

THE ETUDE music magazine

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Christmas Song for a New World



THE BELLS OF CHRISTMAS PEACE
By Edward H. Nashfield (1918-1936)

Rejoice, all ye of every land—
Upon this golden morn,
For in the darkness of the night
The Prince of Peace was born.

The hosts of heroes gone before
Look down this Christmas Day,
Stand firm and keep their sacred trust
To live in Christ's own way.

Once more the heav'nly choirs proclaim
The majesty of right.
Good will to all throughout the world
Comes with the morning light.

The Star Eternal always shines
For all who look above,
The songs the heav'nly angels sang
Bring everlasting love.

Arise, ye children of the Lord,
Forget your hates and fears,
Bind up the wounded souls of all
And wipe away their tears.

Teach us, dear God, to do Thy will,
Help all to see Thy way,
That we may teach through living faith
Thy children gone astray.

The joy of Christmas fills the air
And myriad voices sing
The Christ Child's glorious song of love
While all the heavens ring.

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A Revolution in Opera

An Interview with

Laszlo Halasz

Internationally Distinguished Conductor
Musical Director, New York City Center Theater

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

For the past twenty years, at least, readers of THE ETUDE have heard one opinion reiterated by every opera expert who has addressed them: the need for municipal repertory companies which can serve the double duty of guiding public taste and developing young talent. And now the miracle has come to pass. A civic repertory opera company exists in the New York City Center. Organized early in 1944 as one of the municipal projects of Mayor Fiorello H. LaGuardia, the New York City Center has blazed a new trail in American music, functioning as a nonstar group that gives the public first-class operatic performances at a two-dollar top price, and that provides young artists with the urgently needed drill in stagecraft that is impossible for them to obtain in any commercial company. First credit for the City Center's notable achievements goes to its director, Laszlo Halasz, who has so far satisfied the definition of genius in that he has created something out of nothing. Born in Hungary, Mr. Halasz first studied piano at the Franz Liszt Conservatory in Budapest, under Dohnanyi. Two years before his graduation, he was selected to appear as piano soloist with the Royal Philharmonic Orchestra of Budapest and became inflamed with the desire to conduct as well as to play. In 1929, he was graduated with honors in piano and conducting, and immediately became Assistant Conductor at the Budapest Royal Opera. In 1935 and 1936, he was invited to Salzburg, as assistant to Toscanini and Bruno Walter, after an immensely successful record of work in Prague, Vienna, Rome, and Budapest. In 1936, Mr. Halasz had a long visit from his cousin, the son of Dr. Eichhorn, distinguished chemist and Chief of the U. S. Division of Bacteriology in Washington. During the months of young Eichhorn's stay, Mr. Halasz heard but one refrain: the complete superiority of everything in America! Gifted with an investigating turn of mind, Halasz came over to find out for himself. The purpose of his coming was to see America; its result has been a revolution of American opera. In the following conference, Mr. Halasz tells readers of THE ETUDE how he organized the New York City Center, and how other communities can use the same methods in establishing civic opera of their own.

—EDITOR'S NOTE.

"MY work with the City Center grew out of the observations I made during my American debut, in 1937, in St. Louis, where I was called to conduct 'Tristan und Isolde' with Kirsten Flagstad. I was struck with the lack of homogeneity of the performance as a whole, despite the fine material I had to work with. The 'stars' were visitors who had learned their parts in different companies and in differing styles; the scenery was borrowed; the orchestra was the local Symphony; and the chorus consisted of volunteer music-lovers who gave their services, without fee, in exchange for the pleasure of singing. Each element was excellent in itself—but there was little if any fusion among them. And the working conditions were even more disastrous to the hope of fusion! Coming as they did from different cities, the 'stars' met each other for rehearsal about four hours before the curtain rose. If all the company members were in town as much as twenty-four hours ahead of time, we wrote the occasion down on the calendar in red letters.

The "Star System" Condemned

"Inwardly, I rebelled against this strange condition that gave the public not opera, but 'stars' and unfused rôles; but I was powerless to change it. And then I noticed a strange thing. The printed reviews divided their praise into two categories: the 'stars' were lauded for their voices, their gifts—but the orchestra and chorus were commended for their homogeneous production. The balance, the smoothness, the organized projection of the performance were said to come from the orchestra and chorus—and those were the only elements in the performance to have had the rehearsing which alone can blend individual voices into a single and unified artistic expression. I was delighted to find such statements in print! The critics were saying exactly what I had been thinking and complaining of. After that, I made up my mind to do something about it!

"My worst obstacle was the 'star system' which seemed to prevail here. Let me make it clear that I have no criticism of any company, any artist; it is the system itself which I condemn. The 'star system' sets individual artists above the performances in which they appear; it encourages people



"CARMEN" AT THE NEW YORK CITY CENTER THEATER

(Left to right) Jennie Tourel, Laszlo Halasz, and Czaplicki.

to go to hear a 'big name' (sometimes deserved, sometimes not), instead of an opera; it encourages 'big names' in an aura of glamour, glitter, social tige, and box-office appeal that stands as the enemy of music progress. I wanted to get away from the 'star system' and give beautiful, complete performances of opera. Then came the war. I dropped my professional work in order to go on a USO tour of two hundred and sixty concerts as conductor of the American Symphony Orchestra. Results of this tour convinced me more than ever that the rank-and-file citizen had a vital feeling for music and would be glad to (Continued on Page 670)



DOROTHY KIRSTEN STARS IN "LA TRAVIATA"

"FORWARD MARCH WITH MUSIC"

How Records Helped Win the War

by Doron K. Antrim

night sessions, USO put him on full time and sent him out in a station wagon fully equipped to tour the nation's camps installing recording machines. The thousands of talking letters on black acetate discs mailed home each month from camps proved so popular with the boys and home folks that the service was continued throughout the war.

Before Capt. Vincent could begin making regular service records, which he dubbed V-Discs, he first secured a plastic record tough enough to stand the knocks and wear of Army life, got priorities and enough presses to turn out quantity production, lifted the recording ban of James C. Petrillo, AFM Chief, and got the go sign from music publishers, recording companies and performing artists. Then, with his staff of five enlisted men, all experts in sound, he began concentrating on talent. The first shipment was a total of 50,000 V-Discs in waterproof boxes. Later, a Hit Kit folio of popular songs containing music and lyrics to the records was added. The response from the front lines was immediate. Quotas had to be increased steadily until a total of 300,000 records were sent monthly, including 60,000 to the Navy.

