the successive emergences from the cradle to the pre-school music class, thence to the kindergarten or musical kindergarten, and thence perhaps to the regular beginners class, are concerned, these all have our enthusiastic approval. The succession seems perfectly logical. Class teaching in music is nothing new to us, and we have liked it always. As the writer has had to contend so often, the one greatest mistake in music teaching, all through the past, has been that every incoming pupil has been received and looked upon as a potential professional. In these days, at least, this condition is being righted, but only after almost irreparable damage. Now many of us know that of all those who have studied music in the past, only twenty-five percent have gone beyond what we reckon as Grade III in a scale of ten grades. And how do we know this? By the publishers' records, the most practical evidence of all. The demand for music in certain grades tells us exactly; and of this twenty-five percent who pass beyond the third grade, how many become professionals? That we are unable to tell us exactly. But, really, we need less half-baked professionals and more intelligent music lovers, music lovers who restrain such affairs, and for such we need a painstaking foundation.

### The Musical Heart Changeth

FORTY-SIXTY THREE IN A BROWING (about 1840) has said, "The heart is not at all, as we are realizing conditions. Not long ago we





# The Diversions of the Masters

By JEROME BENGIS

WE KNOW THE GREAT MASTERS of music rather intimately through their works; each has a language of his own, and speaks as the divine inner voice bids him. But at times we tire of thinking of them as geniuses; for, like every living thing in nature, they too had their rest, their periods of leisure which were so sweet because they were so well earned. Those were the times when, uncluttered their souls of their art's sacred vestiture, they became simple lovers of idleness, pursuing common pastimes much as lesser men do. Then they were like children who, when summer comes, fling their grave studies to the air and fly headlong into a whirlpool of overflowing joyousness.

If we stay with the masters during their hours of idleness, we shall see much which shall make us smile; for, behold! in the twinkling of an eye one immortal genius shall become a young boy eager to win at billiards; or another shall take to cushion throwing; or still a third will steal a slice of cherry pie out of the kitchen when the cook's back is turned. And all these things shall fill us with amazement, yet with wonder; for it is not often that a genius can win at billiards, for nature generally restricts his ability to one field alone; nor is it often that a genius indulges in cushion throwing, thereby having his own precious head knocked off; nor yet is it every genius who can forget his sacred art long enough to remember that there is in this world such a delicacy as cherry pie.

## Titans at Play

BUT FIRST, NOW! Let us take a peep into Master Bach's home and see what he is about at this early hour of morning. He sits at his clavichord and plays his morning hymn; for, whether or not he is at work, he is always close to God. At his back stands his good wife, Anna Magdalena, and his large brood of children. Emanuel and Christoph are among them, and somewhat sleepily, they render their praises to God, amidst many a hushed yawn. Now and then some child pulls another's pigtail, and a little titter runs through the group; but, so sooner do Papa Bach's fervent eyes alight on the wrongdoers than all mischief is stopped and all eyes turn upward with feigned piety. Later on, after dinner, he plays with them for a little while. Now he is the stern parent, rapping a child's knuckles; again, and he is a child himself, taking part in all their little tomfooleries.

But on leaving Bach and looking in at Handel's, his fellow titan, we are, indeed, pleasantly surprised. What is he doing, this man who "set the Bible to music"? Neither leading a family choir (for he has no family), nor indulging in mischief-making of any sort. He is poring over many papers and putting them in order. Perhaps they are of some religious nature; or perhaps some suggestions for a text for a new oratorio? Oh, no; they are pictures and articles on rare and curious decorative art; for Handel is forever making collections of them. When he is not doing this we may find him, however, making every effort to gain admission into the society of politicians and literary men, among whom he moves with naive dignity, his inevitable wig gracing his proud and stately head. But the safety of musical history is more insured when Handel is not too sociable; for then he is not apt to be getting into quarrels and consequently fighting duels, as on the memorable occasion when he fought one and his life was saved by a large button on his coat.

Gluck, nevertheless, is more sensible. He plays at house and plays—with cats! In the whole history of music there never was a more devoted cat lover; indeed, his passion for felines was second only to that of Thomas Gray, who wrote an elegy on "A Favorite Cat Drowned in a Tub of Goldfishes." And what is more, Gluck not only loved cats but trusted them as well—to such an extent that there are many who firmly believe that he is their intercessor in heaven. He trusted them with no less a delicate organ than his eyes; for he liked nothing better than sitting in his garden with one of his dearly beloved cats coiled on either of his shoulders. To anyone coming up to Gluck's house, the cats surely must have been the two mysterious emblems of the fancies of Gluck's opera, "Orpheus and Eurydice." Occasionally, when they leaped his cheeks and creased gently in his ears, sudden floods of inspiration would well up in him,



MODERN ARTISTS AT THEIR HOBBIES

1. Yehudi Menuhin; 2. Josef Hofmann and his second son, Edward; 3. Nino Martini; 4. Josi Inzori.

which in turn would find their outlet in music. Let us, therefore, in praising his works, praise also his excellent cats, as well as his bottle of Burgundy, from which he would obtain some harmless stimulation during his hours of leisure. For his Burgundy was always with him whenever he was with his cats; the three were inseparable companions.

## The Swan of Salzburg Gambols

IT HAS BEEN SURPRISING, what it is to be said for the diversions of Mozart? What does he do in his spare time, too Raphael of music? Does he read tragic verse or indulge in other sweet things befitting his heavenly spirit? Oh, no, indeed! Better to fold one's wings occasionally, so as to prepare them for a still higher flight to come. What is more delightful than playing billiards—when one does not play with money? Besides, poor Mozart, during his later years, had no money with which to play; so he was content with playing at home, with his wife, Constanze. He was very careful in aiming his cue and lavished no less precision on his every stroke than he did on the aerial ornaments of his music. Occasionally, when Constanze was too tired to play, he called in one or two of his friends to share in a game; and when these, too, were not available, he ended by playing by himself. When he was away from home he loved to write letters, and in them he would indulge in all sorts of extravagances—humorous, affectionate, keenly sarcastic, or even somewhat naughty, depending on his capricious moods. Now and then he even employed amateurish drawings to illustrate certain descriptive passages. But we must not overlook Mozart's third diversion, which reveals a weakness not only personal, of his own, but also of the age in which he lived. It was, indeed, true that Mozart "walked with his head in the heavens"; but his was a head which, though equipped with one of the rarest of brains, yet had one of the most insignificant exterior. The secret was true of his general person, which was lamentably unimpressive. Consequently, Mozart took to collecting jewels, naively thinking to hide his physical plainness behind them; and doing, like most of us, he did not afford precious stones, he had to content with glass imitations. He had collections of all makes and sizes and, when wearing them, disliked having people ask whether they were genuine. Truly, never before has so rare a jewel hidden behind jewels which were so worthless.

Haydn, of course, was always the joker *par excellence*. When he was not at his music, one may be sure he was always up to some harmless trick. He loved nothing more to play a little prank on one of his friends; nor did he mind when someone did the same to him. Big child that he was, he also loved buying little sweet stuff for children, and it was a source of infinite delight to him to have the little ones come running up to him to see what their "Papa Haydn" had for them. This was not only very much in accordance with the childlike and lovable simplicity of his music, but also with the gentle love of children borne by the Savior, whom Haydn always adored.

## A Tone King Diverts Himself

BELTSHOVEN'S DIVERSIONS were, however, more varied. Like Haydn, he liked playing jokes on his friends, but unlike them, would not tolerate anyone who turned the same on him. Joking, to him, was only a sacred affair; hence he was only a great jester when he confided his humor to his music. Nor was his a gentle, refined humor, like that of his great predecessor, but a droll, bearish humor sometimes bordering on coarseness, but always strictly removed even from the slightest hint of obscenity. For example, once he left a greeting card at the home of a friend. On one side of it were the words, "We remain, as ever"; but, on turning it over, a couple of asses stared one in the face. Or he thought nothing of composing an elegy on the death of a cat, or of sending droll eulogies to his friends. His quarrels with his servants may also be considered among his diversions. Hence, he would quarrel with Nanny, his maid-servant, on Monday, discharge her on Thursday, and take her back on Sunday; and the following week he would start the procedure all over again. During his younger years,



# Music Makers in Old New England

## A Timely Review of Many Quaint Customs

By MARGUERITE ALLIS

Author of Connecticut Trolley and English Prelude

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## The First Hundred Years: 1630-1730

MANY WRITERS ON MUSIC have insisted that early New Englanders had none, other than a few psalm tunes; that they hated it and considered it a device of the devil. As a musician, the writer accepted this view. Then, due to circumstances unnecessary to define, she turned from music to literature and began extensive researches into New England folkways. Among the volumes studied was one by a Connecticut settler, whose Tory sympathies during the Revolution had forced him to flee to England where he retaliated for indignities suffered in Colonial America, by filling his book with fact and malicious fancy so artfully mingled that historians from that day to this have been busy sorting out and quashing his misrepresentations. One of the Reverend Samuel Peters' statements had a familiar ring. No musical instruments were permitted in Connecticut, so he said, except "the drum, trumpet and the jewsharp." All those writers on music had taken their texts from Peters! But was it true? Peters had not been born until after the period under discussion, and most of the "Blue Laws" he held up to ridicule were of his own invention. No statute against musical instruments ever has been discovered in any New England colony. What Peters should have said, and perhaps meant to say, was that no instrument, except the drum and trumpet, was permitted in the meetinghouse. Reference to the jewsharp may have been an intended joke; however, quantities of these tiny instruments were imported far earlier with the Indians, who adored them. But the point is this; nobody seems to have stressed sufficiently the sharp line drawn in early New England between the sacred and the secular—so it was put in those days—the sacred and profane.

### Poetess and Historian

OUTSIDE THE MEETINGHOUSE there certainly was music; or why should Ann Bradstreet, New England's first poetess, make frequent allusion to harps and lutes, summer "with pipes full glad"; dolphins "boving music"; the mother of a sailor "with weary arms she danced and By-By sang"? Daughter of one Founding Father and wife of another, Ann lamented that old age can "no more rejoice at music's pleasant sound." And she did not mean psalms, either; for song was vocal and music instrumental, always in the thought of that time. For her the blackbird and thrush sang "unto this Choir"; that is, in the family circle; as choirs did not yet frequent their way into New England meetinghouses. Ann's most pregnant reference to

music, one irrefutably indicative of familiarity with instruments, is where she stresses the foolishness of expecting "sweet consort from broken strings." This lady was not condemned for levity. On the contrary, she was admired and encouraged by her own pastor in Ipswich, the Reverend Nathaniel Ward, and her brother-in-law, the Reverend John Woodbridge, another Puritan parson. These two seem to have conspired to carry off a collection of her verses which they had printed in England in 1650. She wrote copiously to the end of her days, and no voice was raised against either her piety or the propriety of her poetry.

Then there was Judge Samuel Sewall who spent a good part of a long life writing diaries through which the bright pattern of his love for music frequently shines. Four trumpets tooting in the New Year, and century, of 1701, on Boston Common, charmed him into formulating them to "the Green Chamber" where they played on until daylight. During a visit to England under the Commonwealth, he went with another Boston Puritan, Mr. Beattie, to a "concert of musick" in Covent Garden—not the opera house, of course; that did not yet exist—but to chamber music in a private house in the neighborhood. If this was a sin, he did not lament it as such in his diary. His only comment on "Cousin Sarah" was that she played for him on her lute. He considered himself qualified, how-

ever, to discriminate between good and bad music in taverns. That music accompanied feasting also in Boston is evident from his enjoyment of some at "Col. Hutchinson's"; and, when that promised by the Lieutenant Governor for a public dinner was not forthcoming, the Judge was disappointed. Samuel Sewall's standing in the community was above reproach. Then why, if music was taboo, did he dare to have a virginial in his house? Or why should the inventory of Mr. Nathaniel Rogers of Rowley frankly list "a treble viol", worth ten shillings?

### A Musical Inquisition

SUCH THINGS WERE PROBABLY RARE in the first settlements, not because forbidden, but because the waste space in immigrant ships was needed for more vital freight. Yet as early as 1716 a Boston news-sheet carried an advertisement of musical instruments for sale, together with assurance that the same would be skillfully mended and tuned. No penny pinching Puritan would risk his capital on such expensive merchandise, unless violins, hautboys, flutes, spinets and virginals were certain to find customers.

What airs gentlemen fingered from these thin voiced strings can be only conjectured. The writer never has discovered, or heard of any one who has discovered, to this country an early edition of Fritwilliam's Virginal Book. Nor do we expect to find mouldering copies of clavier music which charmed the court of Louis the

Fourteenth. Composers who wrote masses for the Church of Rome would have damned Cooper in along with Palestrina. Yet, standing in some ancient pine paneled parlor, one has felt free to fancy the walls breathed faintly of old English folkways—such melodies as Cecil Sharp rescued from oblivion in the home counties of their inception and later in our own southern mountains. To say that these airs failed to be handed down from parent to child in New England, because of early Puritan scruples, is no more reasonable than to claim that their near absence in Old England was due to the same cause when Oliver Cromwell, leader of all the Puritans, kept a private band. Before advancing our own theory as to the reason for their loss in New England, let us call attention to the attitude toward music, both sacred and profane, held by the most revered of all the pioneer divines.

### To Sing a Psalm

AFTER HE HAD FLED from old Boston in Lincolnshire to new Boston in Massachusetts, the Reverend John Cotton published a tract laying down the rules for psalm singing in public. It is interesting and important that this contained a word on music outside the meetinghouse: "nor do we forbid the private use of any instrument of musick therewithall; so be that attention to the instrument does not divert the heart from attention to the matter of the song." It might be a good idea if modern vocalists obeyed that rule, both without and within present day places of worship.

As for song in old Puritan meetinghouses—not churches—the Puritan had nothing to do with churches, English or Romans. His place of worship was a meetinghouse—plain, unadorned, austere. His religion; and he put all profane—that is, secular things behind him when he entered its door, after having been called thither by a peal of trumpets, the roll of drums, or a blast on a conch shell. He had no thought of creating beauty with the voice raised in worship of a God who spoke in thunder and lightning. After the sermon, which passed only while the parson turned the boardless, and prayers scarcely less lengthy, respite came when one of the deacons struck a candlestick with his fist, took a pinch of snuff from the sound produced, and whined a single doleful, long drawn out sentence from the psalm of the day. This the congregation followed with more or less exactness, according to the individual ear. With this process repeated through interminable verses, each worshiper choosing his own

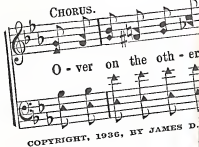


A scene from Howard Hanson's "Merry Mount" at the Metropolitan Opera House in New York.





"Shaped" or "Buckwheat" notes look like this excerpt from James B. Fanchon's "Hallelujah Voice".



A typical gathering of singers in the South using Buckwheat notes.



THE FILLING STATION ATTENDANT emphatically hitched up his trousers and then glanced with faint disgust at two arguing men across the street.

"Some of them dern buckwheaters and roundheads at it again!" he offered in explanation. "Every time a couple of them get together, they start wrangling. Check your tires, lady?"

The small town near Texarkana, where we had stopped, basked lazily in the mid-day heat and, except for the pair across the street, there was little sign of activity. An occasional squeaking of a chair was heard as a grocery store luner shifted to a shadier spot.

"What are those men arguing about?" we asked, with not very much curiosity.

"Aw, they just can't agree on how to sing. See that little fellow? He's a four-shaper. That big fat man he's talkin' to is a round-shaper. Now if a seven-shaper would come along you would really hear an argument."

When, as children of the Kansas wheat belt, we had heard harvest hands, who made their seasonal forays to our part singing songs in the evening which they explained were used by the shape-noters to is a round-shaper. Now if a seven-shaper would come along you would really hear an argument."

"Are there many of the shape-note singers around here?" queried one of my companions.

"Dunno, lady, sometimes it seems the woods is full of 'em; and then you don't hear anything of 'em for a spell. They have muslin's around, but I never go to 'em. I can't sing now. They're goun' to have a sing to-morrow at the Springs, I think."