V-Discs primed the troops for the invasion of the Philippines. The convoy of LSTs sailed into the Gulf of Leyte with their amplifying systems blaring band music. It instilled confidence and quelled the jitters. Music, H. C. Englebreton, who held concerts with a Corp. H. C. Engebretson, who held concerts with a loud speaker truck within range of enemy guns along the Anzio beachhead, wrote, "Often the men haven't heard their favorite band in months. It's great to see them stroll out of the woods all smiles when the music starts." In Italy the men in isolated artillery and anti-aircraft outposts got their music over telephone wire and ear phones when the system was not used for communication.

Christmas in the Jungles

Christmas V-Discs were flown to remote theatres by the Army Air Transport Command to insure their opportune arrival. From the Philippines a GI wrote, "All of a sudden, Marian Anderson's voice came out to us singing 'Ave Maria.' Then Stokowski said, 'Won't you boys join in and sing with us?' For a minute there

was utter silence, then every man joined in and sang 'Silent Night' and other Christmas hymns. For just a little while we were all transported home again—it was Christmas Eve and we remembered it."

Special records played for the civilians in occupied countries created good will. In Italy, Toscanini urged his countrymen to cooperate with the Allies, and conducted the Garibaldi War Hymn. Local civilians swelled

with pride. In French villages and towns, from a truck loud speaker, Lily Pons sang a stirring rendition of the 'Marseillaise' in both English and French to the cheering populace.

Interested in the actual sounds of Army and Navy life, Capt. Vincent began recording them while on tour of Army camps; barks of tough top sergeants, wise cracks and lingo of the troops, musical and histrionic talent, original poetry, bugle calls, mock battle sounds. Impressed with the musical talent in the ranks, he selected the best for V-Discs.

Last summer some members of the Air Force Tactical Command in Orlando, Florida, petitioned Capt. Vincent to make V-Discs of their Symphonette, a miniature symphony orchestra recruited from the

fliers. Capt. Vincent listened to a record sent him and was amazed at the Symphonette's superiority. He replied he could cut the record if provided with quick transportation for his equipment. They considered the morale factor sufficiently important to send a plane. When he went down there, the recording session had to be set at midnight when the sound of plane motors would not interfere. From then until dawn, the Symphonettes, stripped to the waist and wet with perspiration, recorded Bach and other classics for the whole Army.

Some promising discoveries were made, among them Corp. Gordon Myers, baritone, Corp. Myers made his record debut on a V-Disc singing 'A Soldier's Prayer,' music by Maj. Brown Bolte, words by Lt. Col. Harold G. Hoffman. Now NBC and phonograph companies are waiting to sign him up on his return to civilian life.

Requests by the hundreds for favorite selections from privates to generals helped the staff supply music the boys liked best. General Eisenhower wanted to hear Benny Havens, an old (Continued on Page 726)



CAPTAIN ROBERT VINCENT

"FORWARD MARCH WITH MUSIC"

A Christmas Carol

Story by Charles Dickens
Illustrated Musical Measures
by Harvey Peake



I—I have nothing to do with this story. I am just the clef (or the chorus, if you prefer), to tell you what it is all about. I am also trying very hard to look like the Spirit of Christmas. As for the two flats—well, the action of the story did take place in two flats, or as they were called at that time, lodgings. But here is the story:

II—Ebenezer Scrooge was one of the meanest, most selfish and hard-hearted men in London. As an assistant in his office he employed an underpaid and brow-beaten man whose name was Bob Cratchit. Now—

III—Bob had a wife and several children, and this was a loving, tender-hearted family. One of the children was a cripple who, because of his condition, had grown very little and was called Tiny Tim.

IV—Tiny Tim was always sunny and cheerful, and he was the very heart of the Cratchit family.

V—The year had rolled around to Christmas Eve and Scrooge had grudgingly given Bob permission to spend Christmas at home with his family. When he left, he wished his employer "Merry Christmas," but Scrooge bitterly scoffed at the idea and sneered Bob out of the office. He had done the same thing earlier in the day when his nephew came by to ask him to dinner.

VI—That night, when Scrooge went to bed and to sleep, he was in the worst of tempers and—

VII—Was visited by three apparitions: The Spirit of Christmas Past, the Spirit of Christmas Present, and the Spirit of Christmas Future. They took him, one at a time, through his youth, his hard, flinty manhood, and his probable future. The things they showed him affected him greatly, and left him so convinced of his wrongdoing that he promised the last Spirit to make amends, if given another chance.

Cast:

Ebenezer Scrooge.
Bob Cratchit and Family,
including Tiny Tim.
Spirits of Past, Present
and Future.

Dissonance



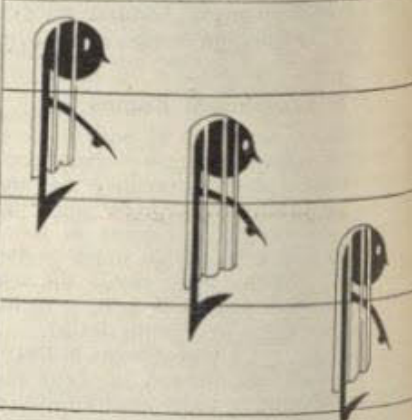
II

Pastelique



IV

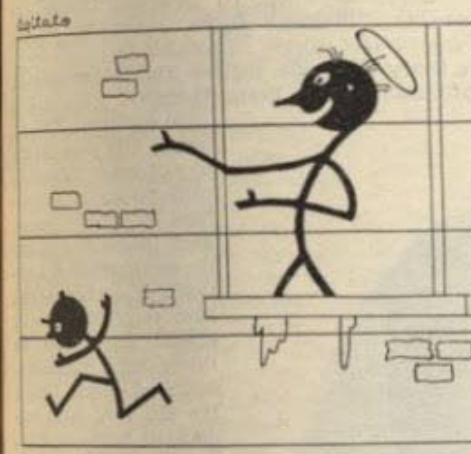
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VII



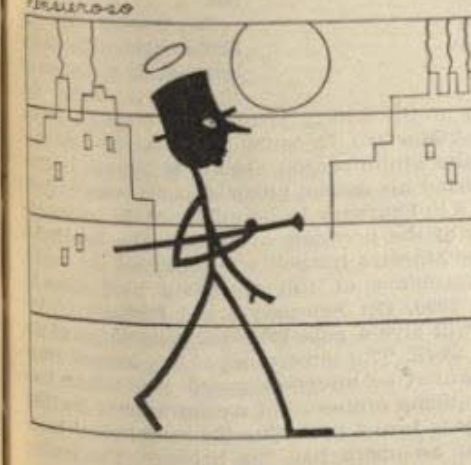
VIII



X



XII



XIV

VIII—The spell of the heart-breaking scenes he had witnessed in his sleep was still upon him when he awoke, and he determined to begin his reform at once. First of all he thought of Bob Cratchit and how he might make his Christmas happier. (Scrooge began to grow a halo).