Our little party had intended going into Dallas to the Pan-American Exposition, but it would have to wait a day. We were going to the singing. The Springs, it was learned, was a wooded grove several miles from Texarkana, so we drove back to the Arkansas-Texas border city to spend the night. On the way a small hamamite sign was noticed in a roadside field, and its rather rickety letters spelled

"All-day Singing at the Springs. Bring Your Buckle."

## Singers of the Soil

Including the Fascinating Story of  
"Buckwheat" or "Shaped" Notes

By

KATHARINE PAINTER FULLING

### A Primitive Excursion

THE NEXT MORNING WE STARTED for the Springs, several miles off the paved highway, over a road which in places cut across fields and through shallow streams. As we neared the Springs, wagons filled with unadorned women and overalled men showed up our progress. Horseback riders wound in and out of the procession, and automobiles, loaded with farmers and their families, were interspersed throughout.

The road curved its way into a large wooded spot where dense foliage effectively kept at bay the hot Texas sun. Horses, tied to wheels, munched hay from wagon beds, around the outer circle of the grove. More cars were parked here, their mud-spattered sides testifying to much travel along the back road districts.

As additional wagons and cars arrived, they were left near the outer fringe of trees, while all occupants deserted them for the center where a crowd of possibly three hundred people strolled about. A school building was to be used for the singing, and most of the people were gravitating toward this wooden structure.

Having managed to squeeze into one corner of the building, we could get a good view of the meeting without being in the way of the singers. It was the season in Texas when the crops had been "hail'd" and the work-driven men and women were now ready to sing "to the land I am bound." There was little spirit of gaiety about the session, as the members showed a deep reverence for the old shape-note songs which had been sung be-

fore them by their parents and grand-parents.

For the youngsters, however, it was a picnic. Barefooted towheaded boys in overalls, and little girls in fresh print dresses, darted through the crowd. Older girls in their teens, self-conscious and highly uncomfortable in tight fitting shoes, gathered in small groups to exchange halflin banter with strapping farm swains. Delegates to the convention from various districts were easily identified by their white ribbon badges. They were the leading singers from their communities.

The talking about on the floor of the building stopped suddenly at the command of the chairman, "All singers get to their places." With an ease born of long practice, the members arranged themselves in folding chairs to form a square. In the center was space for the leader. The soprano were in front of the leader, trebles at the left, basses at the right and altos at the leader's back.

Each singer had a songbook on his lap, many of them tattered and worn from use, and some dating back to 1844; but they were for effect only. For not a person there would have admitted that he didn't know every song in the five hundred seventy-five page book by memory.

Over a singer's shoulder we could see his half opened book. All the songs were in the *fa-so-la* or four-shape style, the notes being of triangular or square mold. Because of their peculiar shape, they are called "buckwheat notes" by the rural note adherents, and their users are derisively known as "buckwheaters." The shape-

noters in turn deride the round note singers as "roundheads" and there is constant argument between the two groups as to the best musical notation.

With the last note of the complete scale omitted the seven notes of the key, in Four-shape notation, are



In addition to the four-shapers, another strong singing group is known as the seven-shapers. This group has taken the four notes of the four-shapers and has added three notes. The seven-shapers also flourish around Texarkana and in rural areas of the Southern states. The scale in Seven-shape notation is



We were interrupted in our over the shoulder peering by the chairman's voice announcing that "Brother Wilkins will lead the lesson."

A stocky, ruddy faced man walked to the leader's position in the center. The short red hairs on his sunbrowned wrists glistened as he raised his arms for the attention of the assemblage, called the page of an old fuguing song, banged his tuning fork against a table, and "keyed" the tune.

His arms dropped, and the basses were off in a thunderous roar of

"He swales the corn in rally grove, And waters will the sky to cheer the plains below."

The trebles came in, quickly followed by the altos and finally the shrill soprano joined the musical cavalcade. The ghost of old William Billings, New England schoolmaster, who first introduced fuguing songs into the United States, must have been hovering happily about the building.

Walking about in his small cleared space, the leader gave the entrance cue to each division. He had no book or tablet but carried the beat with both arms moving up and down. The singers kept their eyes on the leader, many beating time with him

as they sang with all the enthusiasm of their thirty souls.

There was a feeling of immense power in the song as each group vied for supremacy. These American singing groups for more than two hundred years as shape-noters, sing songs which spring from the soil and are nourished by the hills and valleys that bear their crops. They are the only known singing groups in the United States which still use the old-time fusing songs.

### And Leaders Propagate

THE FINAL NOTES HAD SCARCELY RISEN above the chairman tonight a visitor who had slipped in quietly to stand at the rear.

"Don't go hidin' like that," he called to the visitor. "We've been waitin' for you to show up. We want you to be tone bearer for the meetin'. Friends, you all know Brother Bartlett. He's taught more singin' schools in the Southern States than any other four-shaper. Years ago he brought the shape notes over the hills from Georgia to us."

Brother Bartlett, a pleasant smiling man in his late fifties, his lean wiry body topped by a shock of gray hair, walked to the conductor's podium. Without looking at a book, he spoke softly. "Well, I'd like for you to sing page 406. It's my favorite song, the one my mother used to sing in Georgia, when I was a little tot playing at home."

In the silence that followed, Brother Bartlett, ignoring the tuning fork, keyed the tune vocally and raised his arms in a dramatic flourish. This time the four divisions joined their difficult melodic progressions in a mighty volume which thundered its way through the open windows and swept across the ceiling.

Song followed song at the meeting, the singers reluctantly taking time out at noon for the basket dinner, to resume eagerly thereafter. Every person who was a member of his neighborhood group was given the privilege of the floor and allowed to lead two or three songs. There were few spectators, as those in attendance came for only one thing—to sing. Their entire enjoyment was in active participation.

At the close of one song, a tall loose-jointed Texan, who I later learned was an amateur "tune maker" from over near Rock Creek, whispered to the chairman, who then rose to announce "Brother Johnson just told me he has a new song he wants to let us to try out. He has only a few copies so I will give one to each section."

Brother Johnson produced several sheets of paper on which the notes and words had been traced with pencil. Each division secured a copy and gathered in groups so that all could see. For a few minutes the singers studied the new score, humming the notes.

"You'll have to key the tune," the chairman told the tune maker, as all eyes awaited the opening note.

Brother Johnson hummed the tune and the assembly took it up in galloping tempo and carried it hastily to completion, although not one of them was familiar with it. At one group of visitors were astonished at this different feat of musical sight reading.

Wherever there are shapenote singers, there are tune makers. The birds, tree, cotton and corn inspire verse which in time demands a tune. It was just such a melodic conception which the group had finished singing. Obviously one of these backwoods songs has sufficient merit to find its way into the official shape-note song book. Then the tune maker's cup of happiness is filled.

### And Juvenile Leaders

NO KING IS COMPLETE without the children's division. The shape-noters are hanging on tenaciously to their type of singing, which

in these days of jazz orchestras, crooners and musical movies is meeting serious competition. The South is the last stronghold of shapenote singing, as it has been driven from the North and East. For this reason, the adults encourage their children to carry on the shapenote singings and to push back the ever encroaching roundabouts.

A boy about five years old was called to the leader's podium and asked to take charge. In a childish treble he called the page number of a song, tugged the key perfectly and started beating the time. The adult singers followed him with utmost precision and at the close looked with undigested pride on the youngster. Although the boy could neither read nor write, he was thoroughly at ease leading the song. Next a little girl of six was called to lead, and several other kids got a chance to show their skill at leading the singers through the difficult musical passages.

At the start of each song, the syllables, *fa-so-la-re* were sung, then the singers doubled back and sang the words. All the verses were sung in their entirety, yet the singers never opened a book. They picked out and sang the shape-notes with the astounding rapidity of a humming pebble pecking at an ear of corn.

No piano or other instrument of accompaniment was used to detract from the delectable interludes of almost a century of singing required almost a sense of absolute pitch.

For an entire day the rural festival continued as leaders after leader appeared before the gathering and soon after song was rolled away in rapid succession, with the singers showing no signs of exhaustion from their continued vocal efforts. The singing was hanging low in the skies before the meeting broke up and only because the singers had to get home to do the chores.

## Jaścha Heifetz Transposed to the Films



WHEN THE CAMBIST GENIUS of Jascha Heifetz landed upon the New York public, on October 27, 1917, the critics opened their treasure boxes of adjectives and loaded them upon the new virtuoso, then just sixteen. "Eerie," they said, "is a born violinist"; and this was virtually a fact. Heifetz can hardly remember a time when he did not play the violin. Almost as soon as he was able to walk, his father put a fiddle in the hands of the three-year-old baby and gave him his first lessons. At four he was studying in the music school of his native City, Vilna, in Lithuania. At eight he was already under the instruction of the great Auer, who, the following year, permitted him to make his first appearance in St. Petersburg. This was the overture

to a long chain of extraordinary successes with great European orchestras.

It is not surprising that Samuel Goldwyn sought to secure Heifetz for a film. His unerring intuition and rich tone were just of the type which modern sound recording discovers demand for superb results. Preview of the Heifetz picture, "They Shall Have Music," indicate that unusual revelations in total beauty mark this notable picture. Only the most advanced technical skill could capture the rare instances of the amazing player. He has been most applauded for his incomparable taste. Since taste is largely instinctive, and only one who is born with it is able to reach the horizons of the musical soul, only he knows how to go just far enough without going too far.

Heifetz's fine personality and his vast platform experience make him ideal for the motion picture world. Goldwyn and the United Artists Corporation are to be congratulated for presenting this great artist in his prime in a striking new picture which combines musical virtuosity with an excellent screen romance.

One of the distinctive features of this picture is the fact that the producer has employed a real "big and great" symphony orchestra of forty-five players, members of the California Junior Symphony Association, aged from nine to fourteen. They play the overture to Rossini's "Barber of Seville."

Music lovers, teachers and club members who find in this film valuable premises matter for all educational interests and to see the film, but also want to meet others to see it.

## Music's Debt to the Poets

By ARTHUR O'HALLORAN

IT IS A MATTER of first importance to the art of music that many of its greatest masters had also a love for poetry and a discriminating taste in literature. What had Schubert, for instance, not read his Goethe or Shakespeare? We would be hard on the immortal *Erst King and Herk* songs of Schubert, to mention but two famous and as pianoforte transcriptions.

To Heine, we are indebted for *The* to music. By Franz Liszt also used poems of Goethe for songs. Purcell has set poems of Herrick, the English poet who lived in 1591-1624. To Sir Walter Scott we owe the words of the *Air Marie* so superbly set sang *Mad Rosa (Heiderich)* to words by Goethe.

Of American poets Longfellow has had many musical adaptations, of what, of fine and Tennessee have had gracious musical settings.

Schumann, Grieg, Mendelssohn, Debussy and Macdowell, are among the famous composers who owe much of their poetry to music.

Knipfing has been drawn upon freely for verse included among the composers who distinguished musicians as Sir Arthur Sullivan and the impressionist, Cyril Scott

## Color in Piano Styles



The zebra skin on the walls is carried out in the covering of the piano case

Imagine a Zebra Skin upon a piano "a la Congo", but isn't it effective?

admirable initiative in designing piano exteriors that are in themselves beautiful works of art.

Elsewhere we have shown the magnificent new case of the piano presented Home. Now we show other pianos in letter a new finish devised for piano—the originalized of the Rudolph Wurlitzer Company. Apart from the musical quality of these instruments, the idea is to create a new and essentially colorful piano which may be adapted to any decorative scheme.



## MUSICAL PROGRAMS TO

LIGHTEN heavy working days in business organizations may seem fantastic, perhaps contrary to the usual idea for working efficiency. Some business heads may even consider music during working hours as an unwelcome intrusion, like hearing a blaring brass band from a passing parade. But a recently conducted experiment demonstrates that it all depends upon the type of music, and that soothing harmonies coming from properly arranged sources can be advantageously adapted to reduce the nerve strains of modern business and to induce happier working hours.

The Insurance Building, Oakland, California, has won a national reputation in the office building world for pioneering unusual services that build good will and make its tenants permanent. Among these are open air gymnasiums on the roof, for both men and women, and other health building facilities. Its latest innovations include daily programs of soft, modulated music, introduced as a special feature during the recent campaign by P. Deane Smith, the building manager. These were heard throughout the entire building during the eight business days preceding Christmas and proved highly popular with tenants.

### A Cautious Experiment

THE INTRODUCTION OF MUSIC into these business offices during their regular working hours was approached by the building management with considerable hesitancy. There was the danger of possibly disturbing executives and of lowering working production by distracting the personnel. That season of the year is always the busiest time for these tenants, particularly of offices that are branches of large eastern concerns. Books must be closed for the year; outstanding accounts collected; salesmen are reporting; and annual reports must be compiled and sent to home offices. Mr. Smith had long believed that business is conducted to-day at too fast a pace, with too much emphasis on speed that allows too little time and thought to the things that make life worth while. In his opinion, music could be made to serve a valuable purpose in bringing mental ease and needed individual relaxation from business worries.

At that time the public appeared much concerned over the gloomy European outlook. Mr. Smith felt that the American people had particular reason to feel thankful, as compared with those living in war-torn European countries. At first he considered utilizing this thought as a basis theme for the building's holiday greetings, but this idea he rejected in favor of something better. This seemed an excellent opportunity to try out his beliefs about music—that it could be employed to drive away business cares, to stir the emotions, and to bring a happier spirit into business life.

According to the sound equipment people who handled the building, this seems to be the first instance where daily musical programs have been broadcast throughout an entire office building, over an extended period of time. As was just as important as the personnel, the equipment contract carried a clause providing for its immediate cancellation if the music proved distracting to listeners.

The music was distributed throughout the building by means of RCA System Sound Projectors, controlled in the

office of the building management. The equipment was modulated by the sound engineers so that the music could be heard clearly yet softly in the main floor lobby or on upper floor halls and corridors but would not be audible behind closed office doors. Sound distribution for the main floor came through a cathedral type



Soft, modulated music greets incoming tenants from a speaker on the mezzanine floor.

Musical production and control room. At left, attendant is placing a musical selection on electric turntable. On the right is panel for regulating volume and tone.

speaker concealed among decorations on the mezzanine railing overlooking the lobby. On alternate floor levels tiny modulated speakers—instead of the usual blaring type—were hidden in the iron grill-work of stairways. The fact that speakers were concealed added to the charm when music came gently stealing through the corridors. Listeners wondered where the music came from and frequently inquired, "How do you get that delightful effect?"

### A Varied Musical Diet

IN THE OFFICE OF THE BUILDING management, record selections were played on a electric turntable operated like a phonograph. Volume and timing were controlled from a radio panel. The tone could be regulated to suit as to sound louder on the lobby floor than elsewhere in the building, and it was possible to have one type of music, and a few moments on an upper floor, it could be tuned down separately.

# A New Experiment with Music in Business

By EARL BURKE

The choice of the kind of music was not left to chance, but was worked out after careful study. During the experiment, all office occupants, building maintenance employees and large numbers of transient visitors daily would be exposed to the music. Individual preferences and dislikes would have to be considered. Too much of any one type of music, no matter how fine or desirable, would be monotonous.

The music was mixed deliberately, to provide for variation. To insure the desired results, an arbitrary schedule was made up in advance every day, which took into consideration the playing hours and special nature of the music most appropriate for that period.

More than two hundred musical selections were available. These ranged from waltzes, college songs of leading California universities, jingles, marches, orchestra pieces and vocal solos, to classical, religious and symphonic music. Favorite Hawaiian and nautical songs were also included. It was found that "hot swing" jazz pieces were not wanted. For convenience in scheduling and handling, all records were classified and kept in separate groups.



The make up of daily schedules called for marches and similar peppy music to be played from eight to nine in the morning, when people were coming to work, during the luncheon period, and around five o'clock when occupants were leaving the building. At all other hours of the day more subdued types of music were released. The building management knew from its traffic counts of the hours when the building carried the greatest number of visitors and the exact times when it would be filling up, emptying, so as to change the music to fit the time of day.

### A Fortunate Launching

THE FIRST MUSICAL MONDAY MORNING people began coming into the building with the customary long faces, reluctant to begin the work grind for the week. It was interesting to observe how their gloomy facial expressions changed instantly when

they heard *Anchors Aweigh*; *Jingle Bells*; *White Horse*; *Yankee Doodle*; and similar cheery selections. Surprised transient visitors stood in the lobby listening.

During the first three days the building management made careful tests. All floors were checked to get tenants' reactions. They were asked "Is the music disturbing you?" and they replied "No, we like it."

The soft music coming from the concealed speakers could be heard distinctly in all parts of the corridors; but, the moment an office door closed, the music was shut out. Doors had to be propped open to hear. On one floor check up, it was found that twenty-five out of twenty-seven offices had the doors wedged open to listen.

From the morning the music started, the enthusiasm mounted and grew every day. A group could be found listening in the lobby most of the time. People had heard about it in other buildings or came from other parts of the city. After visitors had finished their business in the building, they invariably lingered in the lobby to hear more.

After the opening day, tenants began phoning and writing notes to the building management requesting that favorite selections be programmed. If they were not on hand, Mr. Smith made arrangements to get them. When he experienced some difficulty in getting particular arrangements requested—like when someone wished to hear a famous orchestra's rendition of Dvorak's "New World Symphony"—musicians began bringing in their favorite record collections. These were added to the program. Very frequently a lobby visitor would ask for some favorite to be played. This was always arranged, if it did not conflict with the desired type of music for that hour. Nearly as many requests for musical favorites came from men as from women. These requests came not only from the younger but also from the older men.

### A Business Stimulant

AT FIRST IT WAS THOUGHT that the music might possibly slow up the movement of elevator traffic; but it was discovered that people listening in elevators moved away from in front of the elevators so as not to interfere. Peppy music, when people were coming in or going out of the building, stimulated the movement of traffic.

Indicative of the enthusiasm with which tenants responded to music mixed with their work are two typical tenant reactions. The head of one firm commented, "The holiday period always gets me down because I'm in the business, hardest working time of the year. Our firm is closing its books. My home office calls on me for information and special reports. Because of this additional work this period is depressing. This year it's different. The daily music causes me to forget the pounding to do this or get that done. It helps me to deal my whole staff work in happier mood."

The president of a financial institution whose office buzzes with activity during the busy season of the country's stock exchanges also commented, "I was doubtful when I first heard the music during this period our staff is working under heavy strain, but there never has been a time when our organization has been so smoothly, efficiently and with (Continued on Page 53)

THIS PARTICULAR PAIRING of "cousins once removed" deserves special mention for the change from one key to the other is so striking that composers have used it time and time again—and always effectively. The rise in tonality of a minor third produces a peculiar feeling of stimulation, a kind of light-headed buoyancy. Cole Porter, whose music is often harmonically out of the ordinary, brings this modulation into one of his best known songs, *Night and Day*.



This quotation from *Night and Day*, and those next, taken from *Smoke Gets in Your Eyes* and *Jeepers Meepers*, are reproduced with the kind permission of the Music Publishers Holding Corporation, owners of their copyrights.

At *x* the music is lifted abruptly from the tonic triad of B-flat major to the tonic triad of G-flat major. And at *y* it drops back just as abruptly to its old key. Musical sleight of hand!

A more famous example of the same modulation occurs in the *Grand March* from "Aida," by Verdi.



In this case the music is lifted a minor third from G major to B-flat major. For lack of space the quotation includes only the closing notes of the first appearance of the tune and the opening measures of its repetition. If you have seen the opera you will recall this dramatic moment. Four trumpets on the stage blare forth the melody. Hardly has its last note died away when four more trumpets appear in the procession. Instead of repeating the music in the same key, they announce it a *minor third higher*, thus heightening the effect of the scene.

Wagner was very fond of taking a musical phrase and repeating it a minor third higher. This device appears in the *Pilgrims' Chorus* from "Tannhäuser," in the music which accompanies the entrance of *Tristan* in the first act of "Parsifal and Lohengrin," and in the "Faith" motive in the *Prelude to "Parsifal."*



# The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

## Keys That Are Related—Sisters and Cousins and Aunts—Natural Laws That Guide The Flow of Chords

This article is the thirteenth in a series on "The Doorstep of Harmony." The first appeared in *The Etude* for January, 1938.

### Part II

Another mutual cousin, or connecting link between two distant keys, is the subdominant triad. This intermediary makes possible a change of key which delights many a composer—a downward shift to the major key located two whole tones below the original key. For example, the modulation from C major to A-flat major. The connecting link in this case is F minor, which is the subdominant minor of C and the relative minor of A-flat.

An example of this modulation occurs in *Smoke Gets in Your Eyes*, from "Roberta" by Jerome Kern.



From D major to G minor is one jump; from G minor to B-flat major is another jump. But Jerome Kern's modulation eliminates the middleman and goes directly from D to B-flat. *Yes, Confrey*, in *Kisses on the Forehead*, makes the same down a major third change of key, when he switches from the opening tune to a second one.

Having discussed the various relatives which a key can have, let us meet a typical family group so that we may observe brothers, sisters and cousins side by side. Here are the relatives of C major.



In these ten measures will be found the ten keys most closely related to C major. In each case the first chord is the tonic triad of C major, while the final chord in the measure is the tonic triad of the related key. As you might expect, the next to the last chord in each measure is the dominant seventh of the related key. It will be noticed that the last two keys, being consonant ones, are so distant that an extra chord is required to make a smooth transition.

Just as C major has its relatives in good standing, so every other major key, too, has its set of relatives, substantially the same as those of the major keys. Of course, and subdominant keys, their dominant For instance, the subdominant key of C minor is F minor, while its dominant key is G minor. We shall find, however, that every minor key has another close relative, for which there is no equivalent among the relatives of the major keys—the dominant major. If we are in C minor, we can modulate just as easily into G major as into G minor (perhaps even more easily). Thus, we have



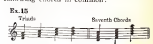
(a) modulates to the dominant minor key, whilst (b) modulates to the dominant major key.

It probably has been already guessed that a little more natural than the first. It is because the dominant triad belonging to the minor scale's "home of chords" is a harmonic G major chords frequently in the leading tone, F-sharp, in the presence preceding it, to turn the G major chord into the tonic of a new key.

### The Stepping Stones of Modulation

WE HAVE ALREADY MENTIONED that a chord may belong to two or more different keys and thus these keys may count ground on two keys which are related to each other. Such "stepping stones"—chords, which are shared in common by each of the keys, and

which will take us across without the necessity of making a single awkward leap. C and its relative minor, A, have the following chords in common:



C and its dominant, G, have these chords in common:



C and its subdominant, F, have these chords in common:



C and its tonic minor, C minor, have these chords in common:



Technically speaking, these chords common to both C major and C minor are three separate chords. But we can readily see that they are hardly more than three variations of a single chord, the two triads being component parts of the dominant seventh chord.

### Double Meanings in Music

"Stepping stones" clues do not necessarily give us advance warning as to the key for which we are headed. They can give us one chord which provides us with positive information: the dominant seventh; and even that does not tell us whether the coming tonic is going to be major or minor. With any other chord the ambiguity is far greater. We can guess, perhaps, three or four keys to which the chord might lead us, but we cannot be sure which of the three comes next.

Suppose we switch on the radio and tune in on the middle of a piece of music? The first chord which strikes our ears, let us say, is the major triad on F. What key are we in? Perhaps we are in F, listening to the tonic; and perhaps in C, listening to the subdominant triad. Or, again, we might be in A minor, listening to a chord on F, or we could be even in B-flat major, listening to a dominant triad, or in B-flat minor. We cannot tell for sure.

This same ambiguity is true, to a greater or lesser extent, of every chord. As soon as we strike a chord which might belong to some related key, as well as the home key, we are lost in a musical fog, without a compass. Until the next chord sounds we cannot tell into which of the possible keys words (to scramble metaphors), you have to hear which way the ear is going to leap. That is one thing that makes music so fascinating. For instance, in the "Symphony Johannes Brahms, we find



This is the majestic, chorale-like theme which the symphony begins itself in the "Final," of Brahms' "First Symphony." (Obtained on Page 552)

# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

THE REQUIREMENTS of a conductor sometimes seem without end. He must be more than a pedagogue—he must be an organizer, a diplomat, a scholar, and a showman. He is in the public eye, subject to high praise or loud censure. His personality and the scope of his efforts must be each broad enough to maintain him and his musical organization as the pride of the school or community.

Not the least of his special knowledges is a thorough understanding of Program Building. Many a competent conductor and musician has stopped short of success through an inadequate grasp of the psychology of preparing programs. Perhaps the word "success" is incapable of having definite limits, but it is certain that no conductor is a success if he fails to attract audiences to his concerts. In spite of the many functions which bands or orchestras can be assumed to fulfill, they are primarily entertainment organizations. It is their duty and, after intensive effort, their right to play to sizable audiences.

Program building, then, may make the difference between obscurity and prominence; and its elements are far more involved than at first might be apparent. This is particularly true in the case of the average school or municipal band or orchestra. The conductor of a musical organization of limited and capable musicians may feel free to select at will those compositions which he would like to have it perform; and he can range with impunity into the fertile fields of the symphony. Not so the school or average community director. He faces players of limited playing proficiency, and the tradition of past musical programs looms upon him. He hardly dares to attempt a satisfactory performance of the masterworks.

Added to the obvious limitations of inexperienced or indifferently capable members is the problem of instrumentation. Many symphonic works which might have been essayed, must be foregone through insufficient instrumentation, or attempted with often impractical substitutions for the originally required instrumental voices. Considerations of this type cannot help but affect the choice of program numbers and the general tone of the concert.

The importance of wise choosing is too often woefully apparent to the conscientious who sits through one performance after another, vaguely or definitely aware that the conductor has mislaid his cue and made a mistake, not of his group, but of his program.

## The Too Difficult Program

In the ranks of amateur organizations, the usual program often can be placed in the category—"too difficult." We find school bands and orchestras in particular performing works which are entirely beyond the technical or artistic capacities of the players and conductors, and as a result the program becomes a constant tolling for notes on the part of the players and a complete dislike for classical music on the part of the au-

dience. Who has not felt the relief of an entire audience when an amateur organization has struggled far afield and finally gets back to a simple march or selection within the capabilities of the players?

All good music is not difficult, nor is all difficult music necessarily good. But it is for the conductor to choose good music

An idea of what constituted the monotony of this particular concert may be had by comparison with landscapes in travel. The traveler is soon bored with flat, unendingly identical and barren countryside. Hours of passing through such country either will put him to sleep or the landscape will be forgotten and he will turn

inattention at the end of the program. A concert in good taste must allow the listener opportunity to relax at intervals, and it must rouse him somewhat at others. Even individual selections must have their dynamic contrasts. A scullable audience is cold to the musical organization which indulges only in volumes of tone that are loud and louder!

## The Lengthy Concert

ANOTHER SERIOUS MISTAKE, often made in program building, is that of too great length. The ambition may be well meant, but its reception is not in accord with the intention. If the program lasts more than two hours, it is too lengthy. We prefer a concert length of a two-hour maximum, with at least a ten-minute intermission placed a bit beyond the half-way mark in the program, allowing the second half of the program to be shorter than the first.

For the small high school band, whose instrumentation, membership, and efforts are correspondingly limited, we would suggest a concert of shorter duration—perhaps one and one-half hours, with no intermission. In all events, it is certainly better to have the audience ask for more than to have it plead for less. Many a person, with justification, has remained away from concerts because the conductor felt that every selection which his band or orchestra had rehearsed should be performed, regardless of the time involved.

As in other phases of program building, the wise director will limit his concert to a necessity. He will not overdo his audience, nor will he perpetually deny a sincere desire for more.

## Public Taste in Programs

ANY CONSIDERATE BOARD would find it difficult to agree on what "public taste" is, but they do know that it exists. Any agency for entertainment must cater to that taste, or it is to fill its function. Yet this does not imply a cheapening of the product; we need not resort to music of no musical value, and we need not turn to devices which get attention but little more. It is quite possible to satisfy the musical desires of our patrons without programming worthless music, and we believe it is possible to influence taste subtly.

At one, must cannot entertain one can educate an elite auditorium. The problem of filling the auditorium takes care of itself, when wisdom and good judgment are applied to building programs for the musical organization.

The great John Philip Sousa, overmuch as he may be mentioned, was an example of a conductor who performed to the tastes and musical wishes of his public. Yet his programs ingeniously elevated as well as catered public taste. His programs always included music of the highest quality—transcriptions of orchestral classics, symphonic poems, overtures, waltzes, suites, solo—strung, in many instances, especially to suit the character of his organization. (Continued on Page 541)

## How to Build

an

## Alluring Program

By

WILLIAM D. REVELLI



which fits the talents of his organization, and which is not beyond the comprehension of its players. There is decidedly a scarcity of good copy material, but there remains a sufficient amount of facile material to enable our school and community organizations to prepare programs whose structure is sound and whose effect is entertaining in every sense of the word.

It is not to be assumed that all programs for this type of organization must be easy throughout, as it is often possible for the able conductor to select a number of moderate difficulty and to train and prepare for its performance so that it reflects credit on the group. When a difficult number is well done a sparkle and verve is given the program as a whole; but when a selection hopelessly exceeds the capabilities of the performers, or when a concert is a series of difficult numbers, an adverse effect on the audience is inescapable.

## The Monotonous Program

A FEW YEARS AGO I was invited to act as guest conductor of a certain High School Band's Annual Concert. The director was quite concerned over the fact that his audiences were so small and unimpressive. The situation is hardly without parallel; a glance at the program and the cause was easily understood. The director had forgotten completely that audiences attend band concerts to be entertained—to enjoy good music well performed. This particular concert, though perhaps carefully rehearsed, impressed us, as it did most of those present, as being monotonous.

to other permits. Country of variegated landscapes on the other hand, may hold his attention for long periods. One cannot help enjoying vistas embracing mountains, valleys, waterfalls, patched pastures and far-away forests. In this concert there were a number of selections whose character was similar in mood, length, tempo, and instrumentation. There was an excess of heavy music: two symphonic poems, two overtures, two slow moving tone poems. The program was not punctuated with a single march; and both the tone poems and a modern number were abstract and non-melodic. Here was a monotonous vista indeed; one cannot wonder at any lack of appreciation shown by audiences at such concerts.

The unfortunate truth about this concert, and this is probably true in many cases, was that the instrumental organization performed quite admirably. Its instrumentation was adequate and the conductor a competent musician. Yet a poorer organization with a better program might easily have had more attention and given more entertainment.

The rules of monotony are inviolable; a concert must be overlaid with novelty numbers and chop-strap music is just as little appreciated as the heavy concert. Frequently school bands are found in one extreme or the other. The matter of extremes, too, can extend to concerts which are too quiet throughout, and those which make such a loud and long use of the percussion and brass sections that both the players and audiences are ready to drop with ex-

# THE GREAT MUSIC LOVERS BOOKSHELF

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"A Child's Book of Famous Composers" By Gladys Burch and John Wolcott

Pages: 129

Price: \$1.50

Publisher: A. S. Barnes & Company

## The Romance of a Publishing Family

"TIN PAN ALLEY," that itinerant "Boulevarde des Stars," has, through the last seventy-five years, moved to many different parts of New York City. Frank Harding established his publishing house in the Island Borough in 1840, and was successful in publishing the "hits" of Tony Pastor, the whistler emperor of a variety dynasty which endured many decades. From there, the Alley gradually moved uptown, until it reached Longacre Square and the forties and the fifties. Of course, there are other "Tin Pan Alleys" in other cities, but they are no more the real thing than a midway "Streets of Cairo" is like the avenues of the capital of the Khedive. "Tin Pan Alley" must surely derive its name from those little cubicles of cacophony in the offices of the publishers in which vaudeville, variety, and burlesque singers were schooled in the "hits" they were supposed to "plug." In each little studio there was a piano, which judging from the tin-patty sounds, must have had pie plates where the springs should have been. Monroe Rosenfeld, composer of *With All Her Family* and *Her Sissy*, a gay, irresponsible Bohemian of Broadway memory, is credited with coining the name, "Tin Pan Alley."