IX—Raising the window of his room he looked out and called to a boy in the yard below, "Boy, what day is this?" When the youth answered that it was Christmas Day he told him—

X—"Go to the Poulterer's, around the corner, and buy the largest turkey he has for sale and send it to the Cratchit family."

XI—The turkey was duly paid for and sent to its destination, and there was both astonishment and delight when the Cratchits realized who had sent it.

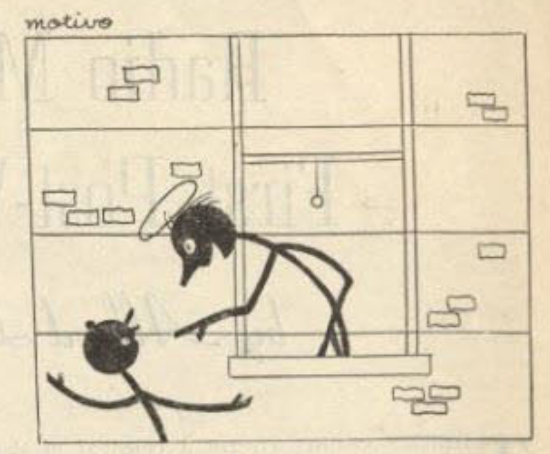
XII—Such a turkey had never been dreamed of by the Cratchits, and they were happy beyond belief. In the meantime—

XIII—Scrooge had gone to his nephew's for dinner, and he was warmly welcomed and made much of for the balance of the day. Old scores were forgotten and a new basis of friendship established.

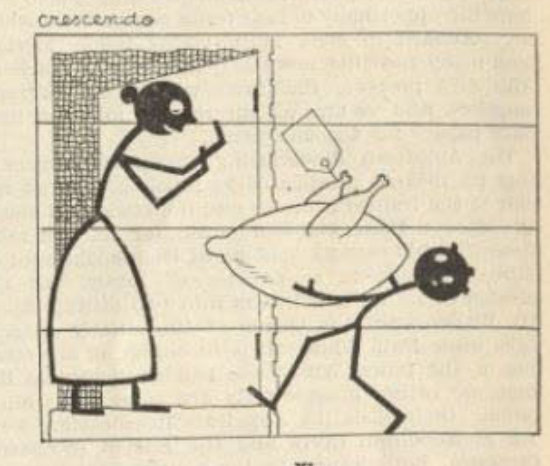
XIV—When he walked home that evening Scrooge realized that the day had been a happy one because he had had a part in making other people happy, and he determined, more firmly than ever, to follow this idea for the rest of his life.

XV—The next day he surprised and delighted Bob Cratchit by raising his salary to a decent sum, upon which he could live comfortably.

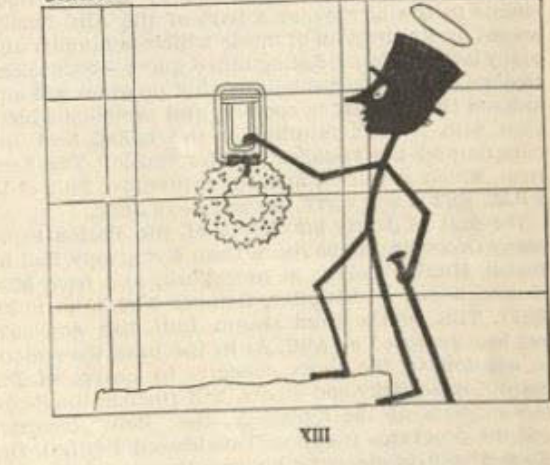
XVI—He became a second father to Tiny Tim, who learned to love him, as did the other members of the family. But here we must let Tiny Tim close the story, which he does by saying, "God bless us every one!"