In the early period the popular publisher's real work day began when he closed his rolloff desk and sallied forth to one of the fifteen hundred or more theaters, night clubs, cabarets, cafes, saloons, and places of lesser repute, to promote by entreaty, bribe or threats his potential "hits." It was the only way of marketing his wares. A demand must be created by public by rote with his themes. If the melody was a "natural," it caught on with the audience, and the whole enterprise started to sing it and play it, while the checks poured into the publisher's coffers. As in the case of the theatrical manager, the publisher literally went into a new business each year with each new crop of productions. If they were successful, he prospered; if they failed, he was on the verge of bankruptcy.

Many of the compositions of the early days were either maundering lathos, feeble attempts at wit, or flaccid doggerel set to the most commonplace tunes. Always remember, however, that the songs of the earlier days were not the songs that sing them, and there is no finer existing evidence of the national and sentimental reactions of the first half of the century of ours. It cost the publisher a large part of his profits to "plug" his wares. When vaudeville, variety, and burlesque became organized into a trust, it was that, instead of paying individuals, the pub-

lishers paid the powers that were over a million dollars a year to get their "hits" initial recognition. Unusually, this practice is now ended, and the writer believes that relatively little is to-day expended in bribes to singers, conductors or managers, to promote new issues.

Many of the early actors and singers started in what can be called only the gutters of the theater. Like some of the publishers who have risen to heights, they do not seek to disdain their very humble and disagreeable beginnings. Some came from hard working Jewish families with little means, in which the old mother worked day and night to provide the interests of her children. Others came from devout Irish Catholic troupers, as did the Cobans; and what George M. Cohan has done is the marvel of the show business. Others came from old time actor and minstrel families, carrying on the traditions and the superstitions that have come down through generations. Others, according to the chronicles, were out and out bums and dispossessed, wandering from petty job to petty job, and glad to sell their manuscripts for a round of drinks. In the latter case to be found some of the most talented and human of individuals—poetic ghosts of what might have been.

Many of those who have risen to the highest in the popular song field, have started in the lowest phase of human entertainment. Izzy Balline began as a singing waiter in a Chautauque saloon. He is now Irving Berlin with a score of successes in Confederate uniform, now hanging in the Central Park west residence of Isidore, is one of the proudest possessors of the family.

Of all Marcs' capable sons, it remained for Isidore to write the annals of the family, and his own biography, which he has done in the third person, with the literary aid of the late Isaac Goldberg and Frank Owen ("From Ragtime to Swagtime").

The Witmark family lived at first on the rim of Hell's Kitchen in New York—"a sanctuary for gangsters and thieves hiding from the law." Isidore describes the location candidly and dramatically. Brother Jay earned as a prize for mathematics in school, a small printing press, and that press was the start of the important publishing firm. The New York's card business was good, and the whole family took an interest in the printing business. Their inclinations, however, were musical and theatrical. Julie

1917, the royalties of Ernest R. Ball are reported to have been over \$30,000 a year—many times what Schubert earned during his whole life.

The same orchestras, the radio, and the movies, all called for arrangers with the technique of a Wagner, a Berlioz, a Saint-Saens, or a Tchaikovsky; and these arrangers have been manically and properly rewarded (quite different from the days when Richard Wagner worked as a lack in Paris for starvation wages!).

The achievements of the Witmark family are truly remarkable. It published twenty-four of the leading operettas of Victor Herbert, thirteen of the operettas of Julien Edwards, twelve of the operettas of Gustav Lortie (including the "Prince of Plunk"), twelve of the operas of Karl Hoselme, nine of the stage works of Mame Klein, six of the operettas of A. Baldwin Sloan, twenty of the operettas of Sigmund Romberg, thirteen of the musical works of Chauncy Olcott. From 1886 to 1930, the firm credited itself with no less than four hundred and fifty song successes; and this list includes such compositions as *The Sunshine of Paradise Alley* (1895, Ford and Bratton); *Mr. Johnson Turn Me Loose* (1896, Ben Harvey); *Gypsy Love Song* (1898, Victor Herbert); *My Wild Irish Roar* (1899, Chauncy Olcott); *Swet Adeline* (1903, Gerard and Armstrong); *If I May Love Me in December* (1912, Ernest R. Ball); *Love Me and the World Is Mine* (1906, Dave Reed, Jr. and Ernest R. Ball); *Sweet Mystery of Life* (1910, Victor Herbert); *Julian Street Song* (1910, Victor Herbert); *Mother MacKee* (1910, Ernest R. Ball and Chauncy Olcott); *When Her Eyes Are Swirling* (1912, Ernest R. Ball); *Kiss Me Again* (1915, Victor Herbert); *Swirling Through* (1918, Arthur Penn); *Let the Rear of the World Go By* (1919, Ernest R. Ball); *California, Here I Come* (1923, de Sylva and Ball); and scores of others which are remembered.

The classical stipidity with which the publisher, the music critic, and even the public, reject songs which eventually become famous, is nowhere better illustrated than in the case of *Swet Adeline*, the even song of the extremely libidinous gentlemen with more scrupulous taste. The music was written by Harry Armstrong and had exhausted himself by playing it for sixteen hours. The original music was a Coney Island Honky-Tonk. Isidore Witmark recognized his ability and hired him for a week. The original music of the famous song was "You're the Finest of them all," *Swet Adeline*. The song was a popular publication, but by year of the leading publisher, it was daily Gerald changed *Ragtime to Adeline*; the best of this change it was accepted and published. It came to be a success, when it was placed on sale, and remained a while year on the shelves of the publisher, until a new version appeared in Hammerstein's "Victor's New York" (1918).

(Continued on Page 531)



The signing of the copyright renewal for *Swet Adeline* November 20, 1930. Seated: Henry Hart, Harry Armstrong, Isidore Witmark. Standing: Jay Witmark and Richard Gerard, author.

to his credit. All honor to him and to the others who have scaled the peaks, because they have climbed from the deepest valleys.

The leap from old time popular song trash to the modern "streamlined" popular music is almost as great as from *Chaplin* to a *Nature* in C minor of Chopin.

Among the most enterprising and successful of all popular publishing firms has been that of M. Witmark & Sons, Marcus Witmark, after whose firm is named, had comparatively little to do with the organization, save at the proprietor of five remarkable boys, Frank, Julie, Jay, Eddie and Isidore. The elder Witmark was born in Prussia. He came to America in 1853; and his career in the New York started as a peddler in the South in 1861 he joined the Confederate Army, equipped and trained his own company, for which he received a commission from Governor Brown of Georgia, as lieutenant. He was wounded at the Battle of Gettysburg. His portrait,

had a sweet, plaintive voice. He was for years a prominent minstrel singer and minstrel, that kind of American out for over seventy-five years and is still fondly loved by amateurs. Julie's services were primarily a business man, had studied music, and composed. Eddie and Frank were juvenile stage prodigies. Jay was all business.

The first Witmark songs were published in the eighties. The business continued until it was managed in 1928. Since that time, under the leadership of Richard Kopp, an educational music publisher of valuable changes, from the first publications. Vast come into the out of the firm. Popular music, from "hug-bun" and the day the millionaire musician arrived. Even in

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



Returning to the *Précade* in *A Miser* from the "Four in One" suite of Debussy, how do you sustain the long tone as marked in the music? Also, do you divide the sixteenth note figure between the hands, or not? The second hand pedal has to work satisfactorily and the hands are in a dissonant cluster does not seem to produce quite the desired effect, either, of sustaining the long tone. Also, do you pedal the whole-tone cadences along toward the end of the *précade*?  
H. W. M., Florida

Yes, by all means pedal the cadenzas. Just remember that almost all teachers and students use pedal too sparingly in Debussy compositions. Always play full, solid bass tones, then pedal to the limit, or even beyond it! If the sonority becomes confused, it is a simple matter to "flash" off a half or quarter pedal, still holding the fundamental bass tones necessary for long pedal efforts.

Will you please explain the difference in *staccato* and *staccato* accent, and so on? What is the difference between the *portamento*, *up-bow staccato*, *urbit*, and any others? What are the number of notes, in the phrase, and the *staccato* *staccato* *staccato*, how should it be played; and would the *traveller* be different whether it be a half note, quarter or a very short note? Also would the *staccato* note then be marked *staccato* in just a few notes, or would it be some as a longer phrase? I refer mostly to the *staccato* notes in Mozart's "Sonata III" (K. No. 543).—Mrs. C.

Elementary pianistic *staccato* is a whip-like movement of finger, hand, forearm or full arm. The ideal *staccato* is that which is produced with the finger in contact with the key. Artists and good pianists always play *staccato* with this key contact; any other approach results in excessive lost motion, prevents speed and clarity, fosters excessive contraction, and makes bad tone. The two principal ways not to produce

2 the *index* method—hitting the key from the air by the use of finger, hand or arm stroke.

Now touch the top of the C again with that third finger; as you feel your elbow tip floating easily, let the finger flash up suddenly, not more than an inch from the key, and in the same impulse let it play the C lightly *staccato*. The key is released instantly by the finger bouncing back up and resting lightly again on its key top. What has happened? You have played *staccato* as efficiently and economically as possible. To accomplish this you have 1. used slight "loosening" rotary help of your forearm; 2. taken only an instant of active effort; 3. immediately ceased all effort the moment the tone sounded; 4. played a perfect finger stroke.

That two-note slur question is a very important one, but it will have to await a later date.

What a delicate position you put me in! But I'll answer boldly—of course you are not "damned." No one except a person of good intelligence would write as sincerely as you have done. You have been searching for the light and should not be blamed if the light you find is too strong. The very fact that, after twenty years of teaching, you are filled with what the Bible calls "an holy discontent" for the truth, means that your mind and spirit are still alive and

You must first decide what fingering is best; most persons come back to 3 1, 5 2 after trying other combinations. Then you will of course remember that smooth, rapid playing of double notes depends largely on the free rotative balance of the forearm. This does not mean that your forearm should visibly shake or rotate excessively, but that the arm must swing lightly from the suspended elbow tip. In order to feel this balance, the trill should first be practiced in broken thirds, thus:



The D-sharp and the E, sounding slightly louder than the B and C-sharp. Practice in short and long groups until the swiftest possible *scampo* and the lightest, freest tone are achieved, wrist rather high, as little arm movement as possible. Next, practice the trill as follows (without the C-sharp) with the same freely rotating quality as in the broken thirds; again with the minimum "lost" arm movement:

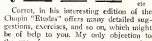


Now you are ready for the real thrill: after slow practice in which you gently stress the upper tones, play it very lightly and rapidly *once*, arm bounding from the piano to your lip at the last tones.



After a moment's rest, do it twice, three, four and eight times—hand quiet, fingers on key tops at all times, wrist medium or

Ex. A



For this reason, I have been careful to offer only what I consider the essence of preparation necessary to master the triill. I hope it will help you as much as it has my own students.

"What places would you suggest for a picnic with me and my small family, but who is able to play with our small group?" He has a wonderful trunk, lots and lots of good food, also a very good memory. He has a love of various types and sounds of pictures.

"Can you tell me what makes these places are called? Clark de Lune, De-laney, Faine Cooper, Josef Hoffmann, Polakoff, Bachmannoff."—Mrs. C. B. J. Wisconsin.

That's a new one on me, a youngster who dotes on different kinds of pianos. There's no predicting the tendencies and talents of these modern children! What fun he must have in a piano store! Yet it is all to the good—for the more piano he plays, the quicker will be able to adjust to new instruments, a major problem for all pianists. We know to our sorrow how hard it is to get accustomed to instruments other than our own, and how ill advised it is to practice constantly on the same piano.

If you will look up the chapter on "Expanding the Hand without Injury," in Cooke's "Mastering the Scales and Arpeggios," you will find very practical help toward developing your boy's hand.

Unfortunately, I am no expert on grading piano pieces, but I have always rated the three pieces you mention as "early advanced."

For other light music of approximately the same grade, suitable for small hands, you might examine: *Harpsichord Miniatures*, Gwendolyn Scott; *The Hidden Waterfall*, Gwendolyn; *Perizimmons*, Gwynne; *Rain*, Anson; *Recollections of Johann Strauss*, Thompson; *The Maiden's Wish* (Waltz), Chopin-Barth; *Valentine* (from "Spring Quartet, Op. 18"), Beethoven-Hodson; *Rhapsodie Nigrona*, Roveguez; *Reverie*, Debussy; *Les Sylphes* (Impromptu-Valse), Bachmann.

Would you please tell me what I could do to enter a world of no things. When I play an octave or a chord, the same which is at the bottom of the dumb case inside instead of remaining there. So it is impossible for me to strike the note on the side of the dumb, it strikes rather on the surface of the pulp.—E. P. Quincey.

In a recent issue of THE EDITOR this page contained corrective exercises for that old, familiar bogie, the "double jointed thumb"; please look over your files for it.





FASCINATING PIECES FOR THE MUSICAL HOME

# THE TWO BUTTERFLIES

In the last century Heinrich Lichner (1829-1898) created a definite type of piano study which was of peculiar value to teachers in "refreshing the technic" and adding buoyancy to the playing of pupils in the earlier grades. His compositions were a kind of mixture of Schumann and Mendelssohn in miniature form. In this piece, *The Two Butterflies*, Dr. Kern has captured the Lichner style with a more modern idiom. It should be played with what Dr. Mason called a "springing hand." That is, at the end of the little phrases the hand seems to spring up from the keyboard and a kind of effervescent, joyous character is given to the little piece as it goes bubbling along. Grade 3.

Allegretto grazioso M.M. ♩ = 112

CARL WILHELM KERN, Op. 554, No. 2

The musical score for "The Two Butterflies" is written for piano. It features a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegretto grazioso" with a metronome marking of 112. The score includes various musical notations such as dynamics (mf, p, f, rit, a tempo), articulation (accents, slurs), and fingerings. The piece concludes with a "Fino" marking and a double bar line. The bottom right of the score indicates "D.S. al Fine".



# MIDSUMMER MOONLIGHT

Grade 4.

Andante M.M. ♩ = 88

STANFORD KING

*mf* *molto cantando*

*L.H.*

*crescendo* *f* *2nd time to Trio* *Fine*

*Più allegretto* *mf* *vivacoso*

*rit.* *D.C.*

TRIO

Grade 3.

M.M.  $\text{♩} = 78$

# LARGHETTO

FROM SYMPHONY No 2

LUDWIG van BEETHOVEN  
Arr. by William Baines

# A SUMMER EVENING

ELSIE K. BRETT

Grade 3.

Moderato M. M.  $\text{♩} = 132$

*p*

*poco rit.* *a tempo* *p* *pp* *Last time to Coda* *rit.* *a tempo*

**Allegro** *mp* **Tempo I** *p D.S.*

**CODA** *mp* *p*

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# CASTILIAN DANCE

ALBERTO NOVARRO

Grade 3.

Andante grazioso M. M.  $\text{♩} = 80$

*p slowly* *a tempo* *cresc.*

*mp slowly* *a tempo* *espressivo* *f con ritmo* *p*

*mp* *pochetto rit.* *mf* *cresc.*

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## EVENING FROLIC

This is one of a series of ten engaging pieces in a set known as "Saturday in Town." It is a graceful, easily played, well put together gavotte with Dr. Cadman's inevitable melodic fluency, Grade 3.

CHARLES WAKEFIELD CADMAN, Op. 35, No. 8

Tempo di Gavotte M.M. ♩ = 152

## BIRDS AT DAWN

Stěpán Esipoff is the *nom de plume* of Arthur B. Burand (1859–1907), a gifted and well-traveled English composer who was a graduate of the Leipzig Conservatory and a pupil of Mme. Clara Schumann. He wrote under many pen names, the best known of which was Anton Streleki. Streleki's songs, *Dreams* and *Happy Days* were at one time very popular. *Birds at Dawn* is a finely constructed pianoforte idyll of essentially capricious character. In the preliminary study much attention should be given to the time, and here the metronome would be valuable to create a background of exactness. At a tempo in the last section the repeated notes in the bass may be played with the extended finger of the left hand. Grade 34.

Allegretto con moto M.M. ♩ = 112

STEPÁN ESIPOFF

Op. 49, No. 3

[illegible]

# FRAGMENT FROM THE G MIN. CONCERTO

Grade 4.

Andante M.M. ♩ = 68

F. MENDELSSOHN  
Transcribed by M. Moszkowski

*p dolce*

*tranquillo*

*pp*

*mf*

*sf*

*dim.*

*pp*

*dolce*

*cantando*

*un poco ritard.*

*a tempo*

*espress. p*

*p*

*marcando*

MASTER WORKS

SCHERZO

From Sonata, in F minor

JOHANNES BRAHMS, Op 5

See another page of this issue  
for a lesson on this piece by Guy Maier.

Grade 7. **Allegro energico**  
M.M. ♩ = 76 - 80

1 2 3 4 5 6 7 8

9 10 11 12 13 14 *leggiero* *p* 14

15 16 *f ben marcato* 17 18 19 20 *p leggiero* 21 22

23 24 25 26 27 28 *p sostenuto* 29 30 *leggiero*

31 32 33 34 35 36 *pp* 37 38

39 40 41 *pp molto leggiero* 42 43 44 45 46

47 48 49 50 *cresc.* 51 52



53 54 55 56 *dim.* 57 58 59

60 61 62 *p* 63 64 65 66

67 68 69 70 71 72 73 74

75 76 77 78 *piu f* 79 80 81

82 *ff* 83 84 85 86 87 88

89 90 91 92 93 94 95 96 97 98 99 100

*TRIO* *legato* *p* 101 102 103 104 105 106 107 108 109 110 111 112 113

114 115 116 117 118 119 *cresc.* 120 121 122 123 *dim.* 124 125 126

518

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

Helen F. Grand

# ON A MOONBEAM

C. B. HAWLEY

*Andante con moto*

*mp*

1. Dost - man, he is draw - ing nigh,  
2. We will sit just you and I,

*pp*

*mf*

Moon is smil - ing in the sky, Tell - ing chil - dren not to cry, For the clouds will  
On a moon-beam in the sky, Far a - bove the world so high, Watch - ing sil - ver

*p*

*p*

*pp rit. 3*

some sail by: Don't cry, don't cry. Lul - la - by, — lul - la - by.  
clouds sail by: Don't cry, don't cry. Lul - la - by, — lul - la - by.

*mf a tempo*

*mf*

3. Far be - low, I think I see Lit - tle chil - dren hay - ing tea, They, I know, would like to be,

*p a tempo*

*mf*

*p*

*pp*

*rit.*

*ppp*

In the sky with you and me. Lul - la - by, lul - la - by, lul - la - by, — lul - la - by.

*pp*

*ppp*

## LEAD THOU ME ON

R. M. STULTS

Andante espressivo

*mf* 1. O Lord, my wan - d'ring  
2. In - crease. my faith in

feet have trod The paths of world-li-ness and sin, — O lift me up a - gain, dear God, That  
things un - seen, That may nev - er doubt Thee more, — Cre - ate a - new, and make it clean, The

*f* I Thy courts may en - ter in; — Have mer - cy on my way - ward-ness, Lead  
heart now wound - ed, sick and sore; — (Choose Thou my way and keep my feet From

*rit* Thou me on when fies as - sail, — That I may ev - er on - ward press To heav'n - ly joys that nev - er  
wan - d'ring far a - way from Thee, — O take my life and make it meet To serve Thee through e - ter - ni -

Allegretto grazioso

pale. — — — — — Lead Thou me on, — O Sav - iour, ev - er lead me, Hold Thou my hand — till

*f* *mp*

shades of night are gone. — O leave me not, — My Sav- iour, for I need Thee,

*f* *rit* *a* *dim.*

*f* *rit* *e* *dim.*

*1st time* *mf a tempo* *rit.* *p* *DC* *f* *Last time* *a tempo* *f* *rit.*

All through this life, till death, lead Thou me on. — All through this life, till death, lead Thou me on. —

*mf a tempo* *rit.* *f a tempo* *f rit.*

## ALLEGRO

FROM VIOLIN SONATA NO. 6

GEORGE FRIDERIC HANDEL

**Allegro**

Violin

Piano

*f* *p* *cresc.* *f* *cresc.* *mp cresc.* *mf cresc.* *p cresc.* *mf cresc.*

This page contains six systems of musical notation for a piano etude. The notation is written for piano, with treble and bass staves. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The piece includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a treble staff and a bass staff, with a key signature change from F# to C# and G#. The second system continues the melody and accompaniment. The third system features a key signature change from C# to F# and a key signature change from G# to C#. The fourth system includes a key signature change from F# to C# and a key signature change from C# to F#. The fifth system features a key signature change from F# to C# and a key signature change from C# to F#. The sixth system concludes the piece with a key signature change from F# to C# and a key signature change from C# to F#.

The notation includes various musical symbols and markings:

- Dynamic markings:** *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *f* (forte).
- Articulation:** *acc.* (accents), *rit.* (ritardando).
- Performance instructions:** *dr.* (drum), *dr.* (drum), *dr.* (drum).
- Section markers:** **B**, **C**, **D**.
- Rehearsal marks:** *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

## VESPER TIME

"This calm vespers time,  
With its low murmuring  
sounds and silvery light!"  
*Mrs. Hemans*

ORLANDO A. MANSFIELD

Prepare (*Swell*: to Oboe  
(Great: *mf* coup. to Sw.  
(Choir: Clarinet  
(Pedal: 16; *mp*, coup. to Gt.)

## Andante calmato

Manuals

Pedal

*Gt. F*

*Gt.*

*Sw. A*

*Sw.*

*Gt. G*

*Gt.*

*Ped. 8-4*

*to Sw.*

*Sw.*

*to Gt.*

*Sw. F*

*Sw. Disps.*

*Gt. D<sup>2</sup>*

*Gt.*

*Ch. Clar.*

*to Sw.*

*to Gt.*

*Gt. mp*

*Sw. A<sup>2</sup>*

*Sw.*

*Gt. mf*

*Sw. to Oboe*

*Gt.*

*Sw.*

*mf to Gt.*

*Gt.*

*Sw.*

*D. S.*

*Sw. A*



# THE LOLLIPOP PARADE

## TWO PIANOS, FOUR HANDS

Grade 2½.

In strict march time, pompously, with precision M. M. ♩ = 126

DOROTHY BELL BRIGGS

PIANO I

PIANO II

The musical score for "The Lollipop Parade" is written for two pianos, four hands. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The first system shows the beginning of the piece with a 'mf' dynamic and a 'simile' marking. The second system continues the melody and accompaniment. The third system shows a change in the bass line. The fourth system continues the melody. The fifth system shows a change in the bass line. The sixth system continues the melody. The seventh system shows a change in the bass line. The eighth system continues the melody. The ninth system shows a change in the bass line. The tenth system continues the melody. The eleventh system shows a change in the bass line. The twelfth system continues the melody. The thirteenth system shows a change in the bass line. The fourteenth system continues the melody. The fifteenth system shows a change in the bass line. The sixteenth system continues the melody. The score includes various musical notations such as treble and bass clefs, key signature, time signature, dynamics (mf), articulation (accents), and fingerings (numbers 1-5).

simile *pp* gradually dying away

This section shows the piano introduction for the piece. It consists of two systems of music, each with a treble and bass staff. The first system includes the instruction 'simile' and 'pp' (pianissimo), followed by 'gradually dying away'. The second system also includes 'pp' and 'gradually dying away'. The music features a mix of eighth and sixteenth notes in the treble and a steady eighth-note accompaniment in the bass.

## MARCH AROUND THE MAY POLE

FOUR HANDS

A. GARLAND

Moderato M.M.  $\text{♩} = 108$

PRIMO *p* *f*

SECONDO *p* *f*

This section contains the main body of the piece for four hands. It is marked 'Moderato' with a tempo of 'M.M. ♩ = 108'. The piece is in 2/4 time and D major. The first system is labeled 'PRIMO' and the second 'SECONDO'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (*p*) to forte (*f*). The piece concludes with a final cadence.

PROGRESSIVE MUSIC FOR VIOLIN ENSEMBLE  
**LITTLE LADDIE, LITTLE LASSIE**  
 CHANSON PETITE

R. O. SUTER  
 Arr. by the Composer

In moderate time M.M.♩=54

Piano  
*ad lib.*

The musical score is written for piano accompaniment in 3/4 time, with a tempo of 54 beats per minute. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamic markings such as *p* (piano), *poco cresc.* (poco crescendo), *poco rit.* (poco ritardando), *p a tempo* (piano at tempo), *dim.* (diminuendo), *Fine*, *mf* (mezzo-forte), and *D.S.* (Da Segno). The piece concludes with a *poco rall.* (poco rallentando) and a final *D.S.* marking.

# LITTLE LADDIE, LITTLE LASSIE

## CHANSON PETITE

1st VIOLIN

R. O. SUTER

In moderate time M. M. ♩ = 54

First system: Treble clef, key of D major (two sharps), 4/4 time. Starts with a piano (*p*) dynamic. Notes are mostly eighth and sixteenth notes. Ends with a *poco rit.* marking.

Second system: Treble clef, continues the melody. Includes a *a tempo* marking and a piano (*p*) dynamic. Ends with a *Fine* marking.

Third system: Treble clef, continues the melody. Includes a *cresc.* (crescendo) and *dim.* (diminuendo) marking. Ends with a *Fine* marking.

Fourth system: Treble clef, continues the melody. Includes a *mf* (mezzo-forte) dynamic. Ends with a *dim.* and *poco rall.* marking, followed by *D. S.* (Da Capo).

# LITTLE LADDIE, LITTLE LASSIE

## CHANSON PETITE

2nd VIOLIN

R. O. SUTER

In moderate time

First system: Treble clef, key of D major. Starts with a piano (*p*) dynamic. Notes are mostly eighth and sixteenth notes. Ends with a *poco rit.* marking.

Second system: Treble clef, continues the melody. Includes a *a tempo* marking and a piano (*p*) dynamic. Ends with a *Fine* marking.

Third system: Treble clef, continues the melody. Includes a *cresc.* and *legg. dim.* (leggiero diminuendo) marking. Ends with a *Fine* marking.

Fourth system: Treble clef, continues the melody. Includes a *mf* dynamic. Ends with a *dim.* and *poco rall.* marking, followed by *D. S.*

# LITTLE LADDIE, LITTLE LASSIE

## CHANSON PETITE

3rd VIOLIN

R. O. SUTER

In moderate time

First system: Treble clef, key of D major. Starts with a piano (*p*) dynamic. Notes are mostly eighth and sixteenth notes. Ends with a *poco rit.* marking.

Second system: Treble clef, continues the melody. Includes a *a tempo* marking and a piano (*p*) dynamic. Ends with a *Fine* marking.

Third system: Treble clef, continues the melody. Includes a *cresc.* and *legg. dim.* marking. Ends with a *Fine* marking.

Fourth system: Treble clef, continues the melody. Includes a *mf* dynamic. Ends with a *dim.* and *poco rall.* marking, followed by *D. S.*

# LITTLE LADDIE, LITTLE LASSIE

## CHANSON PETITE

4th VIOLIN

R. O. SUTER

In moderate time

First system: Treble clef, key of D major. Starts with a piano (*p*) dynamic. Notes are mostly eighth and sixteenth notes. Ends with a *poco rit.* marking.

Second system: Treble clef, continues the melody. Includes a *a tempo* marking and a piano (*p*) dynamic. Ends with a *Fine* marking.

Third system: Treble clef, continues the melody. Includes a *cresc.* and *legg. dim.* marking. Ends with a *Fine* marking.

Fourth system: Treble clef, continues the melody. Includes a *mf* dynamic. Ends with a *dim.* and *poco rall.* marking, followed by *D. S.*

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# PLANTATION SERENADE

BERNARD WAGNESS

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First system of the piano score. The right hand features a melody with various fingerings (1, 2, 3, 4, 5) and articulations. The left hand provides a harmonic accompaniment. Dynamics include *p cresc.* and *f*. A note indicates to "Imitate the Banjo with a plucking finger action."

# SUNSHINE AND SHADOWS

Grade 2½.

Gracefully M.M. ♩ = 66

WALTZ

ELLIOTT S. ALLISON

Second system of the piano score. The right hand continues the melody with complex fingerings. The left hand accompaniment includes chords and moving lines. Dynamics include *mf*, *mp*, *f*, *Fine*, and *pp*. The system concludes with a *D.C.* (Da Capo) instruction.



## LITTLE GREEN FROG

RENÉE MILES

Moderato M.M.  $\text{♩} = 76$ 

*mf*

The froggie goes hopping along. Hop! hop!

*mp*

He journeys on.

He rests for a second and now on again.

*mf*

He reaches home—the pond of the old mill stream.

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## DAY DREAMS

ADA RICHTER

Andante M.M.  $\text{♩} = 160$ 

*mp*

*cresc.*

*dim.*

*1st time only*

*Last time only*

*dim. e rit.*

*Fine*

*mf*

*f*

*rit.*

*D.C.*

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## (Continued from Page 501)

**FORSTER** MUSIC 116-30, WHEATON AVE.

(Continued from Page 506)

After the calling attention to the fact that memory is not so much a gift as the development of a technique, Lilius Macklinson, in "Music by Heart," commences her outline of how to memorize, which has been highly commended by many able musicians. She calls attention to the fact that "even the experienced musician was considered unsafe without his notes; and," as late as the year 1861, when Sir Charles Hallé was giving Beethoven recitals from memory, the critic of *The Times* accused him, not only of self-display, but of "tempting the Gods." In fact, the ability to play without notes was not expected but greeted as a kind of marvel, when it occurred.

The writer of this review, however, re-

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By Lillian Mackinnon  
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Publisher: Oxford University Press

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# THE ORGANIST'S ETUDE

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

## That "Tantalizing" Pedal Passage!

By  
HENRY C. HAMILTON

EVERY ORGANIST of any considerable experience will recall certain passages for the feet, which, in spite of endless repetitions, seem never to go easily. The industry and patience of the player may have no limit. Perhaps he constructs all the very act of walking brings to his mind that tricky toe and bed affair of the pedal board. Yet, in actual performance, there ever eludes him that delightful sense of mastery which he craves. Some puzzling impediment blocks the way.

Here is the point where the player should take stock of himself and of his manner of study, to find out the trouble; whether mental or physical? Like a detective following a clue, the organist also may discover a "clue" and thus overcome his own difficulties.

### Each Individual an Entity

FOR ANYTHING, we are not all constituted alike. Just as wrists differ, so do ankles. The turning of the toe, out or in, is a prime consideration in pedal technique. One way or another may prove more natural; and it is the "holding of the mirror up to nature" which most often determines fluency in technically difficult passage playing. In this course, it should be early determined which foot passes most easily behind the other. Then, a slight adjustment of the left, or of the body itself, may contribute largely toward greater ease in performance. These things, once realized, the organist is in a position to work with Nature—not against her.

It is now many years since the writer first studied the *Grand Chorus* in *D* of Gounod. At that time, with very immature pedal technique, but immeasurable ambition, he practiced like one possessed; yet all small headway was made. A certain pedal passage, appearing twice in the course of the composition, eventually became a veritable feet borer up more of his nerve force than anything yet encountered. At the end of his student days, the piece was shelved; he was glad to forget it—for the time, at least.

More years passed before it was touched again. Owing to advancement in general musicianship, that pedal passage had lost some of its terrors. It seemed a trifle easier to play, but a few of the "bad spots" still remained. However, with the added technique now possessed, these difficulties were attacked with renewed vigor, as hope persisted that they might yet be conquered. Again the toe and heel method of former years was tried—with but poor results. There was born the idea that perhaps a new and more natural way—for the particular organist, at least—could be worked out.