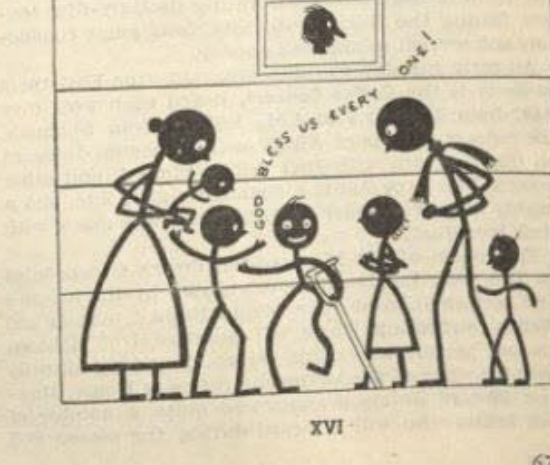
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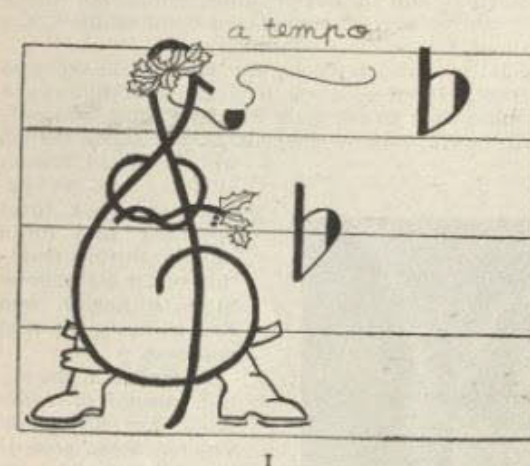
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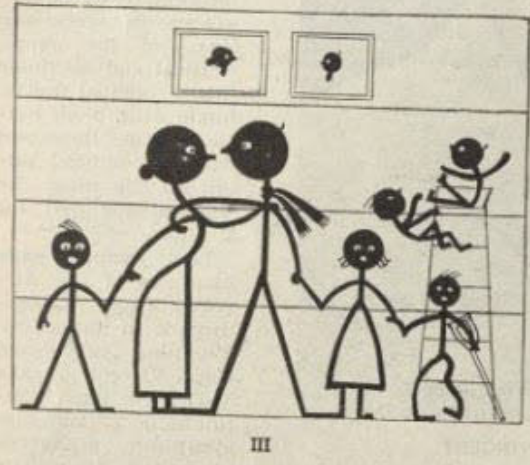
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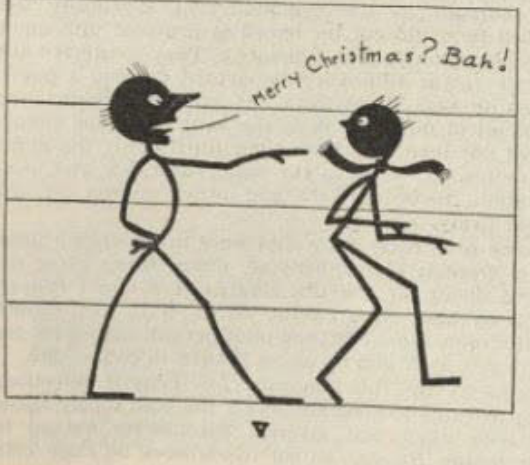
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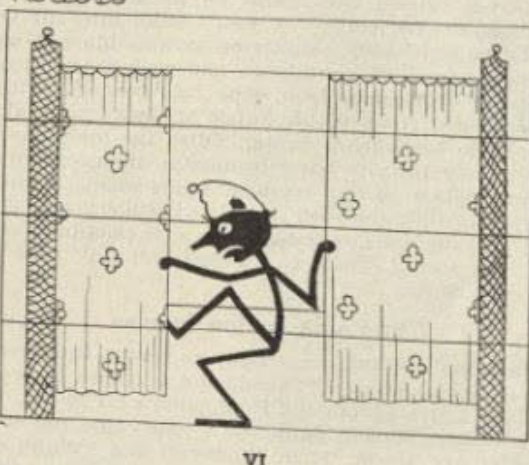
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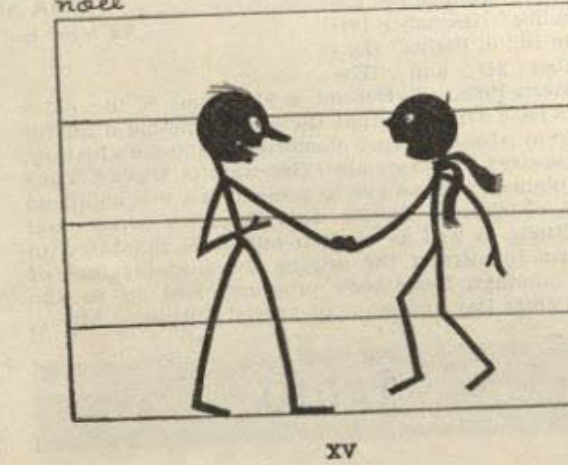
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"FORWARD MARCH WITH MUSIC"

"FORWARD MARCH WITH MUSIC"

DECEMBER, 1945

Radio Music for the First Post-War Christmas

by Alfred Lindsay Morgan

THERE'S GOING TO BE a calendar of abundance for this first post-war season on the airways. The great American listening public is to have the opportunity to hear those compositions which are standard in every music-loving home, together with many novelties, new stars, and added attractions. This first post-war Christmas will be full of radio surprises, and we urge all our readers to watch their daily papers for announcements.

The American Broadcasting Company announces that its 1945-46 schedule offers much of interest not only to the trained musician and the student of music, but also to those who like music for its own sake. Recently, this network announced the appointment of Alfred Wallenstein as director of music, and the division of its music activities into two distinct fields. Mr. Wallenstein is in charge of the strictly classical field, while Paul Whiteman is in charge of the other side of the fence. With these two gentlemen at the helm, we rather imagine folks are going to be often turning their dials the American Broadcasting way. The Metropolitan Opera and the Boston Symphony Orchestra, both leaders in their own respective endeavors, again appear on the ABC music calendar this winter. In addition, the **Ford Sunday Evening Hour** returns to the airways, as a part of the ABC family, presenting its program of music which is familiar and widely loved. Offering distinguished guests—conductors, vocalists, and instrumentalists—this program will aim to blend the familiar in operatic and symphonic literature with the old favorites in the ballad field, the folksong and the so-called "lighter music." The **Ford Hour**, which began on Sunday, September 30th (8 to 9 P.M., EST), will carry through next June.

The first of thirty broadcasts of the Boston Symphony Orchestra, to be heard from Symphony Hall in Boston, Hunter College in New York, and from Milwaukee, began on Saturday, October 6 (9:30 to 10:30, EST). This is the third season that this ensemble has been featured on ABC. As in the past, the season, in addition to the thirty concerts in charge of Dr. Serge Koussevitzky and others, will include the Summer concerts at the Esplanade, the "Pops" concerts, and the programs from the Tanglewood Festival. Dr. Koussevitzky is observing his twenty-second consecutive year as conductor of the Boston Orchestra, and the organization itself is celebrating its sixty-fifth season. During the thirty broadcasts, four guest conductors and several soloists will appear.

An early Sunday morning program (for Easterners at least) is the **Coffee Concert**, heard each week over ABC from 8:30 to 9:00 A.M., EST. Sylvan Shulman, the concert master of ABC's own orchestra, is heard on this program with Earl Wilde, pianist, and other soloists. The program is a chamber music one, and a mighty nice eye-opener for those who like music with their breakfast.

The return of the Metropolitan Opera is scheduled for December 1st. It will be celebrated by the season's first performance of "The Magic Flute," with Bruno Walter conducting. There will be a total of eighteen matinee performances this season, broadcast directly from the stage of the Metropolitan Opera House. Manager Edward Johnson announces quite a number of new artists who will be heard during the season and

the return of several others, including the popular Scandinavian tenor, Jussi Björling. Among the new artists are Robert Merrill, baritone, and Thomas Hayward, tenor, winners in last season's Metropolitan Opera Auditions of the Air, as well as Dorothy Kirsten, soprano, Torsten Ralf, tenor, and Arthur Kent, baritone.