Habits of long standing seldom welcome

a change. This individual organist had for long been making a particular study of his own ankles; he knew their possibilities; and he began to feel equal to the task of mapping out his own course of action. The toe and heel indications, as printed in the edition being studied, were discarded; and, after some thought and experiment, he decided on what seemed to "fit" much better his personal physical equipment. Compare the two:



The foregoing, which had been practiced for years with unsatisfactory results, was changed to



and improvement showed itself almost immediately. Soon every part of the passage felt easier. A little awkwardness persisted, however, at three places:

1. At the first high A, which was overcome by a slight but very quick turn of the body to the right.
2. When approaching middle E in Measure 4, the body already resumed its original position.
3. With the approach to B in Measure 6, a slight but quick turn to the left brought everything well under the feet, so that the last lower notes might be reached comfortably.

Nevertheless, these quick turns were not accompanied by any sliding along the bench. At no time was the body removed from "center."

### We Creators of Habit

PHYSICALLY SPEAKING, the whole thing was now easy; but mental habits of long standing would sometimes play a trick. The new toe and heel progressions, necessitating different positions of the feet, would occasionally be forgotten. This difficulty was at first avoided by dividing the passage into sections for practice, so that the mind could, as it were, make fresh starts in directing the feet—something after the manner of a relay race. By this method it was not long until these sections merged so successfully that no apparent pause existed, and this pedal passage, which for years had given trouble, was now a source



The console of the great Wanamaker Organ at Philadelphia, one of the two largest organs of the world. The symmetrical arrangement of manuals, stops, tablets, buttons, pedals, and mechanical appliances for the feet, seem bewildering to the uninitiated.

of real genuine pleasure in its performance. In all good keyboard work a skillful player seeks those positions in which everything lies best under the same principle, so there is no good reason why the same principle should not be applied in pedal technique, so that all runs and other bothersome figures shall be as comfortably as possible under the feet.

Then as a last word towards the accomplishing of all such hurdles, a feeling of relaxation should be cultivated—not only in the ankles, but also throughout the entire length of the limbs—yes, and throughout the mental and the physical organism shall be free to act without restraint from any quarter.

## Bright Tone in the Modern Organ

By PARVIN TITUS

IN VIEW OF THE WORLDWIDE increase of its importance to listeners may interest themselves actively and profecterly organs of whatever age, landmarks in organ building, both here and abroad, we away from the concept of the organ as each one judged on its own merits and without special regard to its contribution

to a beautiful ensemble of tone. Attention is being given more and more to the selection and winning of pipes which will produce a clear ensemble of adequate, but not overwhelming, power.

1. A few of the factors involved in this changed design of the modern organ are: a moderate working of 8' stops, with a consequent increase in the clarity and prompt speech of the pipes.
2. The elimination of heavy, thickened 8' flutes and diapasons prevalent





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 adversaries, we can express no opinions as to the relative qualities of various instruments.

## THE ETUDE

# THE ACCORDION DEPARTMENT

## The American Accordionists' Association

By PIETRO DEIRO

As told to Elvera Collins

UNTIL RECENTLY there had been considerable confusion in the writing and arranging of accordion music. This proved quite a handicap for accordionists and particularly for beginners. They not only had to learn to read accordion music but also had to familiarize themselves with numerous systems of arrangements, each with its own respective symbols.

A group of prominent accordionists, arrangers, teachers and publishers realized that something should be done about this, so they banded together for the express purpose of bringing order out of the chaos of accordion music. They felt that the notation for all other instruments had been standardized, and that the accordion should not be an exception.

This organization was called the American Accordionists' Association (A.A.A.). The members worked quietly for many months, before they announced the existence of the Association.

Much research work had to be done, for the first thing about which they wanted to be sure was whether accordionists really wanted their music standardized. If the players were indifferent, there would be no need for an organization to spend time and effort working in their behalf.

A general survey of the accordion field, which was accomplished by means of questionnaires, showed that players were almost unanimous for standardization of accordion music. Not only that, but they clearly outlined what they wanted. Teachers were also very helpful in diagnosing the systems of various arrangers and pointing out what they thought was practical and what should be discarded.

A very fine spirit of collaboration was displayed among the composers and arrangers who were charter members of the A.A.A. Naturally it was necessary for many of them to concede certain points and to relinquish some of their pet individual theories for the good of the whole. The old idea of every arranger for himself has now become almost obsolete.

Publishers of accordion music cooperated to the fullest. In many instances this was costly, because it meant that they had to discard music plates which represented quite an investment. They had faith, however, that the ultimate good derived from the standardization of music would compensate for the initial loss.

Although the A.A.A. was founded principally to solve the music notation problem, it now finds itself confronted with other problems. One of these is the dissatisfaction of accordion teachers. During the past few years the demand for accordion teachers has been greater than the number available. Unfortunately this condition brought about the opening of many schools for accordion instruction, with a teaching staff which was incompetent. In fact, in some instances the teachers specializing on other instruments and could not even play an accordion, yet they attempted to teach it.

The A.A.A. realized that this condition should be changed, so they have enlarged their scope to include it. Examinations are given throughout the entire country, and membership in the A.A.A. is open to all teachers who are properly qualified to teach

the accordion. This enables the organization to have a list of qualified teachers who can be recommended.

Various other problems will no doubt be presented to the A.A.A., as the association has pledged itself to do whatever it can for the good of the entire accordion industry. The organization owes much of its success to the fact that it is not commercialized, as it has been established on a non-profit basis.

OFFICIAL NOTATION FOR THE STANDARD ACCORDION APPROVED BY THE AMERICAN ACCORDIONISTS' ASSOCIATION

Left hand accompaniment is to be written in the bass clef. Right hand is to be written in the treble clef. The fingering is the same for both hands: the thumb is the first finger, index finger is 2, middle finger is 3, ring finger is 4, little finger is 5.

All notes for the left hand are written in the bass clef. The bass notes use the compass of one octave in this position on the staff.

Ex. 1

(The optional B and C are used only for facility in reading.)

The chord notes for the left hand are written in the bass clef. A single note which is the root (Tonic) indicating the name of the chord. The chord notes and their position on the staff.

Ex. 2

Letters indicating the kind of chord are placed on top of the chord note: M indicating the Major chord, m indicating the minor chord, 7 indicating the dominant seventh chord.

d indicating the diminished seventh chord.

M indicating two chords played in together.

Example of the four C chords with their distinguishing symbols.

Ex. 3

A bass solo passage employing a compass larger than one octave may be written on any part of the staff, but will then be indicated as bass solo by the words Bass Solo, or the abbreviation B.S.

Ex. 4

A straight line—under a bass note or the finger up, indicates that the note is to be played in the counter-bass.

Ex. 5

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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 Case for Class Instruction in Violin Playing

THE VALUE OF CLASS INSTRUCTION in violin playing has been questioned by many leading authorities. While a great number of teachers are somewhat indifferent to the whole question, there is on the contrary, perhaps only a small minority that end and out endorses it. The obvious conclusion to be drawn by the inexperienced teacher is that class work has no right of existence in the field of violin playing.

This impression would naturally be further strengthened by the fact that the violin is an instrument where individuality, the efforts and talents of the individual, count more than anything else. By their nature, the problems of violin instruction are problems of individuality. Each student has his own particular difficulties; each student must be approached in a way suitable to his particular temperament. At the first glance one must admit that it seems rather ill-advised to teach a number of them into a class and try to teach them the most individual of all musical instruments, the violin.

The most obvious point in favor of musical class instruction is that it gives people a limited means a greater opportunity to receive the advantages of a musical education. The price of training from a responsible, first rate teacher can be reduced so as to be no longer a prohibitive expense for a few. Moreover, the class idea calls for a broader advertising campaign. The teacher can handle so many more pupils that he has to appeal to families of all social strata. The idea that a musical education can be obtained cheaply, as well as expertly, will be brought home to people who otherwise would never have come closer to music than a negative exposure to the minimal background of moving pictures and radio.

The first question, then, is whether or not this advantage is great enough to make up for the possible drawbacks of this type of instruction. Or, in other words, which is more important, to develop merely the great talents and others who might afford to, or to introduce active music making to as many homes as possible, even if, in the process of doing so, some of the efficiency might conceivably be lost? There can be little doubt as to the answer. Besides, the class instruction need not necessarily interfere with the private tutoring of those to whom this form of instruction would be the most suitable.

### The Teacher Analyzed

THE GREAT DANGER of class instruction is that so very much depends on various qualities in the teacher as to the answer. Before any teaching. One might say that the successful class teacher has to commercialize his art to some extent; and consequently there is a danger of losing out the art entirely in making the whole thing a purely commercial venture. The class teacher needs an extraordinary amount of conscientiousness. It is too easy for

the class work to degenerate into a cut-throat playing in unison, with occasional part playing, that can ruin the musical future of even the most talented child. In the class instructor may "get by" with almost anything, and as the work is very tight, it might often be tempting to let small things go by unnoticed. "The difference would hardly be corrected, anyway," says the easy-going teacher.

Class instruction offers difficulties of a complex nature, rarely met with in private tutoring. In fact, one might almost say that it requires a certain talent all of its own to be able to teach a class of individuals to the full benefit of each. Enthusiasm, understanding, sound judgment, impartiality, a certain practical knowledge of child psychology, or perhaps one should say an instinct for psychology, form a part of this talent. And above everything, there must be an inexhaustible supply of patience. Patience, ever more patience! It is of course, should not be necessary to mention that a thoroughly sound violinistic training is an absolute prerequisite for the class instructor. After all, that student who is the equipment of every violin teacher, whether using the class system or not.

One of the most important features of the class system is the fact that it is a system. The class is not only a group of pupils, but the groups must be systematically arranged. As for the number of students in each group, this depends

on the class system, will prove helpful to teachers who might lack the necessary experience to formulate such tests of their own.

As far as temperament goes, the selection must be just as careful. Every class should have at least one child of the enthusiastic type. A slight contrast in temperament is desirable, both to avoid monotony and to act as a stimulant to the others; while on the other hand, a too great contrast is naturally apt to break up the unity.

The idea of competition is always mentioned, by those who advocate musical class training, as one of the most important justifications of the system. The students have a chance to keep a close watch on each other's progress. And most children have a desire, conscious or subconscious, to excel, to be a little better than their companions, or at least as good as they are. Although it is very doubtful whether competition in itself has any power to substitute where musical talent or desire for music making is lacking, it might nevertheless stimulate a student to greater efforts. Competition and companionship during the music lesson are helpful stimulants to progress.

### Constructive Competition

HOWEVER, FAR MORE IMPORTANT than competition, which even at its best is founded on a sort of envy, is the fact that there

is something definitely constructive in the class system.

The people who say that classes are beneficial because the "children learn from each other," are closer to the truth than they may be imagined, in spite of their rather clumsy and hazy way of expressing it themselves; for let there be no doubt about it: Whatever the child learns will come from the teacher. One cannot crowd a class of children together, expect them to go ahead and teach one another, and indirectly they do learn from one another. But because a child will understand a correction through another child, where the adult would utterly fail. To the child the adult stands for a stranger, slightly hostile, to be obeyed by the adult does is generally that another child does it, being, pulled down to a level where it might be understood.

All through the training the teacher must systematically utilize this fact. Let the games of correcting one another, when something has to be explained, do so by

means of the individual child. Where bowing is concerned, for instance, the teacher should guide one child into the correct position and motion, and then have the rest of the class observe and imitate, each in turn correcting the others, under the guiding hand of the teacher.

In the case of beginners, one will undoubtedly hear the objection that private teaching will bring quicker results, which is true, of course. The advance of a whole class must necessarily be slower. On the other hand, the class has the advantage that every point must be mastered before the next step can be taken. With the class, the foundation of thorough musicianship must be laid from the very beginning, while the private pupil often dashes ahead, playing notes with great facility and little understanding. For example, the students in the class must be kept at bowing exercises on the open strings, far longer than is the case with the private student. The whole future of the class depends on the exactness of its bowing and the uniformity of tone. Lapses in bowing are very much more noticeable than in the case of the individual. The teacher must insist on absolute precision in using the various parts of the bow and on clarity of tone; he must constantly stress that the baseness of one tone is sufficient to keep back the whole class.

### Ear Training Benefits

THE GREATEST technical advantage of the class system lies in the field of ear training. Contrary to the popular conception, it is not only possible to train a child's ear to the group; but it also is actually possible to do it with more accuracy than generally is the case in private teaching, where again the progress is often too rapid to be thorough. The class has actually an advantage in its necessity of advancing slowly. The early stage of ear training is truly one of the most important great progress. The ear training should begin at the very first lesson, long before the left hand and right hand are put into action. Psychically, the ear is developed as early as possible. The students must learn to distinguish the differences between whole steps and half steps (intervals), even before these can be connected with the spelling of the fingers. This is a necessary part of instruction where less individual attention can be given. When the fingering begins, there remains only the comparatively simple action of associating the placement of the finger with the sound of the tone actually heard in the ear. Here again it is as a means of illustrating the ideas, following. The teacher plays a note on both violin and piano, then has the class to come home. The next a selected pupil plays the same tone. Then the rest of the class to come over on the piano and has the class to compare the two tones. It necessarily corrects the student's finger to the correct position in tuning out the immediate

One of the most common shortcomings in the training of violin players lies in the lack of a knowledge and understanding of harmony. Group instruction is the best means of remedying on the musical

By KAARE A. BOLGEN

largely on their age and grade. Experience has shown that with beginners one can hardly have more than five students in each class, since a great deal of personal supervision is needed. With slightly more advanced students this number may be enlarged, although a violin class should at no time exceed the number of ten. In the case of advanced students the classes must become smaller again, since much more playing by individuals is called for. The class should preferably have from three to five students over a two or three hour period.

The grouping of the classes must be done with all the care and skill that the teacher possesses. The success of the class depends largely on the systematic selection of children who belong together musically, intellectually, and temperamentally. The general intelligence of the class must be somewhat on the same plane. The teacher must investigate school records, as well as test thoroughly the mental abilities of each case of beginners, the children's feeling for rhythm, their sense of pitch and pitch discrimination, then ability to judge intensity and color of tone, must be exhaustively explored. The well known tests

understanding of the students. From the very introduction of the open strings, the fundamentals of harmony can be imparted to the students in a way to make it a part of their musical make up. The mysteries of chord structure can be simply shown by having students play on various open strings, with the teacher completing the chords, explaining, demonstrating, and preparing the ground for the time when the students will be ready to use the left hand. Thus the harmony study can begin in earnest. By having each student play one note of the chord, the teacher can conduct

a harmony course almost as complete as, and far more interesting than that of the piano student.

By no means the least of the arguments in favor of class instruction is the marvellous opportunity offered for ensemble playing. From the earliest period in his training the student will have the benefit of the maturing properties of part playing. In addition to making him a thorough musician, it will give an added stimulus to his studies and give him a more profound love for his music, which is, indeed, the greatest result of any musical education.

## Making the Study of Harmony Function in Violin Playing

By KARL E. WEBB

**H**ARMONY, as it is usually taught, seems to have little place in the average study course of violin. Figure bass, four voice writing, and harmonizing of melodies are something outside the experience of the violinist. Yet the study of harmony can be made a vital part of violin practice.

Harmony generally starts with the study of intervals. In his exercises, the violinist may study the melodic interval, and by sounding these tones together get the harmonic interval. To get the most good of this study the student should analyze a violin study he may be practicing. For example, if he is working on Kreutzer, No. 1, he should call every melodic interval as he plays it on his violin.

**Ex. 1** Kreutzer

This will do two things for the student: track him the name of the interval, and also its sound. Soon this will become automatic, and better sight reading and intonation will result.

The study of scales is the next step in harmony. Here the student should not only recognize the scale when it is started on the key tone, but also recognize it when starting on any tone. He will soon learn that all the scales in a piece are not in the key of the original signature. These few measures from Kreutzer will explain,

**Ex. 2** Kreutzer

A Harmonic Minor

Not only should the student analyze the scales, but also he should play various scales beginning on one tone on the violin.

**Ex. 3**

C Major F Major

These may be also practiced with different tones as the starting point.

A good preliminary practice on chord building is to take any tone on the violin and play Major, Minor, Augmented and Diminished Triads. Start on any tone and

spell these as you play them. Now you are ready to analyze your studies, as below, by naming the root of the chord and naming its color.

**Ex. 4** Kreutzer

Since all music is made of scales or chords, the tones not belonging to the chords are non-harmonic tones. These can be analyzed thus:

**Ex. 5** Kreutzer

After the student has progressed thus far he is ready for harmonization of the studies. He should listen for the scale or chord implied in the melody, then outline this chord pattern. After the chords have been outlined they can be set in interesting, rhythmic patterns to be used as an accompaniment.

**Ex. 6** Kreutzer

These arpeggio accompaniments appear in many violin concertos while the melody is sustained by some instrument in the orchestra, or by the piano in the reduced score. In this way the violinist has made sure his harmony really function as part of his playing.

### Bow Control

By ADA E. CAMPBELL

SET THE METRONOME at sixty and pull the bow as slowly as possible on the G string, counting each metronome tick. The minute movement of the bow will cause the nerves in the hand to become a little uneasy, and the sound will be a little "chuggy." Practice this at least five times every day and you will be pleasantly surprised at the effect on control developed. The aim should be for sixty beats to the first bow, then increased eventually to one hundred fifty. It can be done!

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## (Continued from Page 505)

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**Johann Sebastian Bach**—German composer, organist, and pianist. Born 1685, died 1750. His works are among the greatest of the Baroque era.



**George Handel**—English composer. Born 1685, died 1759. His works are among the greatest of the Baroque era.



**Franz Liszt**—Hungarian composer and pianist. Born 1811, died 1886. He was a virtuoso pianist and a prolific composer.



**Frédéric Chopin**—Polish composer and pianist. Born 1810, died 1849. He was a virtuoso pianist and a prolific composer.



**Felix Mendelssohn**—German composer and pianist. Born 1809, died 1847. He was a virtuoso pianist and a prolific composer.



**Franz Schubert**—Austrian composer and pianist. Born 1797, died 1828. He was a virtuoso pianist and a prolific composer.



**Charles Weber**—German composer and pianist. Born 1811, died 1886. He was a virtuoso pianist and a prolific composer.



**Otto von Guericke**—German composer and pianist. Born 1811, died 1886. He was a virtuoso pianist and a prolific composer.



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**George Vachon**—German composer and pianist. Born 1811, died 1886. He was a virtuoso pianist and a prolific composer.



**Arnold Schönberg**—Austrian composer and pianist. Born 1894, died 1951. He was a virtuoso pianist and a prolific composer.



**Richard Strauss**—German composer and pianist. Born 1864, died 1949. He was a virtuoso pianist and a prolific composer.



**Maurice Strakosky**—German composer and pianist. Born 1811, died 1886. He was a virtuoso pianist and a prolific composer.



**Wilhelm Krumpholtz**—German composer and pianist. Born 1811, died 1886. He was a virtuoso pianist and a prolific composer.



**Theodor Kutzer**—German composer and pianist. Born 1811, died 1886. He was a virtuoso pianist and a prolific composer.



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## QUESTIONS and ANSWERS

A Music Instruction Service Department  
Conducted Each Month

By KARL W. GEHRKENS

Professor of School Music, Oberlin College,  
Musical Editor, Webster New International Dictionary.

No queries 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.

Staccato and Slur in Wind  
Instrument Music

Q. Will you please tell me how to play staccato and a slur on a wood wind instrument? The examples show the slur, the staccato, and the legato; also the slur, the staccato, and the legato. The piece is for flute but this has to be done by the flute.



A. The problem of the execution of certain notes and phrases which have been discussed in the past is a very important one. The system of writing music, which is the whole basis of the music, is a very important one.

Q. The problem of the execution of certain notes and phrases which have been discussed in the past is a very important one. The system of writing music, which is the whole basis of the music, is a very important one.

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## How is the Turn Sign Made?

Q. I am wondering about the meaning of the turn sign. In some cases it is a turn, in some cases it is a turn, in some cases it is a turn. The turn sign is a turn, in some cases it is a turn, in some cases it is a turn.

A. The correct turn sign is made thus: (1) If it is a turn, the note above it is a turn, in some cases it is a turn, in some cases it is a turn.

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A MONTHLY BULLETIN OF INTEREST  
TO ALL MUSIC LOVERS

## —August 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.

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The *Tacelo Master Etudes in Minor Keys* will be in the popular Music Mastery Series, which bear the uniform price of 60 cents each. However, in advance of publication, single copies may be ordered at the low cash price of 20 cents postpaid, and delivery will be made on publication.

**THE COVER FOR THIS MONTH**—The cover for this month presents a seldom seen portrait of Teresa Carreño, who was one of the greatest, if not the greatest, of all women pianists. Teresa Carreño was born in Caracas, Venezuela, December 29, 1853; died in New York, June 13, 1917. She studied with L. M. Gottschalk and also with Georges Mathias (Paris). She was playing in public when only twelve years of age, and was only in her early twenties when she made a very successful tour of the United States. After a few years' residence in London she made concert appearances in the English, German, and Russian capitals, achieving brilliant success. In 1893 she was honored by the King of Saxony with the title of Court Pianist.

She was married in 1879 to Emile Sauret, the noted violinist. Within a few years this marriage was terminated by divorce. Her second marriage was to Giovanni Tagliapietra, a well known baritone. Divorce was eventually the fate of this marriage. A marriage to Eugen d'Albert, the great pianist, ens from 1892 to 1895. In 1892 she became the wife of Arturo Tagliapietra, a younger brother of Giovanni. The name of Teresa was given to her daughter. This daughter Teresa Tagliapietra has appeared with success in a concert

Madame Carpio, in addition to her fame as a pianist, gained a place among noted composers. She wrote a number of brilliant concert pieces for the piano and among her

**POEMS FOR PETER**, by *Lysbeth Boyd Borie*, Set to Music by *Ada Richter* (*A Book of Rote Songs*).—This entertaining little book is the joint work of two outstanding writers for children. Founded on subjects of direct appeal and graced with singable melodies, these songs should prove of immeasurable value. In the early school grades as well as in the home, their recreational uses will be universal!

[illegible]

On single copies ordered in advance of publication, the cash price is 50 cents postpaid. Orders are now being received and the books will be delivered upon publication.

OUT OF THE SEA, *An Operetta for Children* In One Act. Book and Lyrics by Ethel Watts Mumford, Music by Lily Strickland—Grade seven teachers and others responsible for the education and the recreational activities of young children will find this new operetta worthy of serious consideration for early presentation. The story abounds in amusing, though fantastic, situations that will appeal to young players and delight audiences; the dialog is the natural everyday language children use and understand; the music is catchy, yet easy to sing, and of moderate

The action takes place on a rocky sea shore and the opportunities for picturesque staging and costuming can be well imagined from the following cast. King Neptune, Undina, The Sea Serpent, The Oyster, The Hermit Crab, The Fiddler Crab, and Davy Jones among the sea people; an inquisitive Mr. Beecher, an Aviator, and two children in bathing suits, Jacky and Jilly, among the earth folk. Full directions for staging, costuming and dressing will be included in the vocal score.

Single copies of *Out of the Sea* may be ordered now at the special advance of publication cash price, 35 cents postpaid, delivery to be made as soon as the book is off-press.

**SIDE BY SIDE, A Piano Duet Book for Young Players**, by Ella Ketterer—Piano teachers know that there are few modern duet books which are written for the first grade pupil, with both the Primo and Secondo parts equally graded. The author of this book, herself a successful teacher of wide experience, has felt this dearth of attractive material and has set about to remedy the

*Side by Side* contains ten easy, short duets, each part being only one page in length. As already suggested, it is not a book for pupil and teacher especially (though it may be used in this way if desired) but is primarily for two beginning pupils of equal advancement. Playing passages remain within the five-line position and easy rhythms only are employed. The few octaves that appear are optional; there are no sixteenth notes; and only the simpler Keys of C, G, F, B-flat, D, A Minor, and G Minor are used. Special care has been taken to make the *Side by Side* which has a decided interest, this part offers research of a decided interest, this part offers

The music is original and tuneful. There are two easy marches, *Little Red Soldiers* and *Here Comes the Parade*. *The Bell in the Steeple* has a characteristic bell imitation. *Little Spanish Dance* introduces triplets in eighth notes; and *May Day Dance* is in three-four time. An *Important Occasion* is a broad martial movement and *The Elephant Marches* features a ponderous low melody. The remaining duets are *Toy Sailboat in Sixes*, an eight-measure piece; *Eighty-eight*; *Dance of the Little Wooded Shoes*, an allegretto movement emphasizing

Our readers know the many successful books and piano pieces by this gifted composer. Her *Adventures in Music Land* (\$1.00) has long been a favorite method and, more recently, *Adventures in Piano Technique* (75¢) and 58 *Miniature Etudes* (75¢) have brought forth much favorable comment. To get a first-from-the-press copy of this worthy addition to piano teaching materials, send your order now for a single copy at the low advance of publication cash price of 30 cents postpaid.

THE THRESHOLD OF MUSIC, *A Layman's Guide to the Fascinating Language of Music*, by Lawrence Abbott—The Threshold Press Co. takes great pleasure in announcing the publication in book form of the series of articles appearing in *THE ETHER* during the past year or more under the title "Harmony at Your Doorstep" by Lawrence Abbott. Since the publication of the first article in this important series, we have received many requests that this material be made available in book form and we are happy to accede to these requests.

The author, grandson of the famous American ethnographer, Lyman Abbott, is assistant to Dr. Walter Dromsch at the National Anthropological Museum in Washington. In the introduction to the book, he has received thousands of letters from people who have a "santurage of music," but to whom the language of music is all a baffling mystery. The present and rapid music lovers "play a little" and "sing a little," but they are not serious learning professionals. They likewise do not want to be bothered with text books, rules and written exercises. Still they have a keen interest in finding out "what it is all about." The many books on harmony which are available are too technical and too dry for the unsystematically bewilder the average reader. These music books which have been written for the layman invariably end the subject of har-

Mr. Abbott solves this problem in a very sound, readable, and entertaining presentation. He says that he has prepared this book "for the person who doesn't care about being able to write harmony but sorely wants to know about harmony in order to become a more intelligent listener." The work is aimed at the casual reader and sets out to inform him how to understand music. It is designed to be read at home, with a piano near at hand. A special feature are the numerous examples from music of all periods. He quotes from the works of Beethoven, Bach, Brahms, Wagner, Debussy, Puccini, Dvorak, Strauss,

**SYMPHONIC SKELETON SCORES, A**  
*Listener's Guide for Radio and Concert*, by  
Hilary Katerman

No. 1 Symphony No. 5  
in C minor..... Beethoven  
No. 2 Symphony No. 6  
in B minor..... Tchaikovsky  
No. 3 Symphony in D minor.. Franck  
No. 4 Symphony No. 1  
in C minor..... Brahms

Even the non-musically minded person gets a certain amount of pleasure from listening to a good orchestra playing good symphonic music, and the enjoyment is sufficient for that type of listener, limited as it may be by the lack of musical knowledge. The student, on the other hand, derives the maximum of enjoyment from his listening because he understands the technical points involved. There is, however, a third type of listener who is musically minded but not necessarily a student of music, who wishes to get a maximum amount of enjoyment from listening to music with a minimum amount of study. It was this type of individual that Vladimir Katsner had in mind when he started work on his *Symphonic Skeleton Score*.

Hereforth the analytical approach almost entirely to advanced students because the available study material dealt with the subject too much in detail, using miniature scores, etc. This was fine for the student, but paly the poor hymn who invariably lost track of the melody line in a maze of variations and counterparts which clouded the form beyond the point of easy discernment. In order to allude to this difficulty, the author of the *Symphonic Schubert Scores* has isolated the unbroken melodies of these great symphonies and presents them in an easy-to-follow form, with just enough analysis to differentiate the themes without being sighted in the position as a whole.

Miss Katzner first explains, verbally and graphically, symphonic forms in general and then the form of a specific symphony in the same clear and precise manner. In that portion of each book where the unbroken melody of the symphony is presented, the melodic line is presented in each movement, the measures and variations in each movement, the measures, phrases, periods, etc., are marked to indicate what instruments are playing the melody at each particular point. Thus there is made possible a quick coordination of eye, ear and mind, adaptable to any type of class-study program.

With the whole-hearted approval of leading music clubs and teachers' associations as an incentive, work on the first four books in the series is going forward steadily. Each book, devoted to one complete symphonic composition, may be ordered now, by number and title, at the special advance of publication price of 25 cents. All four volumes may be ordered now for 95 cents, postpaid.

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ADVERT

APPENDIX A



## THE STUDY

# Music of the Woodland

(Continued from Page 493)

**Bluebird:**  
As herald, I the birds would warn  
We cannot tarry here too long;  
Let them come forth and pleasure give  
With woodland mirth to fill their song.

*She plays On Parade by Heinrich Lieber.*

**Deiry:**  
Now just hear our little waltzes  
All so charming and so sweet,  
By their melody and motion  
Music thoughts are made complete.

*She plays Kewpie Waltz, by Curcio Louise Dunning.*

**Bluebell:**  
Now, Children dear, are you happy, peas,  
With our musicale so under way?

**Bay-Girl:**  
Indeed, we're very happy! Say,  
Now let us ask the *Wise Old Owl*  
To please forget his nightly howl  
And act as leader in our play.

**Owl:**  
O thanks, my little flowerets say,  
I see your woods companions run  
They're in such hurry; I declare  
Why, here they are, all full of fun!

Two bright rigged pecking friends, I see  
Have met the Meadow Lark so gay;  
So very secretive they seem  
In greetings that they have to say;  
I wonder what 'tis all about;  
Such animation they display;  
Let's wait and see if they reveal  
Their meaning in a roundelay.

*Owl, or one he chooses, plays Rondo a Capriccio (Anger About a Lost Penny), by Beethoven.*

**Owl:**  
Here comes our handsome Cardinal,  
A beau he is, all hearts to win;  
He seems so spry and much concerned,  
This master spry of violin.

*Cardinal, in bright red attire, enters while playing The Bumble Bee, by Antonia Fischer. He bows over each little floweret, who smiles up at the player.*

**Boy:**  
Though unannounced, your song, to me,  
Seems quite as that of a Bumble Bee;  
Now tell me kindly, is it true?  
That bow's so long, what else play you?

**Cardinal:**  
O yes, that was The Bumble Bee  
By Anna Richter; and, you see,  
Since smart you seem as my bowyer,  
I'll play *Bourrée* by Henry Sawyer.

**Owl:**  
Now comes the little Humming Bird,  
So dainty is the lovely mite;  
I'm sure her buzzy song, when heard,  
Will fill your hearts with humming bliss.

*Humming Bird plays Wings of a Humming Bird Flamingo, by C. C. Bocard; or May-Time, by D. G. Blake.*

**Owl:**  
Miss Song Sparrow, a dainty bird,  
Is loved for usefulness and cheer;  
She brings such happy melody,  
'Tis surely meant to please the ear.

*Owl asks our to play Squirrels at Play, by F. A. Williams; or Minuet, by D. Wade.*

**Owl:**  
This lovely bird, so small, you see,  
Quite plainly has no need of me  
To herald her identity:  
The melody she brings, my dear,  
Is all so happy, full of cheer,  
'Tis always sure to charm the ear.

*Owl sends a bird to play A Bird Calls in the Wood, by Bernard Wagner.*

**Owl:**  
Comes next a bird of calm appeal,  
Its song is one of hope and love;  
'Tis quiet, restful, and so sweet;  
All know the gentle, friendly dove.

**Owl (to Heron):**  
Well! Seems to me, if you lived here  
'Twould be right hard, indeed;  
For the forest clock is right on time,  
And its call you'd have to heed.

*Owl asks one to play The Forest Clock, by Carl Hedin.*

**Owl:**  
Our hearts go out to the Mourning Dove,  
For its melody rich and true  
Should woe kind thoughts and memories  
In the hearts of each of you.

*Owl asks a bird character to play Home Sweet Home: Long, Long Ago; or O Sole Mio on the piano accordion, or piano. If singer is available, it may be sang.*

**Owl:**  
With her biting, trifling measure,  
Comes Canary, bright and cheery;  
Always we await with pleasure  
Her loved song, when we are weary.