Radio listeners from coast to coast have expressed their approval of the Columbia Broadcasting System's switching the time of its famous American School of the Air from morning to late afternoon. These programs, now heard from 5:00 to 5:30 P.M., EST, are finding a larger and more enthusiastic audience than before. Although these programs are designed for education, and primarily are for the schools, their interest is not confined to the young. Old and young alike find these programs stimulating and interesting listening, and we cannot recommend too highly that our readers make it a practice to tune-in on them. There are five programs a week. Mondays bring us the "Story of America," presenting in colorful dramatizations the founding and growth of the nation's life and institutions, from the days of the Indians to America's present world leadership. This month's programs take up "Jefferson and the Independence" (December 3), "The Genius of Franklin" (December 10), "Launching the Republic" (December 17), "The Bill of Rights" (December 24), and "The

Western Reserve" (December 31). Some of the older folks have written in that these programs did a lot for them in refreshing their memories on America's history. Tuesday's programs are "Getaway."

December's programs are "Gateways to Music." They are planned with an eye to presenting a well balanced fare of classics, lighter favorites, folk songs and spirituals, as well as modern music, all annotated to inform listeners of the origins and special values of the offerings. December's programs lead up to the Christmas Day broadcast of special Christmas Music.

RADIO

"FORWARD MARCH WITH MUSIC"

but "Rounds and Fugues" on the 4th will prove interesting to many folks who think that forms in music are complicated, and the program of the 11th, "Telephones in Miniature" will appeal to all admirers of orchestral music. The program of the 19th deals with the old favorite, "The Nutcracker Suite."

Wednesdays programs are "The March of Science." This series dramatizes not only the early inquiry of man's curiosity into the physical world about him, but the wonders of the machines and materials developed out of wartime laboratories, and the application of these things to the needs of peace. The titles of the programs for this month are intriguing: "Thunder Under Water" (December 5); "Conquering Pain" (December 12); "Germs Away" (December 19); and "Chasing Please!" (December 26).


"This Living World," Thursdays program, deals with current events. This month's broadcasts are entitled, "Japan's Road" (December 6), "Controls on Inflation" (December 13), "Training for the New Year" (December 20), and "1945 Review" (December 27).

"Tales from Far and Near," Fridays' program, has its appeal mainly to the young. But what fun for parents when possible to join in to the listening of these stories! This month four tales will be presented: "Pecos Bill" (December 7), "Reluctant Dragon" (December 14), "Pickwick Papers" (December 21), and "Taming of the Shrew" (December 28).

The Story of Music, the new NBC University of the Air program series, heard Thursdays from 11-12.

12:00 midnight, BEZ, unfold this year the history of music through performance of music

tions of many people. Each program will be the development of a particular music form and from early times to the present day. Since thirty-six broadcasts (counting from October 11) will deal with the dramatic forms of



here will be a good deal for the radio listener who enjoys classical music. He knows nothing about it, gets a little inside information. But do not let the idea that the acquisition of a bit of musical knowledge will prove stuffy, on the contrary, the programs are designed to entertain as well as inform. You will hear music written for old instruments like the bagpipe, the harp, the lute, and viols, per-

A Simply Told Tale

Since Caruso's death much has been published in regard to his vocal method; some of it offered by men who based their claim to authority on personal contact and an intimate knowledge of the singer's throat; some of it by teachers who, without direct knowledge, felt sure that his art was based on principles taught in their own studios. All these assertions and surmises have some interest for the student, some of them have real value, but the fact remains that in the twenty-five years that have elapsed since the singer sang his last note, not one singer has come before the public who can, in any sense, be said to be Caruso's successor or to have really inherited any of his outstanding qualities.

Mr. Caruso makes no pretense to musical knowledge or to explain how her husband won his triumphs; her aim is only to tell simply and reverently the story of their life together. But, sprinkled here and there in her pages, are sentences and paragraphs that are worth pondering by students of singing like ourselves. For instance, it is surprising to learn that Caruso never had any regular lessons in singing. When, as a very young man, he was doing military duty he sang for a reputable teacher in Naples. The maestro's comment was, "You have a voice like wind in the shutters!" H

Practical Hints from Caruso



ENRICO CARUSO
(1873-1921)

by Francis Rogers

declined to accept him as a pupil, but allowed him to listen to his lessons to others. Throughout his long operatic career Caruso came under the influence of a number of great musicians, like Toscanini and Lombardi, but there is no trace in the record of a teacher of voice, pure and simple.

At the time of Caruso's first seasons in New York he was often associated with Plançon, the famous French bass, who was a past master of vocal technique. Plançon was asked what he thought of Caruso's voice production. *Je crois que c'est l'émission du Bon Dieu*. (I think his emission is the gift of God.) And we probably shall have to agree with Plançon that the secret of the tenor's art was largely in the keeping of the singer and his Maker.

Plançon was asked who his own teacher had been. He spoke gratefully of Sbriglia, an Italian, teaching in Paris, who had helped him greatly in the matter of breathing, but he referred to no one else. About the time of this conversation there was a revival of "La Sonnambula" at the Metropolitan with Sembrich Caruso, and Plançon in the leading roles. It was impossible to say which of the three excelled in the execution of the many coloratura passages with which the opera abounds—all three singers proved themselves expert vocalists.

Nellie Melba's flawless technique has been generally credited to the teaching of Mathilde Marchesi in Paris, but Isidore Luckstone, a competent judge, heard her in Melbourne before she left Australia and thought it already a perfect instrument.

"FORWARD MARCH WITH MUSIC"

up in an atmosphere of voice production. He heard de Reszké in London in the early eighties and described his voice as a light baritone of pleasing quality. After three or four years in retirement de Reszké was back on the operatic stage, singing leading tenor roles, the outstanding tenor of the time. So far as is known, he effected the transmutation under his own guidance.

The Teacher No Miracle Worker

In citing these cases of celebrated singers who seem to have achieved their celebrity with little or no regular teaching, I have no wish to disparage the value of good teaching in the development of a young singer; my point is that for a successful career the quality of the teacher is perhaps not so all-important as the quality of the student. Too often young singers think that a teacher is a kind of miracle worker who can train a voice to perfection while the student remains as passive as a mass of clay in the hands of the sculptor. A good many years ago a young soprano made a most successful, but unheralded, debut before the New York public. Her voice was found to be exquisite, her singing truly delightful. Every other young soprano, anxious for a similar triumph, asked who was her teacher. It was a worthy, but hitherto little known maestro. In a few weeks the maestro's studio was full of young songstresses who expected him to transform them into night-ingales. Alas, he never again had such good material to work with, and the aspirants flocked to other studios to learn the trick.

We are, I feel, justified in believing that Caruso's vocal apparatus was constructed in the most favorable way for the utterance of "Profuse strains of unpremeditated art." Mrs. Caruso reports that, "The cavities within Enrico's face were extraordinary. The depth, width, and height of the roof of his mouth, the broad cheekbones, and flat even teeth, the wide forehead above wide-set eyes—this spacious architecture gave him his deep resonance of tone. He could put an egg in his mouth and no one would guess that an egg was there. His chest was enormous and he could expand it nine inches. 'Does he never breathe?' people sometimes asked as a phrase, unbroken by a breath, went on and on to its final supreme note. But his vocal cords in themselves were no more remarkable than those of most singers. When he was asked what were the requisites of a great singer he said, 'A big chest, a big mouth, ninety per cent memory, ten per cent intelligence, lots of hard work and something in the heart.'" Mrs. Caruso quotes also: "'How can I explain how I do? I hold my chest up—so. And my stomach in—so. And my sit down in—so. And then I sing.'"

An Unusual Personality

Surely, it is safe to assume that the amplitude and the sonority of his voice were due, at least in part, to his extraordinary facial structure and his amazing breath control. (His capacity for long phrases is notably exemplified in his record of "Spinto gentil").

"Enrico was a musician who had no time for music. We never went to hear opera. I don't believe he had heard one for twenty years, except those in which he himself sang, and even then he never stood in the wings to listen to the other singers." He did not play the piano and probably knew little about the theory of music. "No amateur accompanist ever played for him, nor did he ever sing 'for fun' at parties."

It is strange that a singer of so friendly and generous a disposition as Caruso should have taken no interest in the performances (Continued on Page 722)

Rote or Note?

Should a small child be taught by rote without too much emphasis on note reading, or will this lay a poor foundation for good sight reading later? My son was five years old recently and has been playing four months. He has absolute pitch, is halfway through Mason's "Folk Songs and Famous Pictures," and plays most of Thompson's "Teaching Little Fingers to Play." At first I sent him to another teacher, but then I decided to take over myself, as she was making note-reading such a drudgery that he was losing his enjoyment of playing. The point she made was that he must be made to read, or eventually, having such a good ear he would never read well. Two other competent teachers, friends of mine, believe that small children should not read notes, but learn everything by rote. . . . who is right?—Mrs. M. B. K., Maryland.

What do you think of teaching beginners entirely by rote? Rote teaching helps them to master the keyboard in a very few lessons, and play pieces like the Wood-Nymphs' Harp or Elmenreich's Spinning Song in fifteen to twenty lessons. Why are little children made to play by note from the very beginning? . . . I am now specializing in Rote teaching and would like some advice.—Mrs. F. W. P., Illinois.

Just how soon and how thoroughly should a seven year old beginner read his notes? Should he know all the notes on the staff by fifteen lessons? I recently heard a teacher say that if his pupils played by fingering "or numbers" for months it didn't worry him. It does worry me, for I am very anxious to have mine know their notes. I confess that my greatest problem is teaching six and seven year old children to read.—Mrs. J. P. S., North Carolina.

These letters, chosen from many recently received, epitomize the serious note-rote dilemma which worries many Round Tablers. I think the majority of successful teachers—those who hold their students three years or more—agree with me that rote and note training go hand in hand from the first lessons. Indeed, a beginning of note reading should be made at the very first lesson. This applies to all age-groups and is especially necessary with young children whose association with staff and notes should start with their first touching of the piano keys. In the early lessons of such young children (four to six) some of the notation association may be made casual, like a "picture" of the melody line played, but even at this early age the habit of playing from the notes can be firmly established.

The important function of reading from the start is to make the pupil aware of the inextricable relation between printed page and keyboard. The visual representation of the music stands before him, it is constantly referred to and examined, its texture is painlessly insinuated into his consciousness. As a result, the symbols of notation are quickly bound up with his aural and physical approach to the piano.

Unless such association is made, right from the start, faulty reading foundation will almost certainly be laid. The longer it is delayed the more difficult it becomes for students to adjust and coordinate the simultaneous reading-playing process. The talented pupils—those with good ears, physical condition and intelligence—resent and combat the later introduction of a brand new and highly involved process, while the less gifted ones suddenly feel thrown overboard without a straw to clutch. Is it any wonder that many of them find "note reading a



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

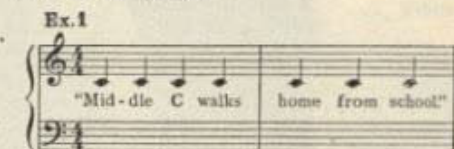
The Teacher's Round Table

Conducted by

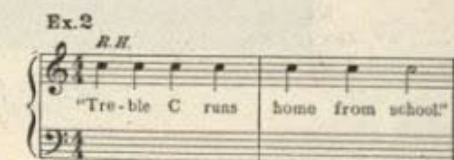
Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

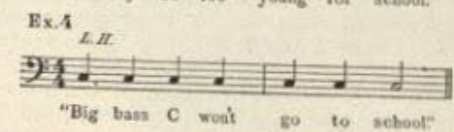
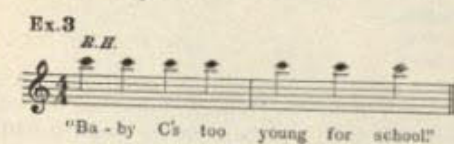
and notes. Under no circumstances permit him to look down at the keyboard. His eyes follow the line of printed notation as he plays:



Use right or left hand, third finger. He then finds "treble" C blindly and plays similarly:



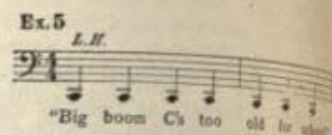
Other C's, likewise:



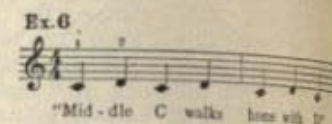
TEN PROFITABLE YEARS

The Editor of THE ETUDE extends warmest congratulations to Dr. Guy Maier, to the readers of this department, and in fact, to THE ETUDE itself, upon the completion of ten profitable years of coöperation. Dr. Maier's connection with THE ETUDE began with the November 1935 issue, and during this period he has developed a loyal following of earnest and sincere teachers and pupils who depend upon his advice because they have found it to their advantage to do so. He has carried ahead the fine traditions of his predecessors, N. J. Corey and Clarence Hamilton, and to these has added his own wide experience as a virtuoso and as a master teacher. Two of his pupils are among the most widely heralded of the younger virtuosos of America—Dallies Frantz and Leonard Pennario.