*Canary sings Listen to the Mocking Bird, by Wanner.*

**Owl:**  
The lovely Nightingale is come  
To bid adieu, with feathered friends,  
When *Flowerets and Bunting Fairy* leave  
Our Musickle of Woodland ends.

*Nightingale plays Warblings at Eve, by Brinsley Richards.*

*A Little Floweret goes at once to the piano and begins Shadows, by Leola Smith, with all Flowerets singing.*

*Wishing Fairies enter and give piano-fugue, My Wish for You, by Cole Mae Spring and Clay Smith.*

CURTAIN

## The World of Music

(Continued from Page 490)

KARL W. GEHRKESS, Editor of the "Questions and Answers" columns of *The Everett* and Musical Editor of the *Webster New International Dictionary*, received on June 14th, the honorary degree of Doctor of Music, from Capital University of Columbus, Ohio. On June 6th, he and Carl Wilhelm Kern, with many musical works in the catalogues of the Theodore Prenter Company and other publishers, received the same degree from Illinois Wesleyan University of Bloomington, Illinois.

THE NORTH SHORE FESTIVAL of Evanston (Chicago), Illinois, was revived with an opening performance on May 16th of Bach's "Passion According to St. Matthew," after a lapse of several years because of unsettled business conditions. Dr. Frederick Stock infused "a reverential, awesome quality" into this master work, as he led the chorus, soloists and the Chicago Symphony Orchestra "through its mystic and wonderful score."

RAVINA PARK, Chicago, long the stronghold of Mr. Louis Eckstam's wonderful post opera company, has forsaken the lyric muse and on June 9th began a series of symphonic concerts to last till August 6th.

THE PRINCESS OF PIEDMONT was a participant in the second representation of Kavel's "Enfant et les Sentilles (The Child and Witchcraft)" and Wood's "L'Amphibien (Amphibian Paradox)" when these works were performed in the May Festival of Florence, Italy.

THE PHILADELPHIA OPERA COMPANY announces six performances for the coming season: Mozart's "The Marriage of Figaro"; Gounod's "Faust"; Puccini's "Madame Butterfly"; Black's "Carmen"; Verdi's "La Traviata"; and Strauss's "Der Ebermann."

THE NINTH ANNUAL FESTIVAL of American Music was held at Rochester, New York, from April 26th to 28th, sponsored by the Eastman School of Music under the direction of Dr. Howard Hanson. Twenty-five works of native composers were heard, and several of them for the first time.

THE AMERICAN GUILD OF BANTOISTS, an American folk opera by Douglas Moore, in the style of the German songspiel, with spoken dialogue and occasional music, had its premiere on May 18th and at the same time served to define the term, "improvised" American Lyric Theatre of New York.

"THE DEVIL AND DANIEL WEBSTER," an American folk opera by Douglas Moore, in the style of the German songspiel, with spoken dialogue and occasional music, had its premiere on May 18th and at the same time served to define the term, "improvised" American Lyric Theatre of New York.



PADEREWSKI AT 78 TRIUMPHS AGAIN—Here the great pianist is shown receiving a floral tribute from two Polish-American admirers.

*Owl asks one to play Moon Boat, by Louise Christine Kober; or to give The Bluebird, a musical recitation by Mildred Adair.*

**Owl:**  
Alone the Meadow Lark draws near,  
His song, so very crystal clear,  
His song with a twittering sound around,  
Draws us on the Range, passio, by then  
The like of which is seldom found.

*Owl asks one to play Hawaiian Melody, for piano accordion, if possible; if not, then Flame on the Range, passio, by then.*

*Heron, a small boy, comes on immediately after the last number and sings or recites:*

The Lark's a merry fellow  
Through he has a trifling taste  
For rising with the morning sun  
In most unattractive haste.

My mother says that, like the lark,  
I'm happy as can be;  
But, when it comes to acting up,  
I've less more sense than he!

**Boy:**  
Sister, this seems an appropriate time  
To slip in a lively tune;  
Why not our *La Zingana*, Gipsy rime,  
Or *The Clang of the Wooden Shoem*!

*Girl may play La Zingana, or sing or play The Clang of the Wooden Shoem.*

**Owl:**  
Very dignified and stately  
Comes the Peacock, trilled and true;  
Brings fine thoughts, and happy too.

*Peacock plays Fragment from Unfinished Symphony, by Schubert.*

**Owl:**  
The small White Crane—your know him well—  
His accomplishments would like to show;  
An energetic lad is he,  
His art you'll all applaud, I know.

*White Crane plays Paravola, by Offenbach.*





## The Threshold of Music

(Continued from Page 504)

serve that Brahms has falsified the theme entirely out of triads, partly because triads are simple, noble chords, in keeping with the spirit of a chorale, and partly because triads are more ambiguous than seventh chords and so are more musically interesting in modulation, since they keep us guessing which way the cat is going to jump.

The theme starts in D minor (one flat), then moves to E-flat major (two flats). At the beginning of the third measure it sounds as if it were moving into E-flat major (three flats), with a dominant to tonic progression. But Brahms evidently decided not to advance any farther—farther for the E-flat chord turns out to be a subdominant, and the theme returns sharpwards from B-flat major (two flats) to F major (one flat) and then to C major (no flats or sharps).

### One-Foot-in-the-Old-Key Modulations

IT FREQUENTLY HAPPENS that a piece of music rambles through a succession of keys without ever really losing track of the original key. The chords stand as sure enough evidence that a modulation has taken place; yet our ears insist that the music has remained true to its first tonality. If we examine this kind of modulation we will usually find that, while the chords move from key to key, the melody never once leaves on a note foreign to the original tonality. The music steps out with one foot, but the other foot remains firmly planted on the old harmonic level.

Take a melody like Liszt's well-known *Liebestraum*, for instance. Its harmony starts in A-flat major, moves in the second measure to F minor, in the third to B-flat minor, in the fourth to E-flat major, and in the fifth back to A-flat major again; but the tune, like a good old-fashioned wife, never strays from home. Here it is, in plain harmonics.



Or take this melody from Gershwin's *Innocent Innocent Baby*.



We are never worried that the tune will carry us out of the key of E-flat major, although the harmony makes lassy calls at the keys of A-flat major and E-flat minor—and then, after a momentary return to E-flat, visits F minor and B-flat major, before returning to the home key. The melody itself will be noticed never deserts the E-flat major scale.

One-foot modulations are as common as rabbits in Australia. Popular songs, especially, are full of them. They help to make a piece of music colorful, without being too bewildering.

Sometimes this type of modulation is carried to the point of banality. Among the more hackneyed Broadway tunes, we often find the following stereotyped sequence of chords (the time, let us say, being in C major): a triad of F followed by a dominant seventh on E, then a dominant seventh on

A, another on D, and still another on G, which brings us back to the tonic triad of C. What it amounts to is a series of dominant sevenths, one blending into the next in accordance with the basic law, while the melody tightly clings to the skirts of the original key. A good example of this sequence can be found in the wartime song *I Didn't Raise My Boy to Be a Soldier*, by Al Piantadosi. It will be found also in many of the older songs written by Harry Von Tilzer.

"Barber shop harmonies" are often the result of a blinding of dominant sevenths belonging to neighboring keys. One neighbor chord in particular—the dominant seventh of the dominant—has been so overused that many listeners are heartily tired of it. But its usefulness cannot be denied. It is a staple article of musical diet, like potatoes—which, too, are divided out of them that many people become tired of them.

Here is an example of its use in F've

ity, but instead of our landing on the tonic triad of the dominant key we find ourselves on the dominant seventh chord of the tonic key. C-sharp, instead of rising to D as a well-known leading tone ought to do, falls to C-natural, thus keeping us in the key of G.

## Diversions of the Masters

(Continued from Page 498)

delicate precision which also characterizes all of his music, just as, in the softly tinted water color paintings, which he loved later to make of the Alps, we are reminded of the lovely atmospheric qualities of his superb total landscapes.

### Masters' Assorted Monkeybusiness

OF THE DIVERSIONS of other composers, much less is known. Of Schumann and Weber, for instance, all we know is that

degree of literary ability. He also left us an unfinished novel and many newspaper articles on newly invented musical instruments. Beethoven, also, showed great interest in the latter work. Occasionally he would play a droll joke, as on the occasion when, taking leave of his father, he left him a copy of Handel's "Messiah," telling him to open it in time of need and help would straightaway "drop into his lap."

—the "help" being (as his father learned later) not to his pleasurable astonishment) not the sublime music of the "Messiah," but several of the notes which were hidden among the leaves of the book.

Wagner's chief diversion consisted not in his devising delicate means of giving music to others, but rather in his planning delicate means of taking it. The phrase, "It is more blessed to give than to receive," was not applicable to Wagner's way of thinking. He loved nothing more than spending his leisure hours in buying the latest clothing and in perfumes, and in sending his bills to his friends, that they might render themselves worthy of posterity by paying for his luxuries. Occasionally, however, he would become noble and buy costly gifts for his friends; but, naturally, he invariably bought them with borrowed money, which he never bothered to return.

His friends usually had the double honor not only of receiving Wagner's gifts, but of unknowingly paying for them as well. When Wagner was not engaged in these purse-draining activities, he was usually absorbed in his generously proportioned autobiography; but even more frequently he was found reading Shakespeare to his friends. He gave a very fine edition of how Shakespeare should not be read, and applied himself with fitting enthusiasm.

Or he would take to giving a one man rendition of one of his own dramas, and would end by turning the dramas into tragedies. He would be the leading tenor, baritone, soprano, and the whole company, not to mention the orchestra, and the guests, after being subjected to several hours of this unique concert, would all take leave of him with the polite smile of people whose great curse is that they are too well bred to say what they think; whereupon Wagner would become courted to ask their pardon for his being too tired to favor them with an encore.

Should we not rejoice that we were not present at these Wagnerian concerts? Likewise, let us rejoice that, unlike Nanny, we never incurred Beethoven's displeasure, and that Schubert never sent three cubists at our heads. But whatever the master's diversions, let us be indeed thankful that they could forget their work long enough to remember that they were human beings.

For, it is for their works that we cherish them as geniuses, it is for their human characteristics that we love them as men. Even so, does Mother Nature, in her abundant wisdom, bring us closer to loved children and at the same time reserve for them a still more loving place in our hearts.

\*\*\*\*\*

**So, No Singing for Profit!**

A Soviet teacher was conducting a class in arithmetic when a boy asked a question. The teacher replied: "If a man buys six dozen apples for eighteen cents, how many does he sell them for thirty-six cents? A dozen, does he get?" A little boy waved his hand wildly. "A jail sentence," he shouted.

**Which Is Mightily Good Luck**

Sir Frederick, H. Cowen in his "Music as She Is Written," notes that a Part Song is a short, unaccompanied piece of vocal music in several parts, which begins in one key and usually ends half a tone or more lower.

## Next Month

THE STUDIO for September, 1937, Will Be Alive with Musical Features

### Start Your Musical Season Right

William Roberts Telford gives us the preparation of a musical composition, and a new studio that brings new ideas to the reader.

### Are You Aiming for the Opera?

Rose Heydich, who has received offers of opera roles, and who has been a successful soloist in the Metropolitan Opera, tells us many very interesting ways in which opera appears have succeeded.

### Strange Music Makers

John Hix, famous composer of the brief "Sonnet in a Storm," has made a survey of a score of queer and interesting music makers, many of which will be entirely new to STUDIO readers.

### The Master of Masters

M. Jolles Philip, dean of piano teachers of the world, has prepared a striking new book called "The Master of Masters," which will help the reader.

### Musical Crime Prevention

Teach your boy to love a horn and he will not blow a safe but has been the advertising slogan of instrument manufacturers. An Editorial in September gives the evidence.

### Making the Child Love the Piano

Marcelle Chénier-Chenier, French expert in teaching children, gives practical ideas for parents and teachers.

**Been Working on the Railroad**, that should be familiar to everyone.



As you can see, this most common of all one-foot modulations does not take us out of the key at all. In the third measure we think we are moving into dominant tonal-

ity, but instead of our landing on the tonic triad of the dominant key we find ourselves on the dominant seventh chord of the tonic key. C-sharp, instead of rising to D as a well-known leading tone ought to do, falls to C-natural, thus keeping us in the key of G.

they indulged in numerous literary activities. Schumann, as we all know, was editor of the German musical journal, *Neue Zeitschrift für Musik*; and in this he not only expressed much valuable criticism on music, but also gave full play to his soaring, and at times, fantastic imagination. Weber, too, could be critical in his own ingenious way, and he could criticize very unjustly, as on the occasion when he had the first and second violoncelles discuss their martyrdom on taking part in a performance of that great work which Weber considered a "musical monstrosity," Beethoven's "Fourth Symphony." To silence the complaining violoncelles, he at one time threatened them with the "Kreutzer." From this one would gather that Weber's generosity only in composing, not in literary production; but his autobiography, *Tankbatteries Leben*, reveals a startling







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Name	Age	Gender	Occupation	Education	Income	Assets	Liabilities	Net Worth
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Michael Brown	28	Male	Product Designer	BS	\$70,000	\$120,000	\$40,000	\$80,000
Sarah White	38	Female	UX Researcher	MS	\$85,000	\$180,000	\$60,000	\$120,000
David Green	45	Male	Operations Manager	BS	\$90,000	\$220,000	\$80,000	\$140,000
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James Grey	40	Male	Systems Administrator	BS	\$82,000	\$190,000	\$65,000	\$125,000
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Joseph Hill	47	Male	Finance Manager	BS	\$97,000	\$260,000	\$100,000	\$160,000
Amelia Clark	39	Female	Product Manager	MS	\$89,000	\$208,000	\$68,000	\$140,000
Samuel Lewis	49	Male	Operations Manager	BS	\$99,000	\$270,000	\$105,000	\$165,000
Harper Walker	35	Female	Business Development	MS	\$84,000	\$190,000	\$62,000	\$128,000
Lucas Allen	42	Male	IT Manager	BS	\$94,000	\$245,000	\$92,000	\$153,000
Evelyn King	38	Female	Marketing Director	MS	\$96,000	\$255,000	\$102,000	\$153,000
Isaac Wright	40	Male	Product Development	BS	\$98,000	\$265,000	\$108,000	\$157,000
Grace Young	36	Female	Business Analyst	MS	\$85,000	\$198,000	\$62,000	\$136,000
Henry Adams	44	Male	Finance Analyst	BS	\$95,000	\$258,000	\$105,000	\$153,000
Victoria Baker	32	Female	Product Manager	MS	\$86,000	\$202,000	\$65,000	\$137,000
Sebastian Clark	41	Male	Operations Director	BS	\$97,000	\$268,000	\$110,000	\$158,000
Madison Lewis	37	Female	Marketing Specialist	MS	\$88,000	\$205,000	\$68,000	\$137,000
Julian Walker	45	Male	IT Support	BS	\$99,000	\$275,000	\$112,000	\$163,000
Chloe King	33	Female	Business Development	MS	\$87,000	\$208,000	\$70,000	\$138,000
Christopher Hill	46	Male	Finance Manager	BS	\$98,000	\$278,000	\$115,000	\$163,000
Isabella Young	39	Female	Product Development	MS	\$89,000	\$212,000	\$72,000	\$140,000
Matthew Adams	43	Male	Business Development	BS	\$93,000	\$242,000	\$95,000	\$147,000
Charlotte Baker	35	Female	Marketing Director	MS	\$84,000	\$195,000	\$65,000	\$130,000
Joseph Clark	47	Male	IT Manager	BS	\$94,000	\$248,000	\$98,000	\$150,000
Amelia Lewis	38	Female	Product Manager	MS	\$85,000	\$200,000	\$68,000	\$132,000
Samuel Walker	49	Male	Operations Manager	BS	\$99,000	\$280,000	\$118,000	\$162,000
Harper King	35	Female	Business Development	MS	\$84,000	\$198,000	\$70,000	\$128,000
Lucas Hill	42	Male	IT Support	BS	\$94,000	\$250,000	\$100,000	\$150,000
Evelyn Young	38	Female	Marketing Specialist	MS	\$86,000	\$205,000	\$72,000	\$13

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