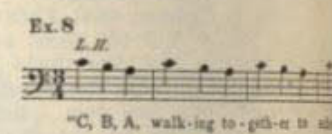
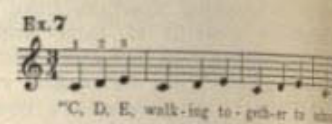
THE ETUDE is especially proud of its editorial staff in all departments and is grateful to its readers who have sent it literally thousands of letters stating their delight and satisfaction for the advice and information they have received.



Other exercises follow from the pupil's own instruction book. Examples:



Similarly: "Treble C runs home with B." Big bass C walks home with B," and so on.

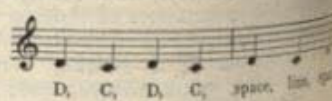
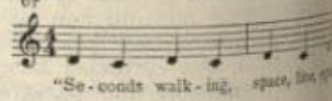
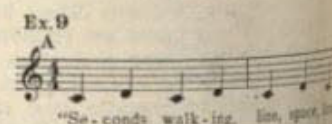


(The "Grand" staff is, of course, to be used for all such drills.)

During this time, automatic keyboard control, pianistic facility and sight reading are developing simultaneously. Teachers are surprised (and delighted) to see how avidly all pupils take to the blind finding process. Lines, spaces, keys are quickly and thoroughly mastered; the teacher insists and persists in the "not looking" rule even to finding the first notes of all pieces.

Interval Reading

The following exercises for the all important interval-reading process are given because: (1) they may be assigned over a period of weeks, assignments beginning on different notes; (2) intervals are firmly implanted in ears, eyes and fingers through constant note-keyboard drills; (3) rotary freedom in playing is developed painlessly; (4) keyboard orientation and control are solidified.



(Continued on Page 113)

THE UNITED STATES well over 100,000,000 phonograph records are sold annually. There are about 400,000 coin phonographs in commercial establishments throughout the country, this being a fraction of the number of phonographs being sold in private homes and in educational and recreational centers. During one year 364,045 pianos were sold in America. For performance fees of music for the American Society of Composers, Authors and Publishers distributes among its approximate hundred members between \$5,000,000 and \$10,000,000 annually. Glad Henderson, former editor of several leading musical trade magazines estimated a year ago that close to \$1,000,000,000 was spent each year, in the United States alone, in all the various artistic and commercial musical activities. Multiply these amounts by money spent for music in all the other countries in the world and the grand total is staggering. Just how did this all come about?

Many factors, of course, have entered into the present-day enthusiasm for the participation in music and in the field of musical appreciation. But two accomplishments and their subsequent developments stand out predominantly; namely, the printing of music and Edison's invention of the phonograph.

During the Middle Ages the drafting by hand of musical manuscripts was a common occupation in the monasteries and in large churches. This costly process required laborious patience and involved great expense, therefore the access to musical works was limited. The first secular songs were composed by the troubadours who flourished about 1100. Prominently among these composers were William, Count of Poitiers; Richard I of England; Queen Eleanor of France; and others of the leisurely elegant class.

Early Music Printing

Many of the songs of the Troubadours were learned "by ear" by a class of itinerant vagabonds who were known as Joglars. These Joglars were wandering entertainers who danced, clowned, did acrobatics, sang and played on the lute, viol, and harp. Many troubadours were poets and rhapsodists who sang the legends of the land in verse. Thus the songs of the Troubadours were brought before the general public.

The first music printing from type was done by

Edison's Contribution to Musical Appreciation

by Victor Young

Victor Young served as personal pianist and musical director in Mr. Edison's experimental laboratory in West Orange, New Jersey. (The Hon. Charles Edison, former Governor of New Jersey and son of the great inventor, recently stated in a letter to Mr. Young: "You knew Mr. Edison so well during a very interesting part of his career.")

Ulrich Hahn in Rome in 1476. In these printed copies the crude staves were in red while the notes were printed in black. In 1525 Pierre Haultin, a type-maker, first worked out a process for printing both staves and notes simultaneously in black ink. With this development music publishing as a trade was started in various cities. The printing of music from copper engraved plates was accomplished in 1586 by Verovio in Rome. Copper being very hard, it was laborious to engrave on it and it was not until about 1700 that the plan of engraving on soft metal plates began. This method continues to be used today.

The invention of the magnetic telegraph by the American artist and inventor, Samuel F. B. Morse, in 1837, was followed by years of countless experimentation in Electra-physics in relation to sound, upon the

part of scores of inventors. Mr. Edison took a very deep interest in these experiments, notably that of the telephone.

Alexander Graham Bell and Elisha Gray both filed applications covering the basic principles of the telephone on the same day, February 18, 1876. Bell's application was filed a few hours before Gray's and Bell was granted the patent. Edison realized the great possibilities of Bell's magnetic telephone. He immediately went to work and produced the Edison carbon transmitter, also the electro-motograph, a device which greatly amplified the human voice. These inventions made the modern telephone and radio-microphone possible.

In the early days of the telephone, it was customary in "calling up" to say, "Are you ready to talk?" or "Are you there?" Grabbing the receiver one day Edison excitedly shouted into the transmitter "Hello." The world at large has been "Hello-ing" ever since. In his experiments with the telephone Edison realized the power of a diaphragm to take up sound vibrations. A toy was made in which the ratchet and pawl were connected to a diaphragm. By speaking in a loud voice into the funnel, a pulley on the ratchet would automatically cause the effigy of a little man to saw wood. In this Edison "saw" possibilities.

The First Voice Reproduction

This experiment coupled with a device he had perfected which embossed telegraph signals on a revolving paper disc, brought Edison to the realization that if the movements of the diaphragm could be properly recorded, he could record and reproduce the human voice. His associates thought the idea was absurd. But with his usual bull-dog tenacity, the then thirty-year-old inventor, drew sketches and a crude model was made. A recording needle attached to a diaphragm made indentations in tinfoil wrapped around a cylinder. The cylinder was rotated by hand and by resetting the needle after recording, reproduction was accomplished.

When Edison spoke the words "Mary had a little lamb" into the crude model and the words were played back perfectly, he was almost as surprised as were his assistants. All were jubilant. News of the uncanny invention spread rapidly. The Pennsylvania Railroad ran special trains to Menlo Park to accommodate the crowds who were eager to hear and see the latest invention of the "Great Wizard." President Hayes invited Edison to the White House and the words, "Mary had a little lamb," echoed through the corridors of that historic edifice.

The logical procedure from recording the spoken word was the recording of music, and this Mr. Edison did with sheer delight. He was the most ardent lover of music I have ever met and spent several hours each day listening to music. (Continued on Page 680)



THOMAS A. EDISON WITH HIS FIRST CYLINDER PHONOGRAPH

"FORWARD MARCH WITH MUSIC"

"FORWARD MARCH WITH MUSIC"

George Eliot—Musician

by Rose Heylbut, Ph.D.

IN NOVEMBER of 1819 (Schubert was then twenty-two years old, Mendelssohn and Chopin were ten, and Wagner, six), Robert Evans, farmer, surveyor, and estate manager in Warwickshire, England, registered the birth of his daughter Mary Ann, thus entering the first record of a career destined to become that of the most learned woman of the time and the greatest woman writer of all time—George Eliot.

The little Mary Ann (or Marian, as she was later to call herself) was in no sense precocious. She was so fond of play that learning to read was a hardship. Her earliest pleasures were wild romps with her brother Isaac, later captured in "The Mill on the Floss." The girl showed precocity of soul, however. From childhood on, she was tormented by all the hungers of the artistic spirit. Sensitive, shy, ardent, and warmly affectionate, she was constantly reaching out toward something. The fact that that "something" was creative genius did not show itself until she was nearly forty. Until then she groped, busying herself with studies, minor literary work, and the music which all through her life was her favorite relaxation.

Music ranked as part of a general education which, for a country-girl of her time, was unusually liberal. The state of her mother's health made it necessary to send Mary Ann to school when she was five, and she distinguished herself as an apt pupil in several boarding establishments. Her best school subjects were English composition, modern languages, and music. When she was eighteen, her mother's death placed her in charge of her father's home, and she acquitted herself conscientiously of her responsibilities, even though she deplored the lack of time for study and piano practice. Still, she used what scanty leisure she had to pursue the interests she loved best. In between supervising household and dairy (in later years, she remarked to a friend that one of her hands was a little broader than the other from years of butter-making), she read avidly, studied German and Italian, and worked as best she could at her music.

The Literary World Opens

At twenty-one, her household removed to Coventry, where the eager girl found herself suddenly and for the first time in contact with world thought. She was quickly accepted in the intellectual circle, took part in discussions of the modern ideas of the 1840's, and made the acquaintance of figures like Froude and Emerson. Her first serious writing venture grew out of her interest in religion—a translation, from the German, of Strauss' "Life of Jesus," a two-year task which brought her no recognition whatever. When her father died, in 1849, she joined friends on a tour of the Continent and began, at last, to find herself.

A brief visit to Geneva prolonged itself into an eight-months' stay because of the congeniality she found in the home where she boarded, an artist's home where music and sociability were cultivated. Under these influences, she intensified her study of music.

On her return to England, she again took up writing. After placing several contributions in the Westminster Review, she was invited by its editor to join the staff, went up to London, and found herself part of the literary world. Mary Ann Evans' place in that world was but a minor one. She did most of the hard routine work of the magazine, reviewed books, and wrote articles. However, she was finding her wings,

and contact with people like Herbert Spencer, Harriet Martineau, George Henry Lewes, and Thomas Carlyle helped her to strengthen them.

During these days, she found release from work and cares in music. She practiced, went to concerts and operas, and contributed to fun at parties by her playing. The staff of the Westminster Review held gatherings for writers and people of note, and while the formal part of the proceedings was under way, Miss Evans, the assistant, took notes; but when the jollity



MARY ANN EVANS
("George Eliot")

began, she seated herself at the piano and played songs and marches.

Not until 1856 did she try her hand at fiction. With great misgivings as to her ability to write "dramatically," she began the tale of "Amos Barton." It was accepted by Blackwood's Magazine and the delighted author supplemented it with other sketches of the "Scenes of Clerical Life." It was at this time that she hit upon the pen name of George Eliot—as a screen to protect her if her writing proved a failure!

But it did not prove a failure. George Eliot won immediate recognition. Thackeray praised her work, and the "something" she had been seeking seemed suddenly to represent more than a vague, yearning dream. During most of her career, George Eliot alternated hard work with joyous visits to the country, or trips to foreign parts—Germany, Italy, France,

Now she went to Munich because she was hungry for art and music. During this visit, much of "Adam Bede" was written. It was suggested to her that Adam himself played too passive a rôle, and should be brought into open collision with Arthur. She wrote: "This doubt haunted me, and out of it grew the scene in the wood between Arthur and Adam; the fight came to me as a necessity one night at the Munich opera, when I was listening to 'William Tell.' "Adam Bede" placed George Eliot in the forefront of living novelists, along with Dickens and Thackeray (it was Dickens who first suspected that George Eliot was a woman); and "The Mill on the Floss" (1860) made secure a position that was to be strengthened by "Silas Marner," "Romola," "Felix Holt," "Middlemarch," and "Daniel Deronda."

Her Musical Horizon Widens

Fame brought no change to the basic love of George Eliot's nature. She never went into "society," finding her best recreation in a few close friendships, books, and music. She made a habit of hearing the best music in London; also, for economy, she went to popular concerts where good music was performed. She heard some music at least once a week; and, after visits to the country, she came hurrying back to town for concerts. In 1863, she moved to a large house, The Priory, where the most important of the furnishings was the new piano. She took the greatest delight in it herself, and invited musical friends to try it and play to her. The violinist Jansa was a frequent visitor. With him, George Eliot studied Beethoven's Violin and Piano Sonatas, reading through, practicing at the difficult parts, and then performing them with great fluency and taste. The "new piano" was also responsible for the famous Sunday afternoons. Originally inviting a few friends to try out the instrument, she gradually came to open her home once a week to people interested in literature, art, science, politics. There came the finest minds of the day to enjoy the charm of George Eliot, and to delight in the conversation and the music which always climaxed the gatherings.

By a curious chance, George Eliot's last contact with the world was made through music. On December 17, 1880, she attended a concert in the St. James Hall. The hall was over-warm and she took cold. Still, on her return home, she played the piano with her usual skill, and relived the pleasures of the performance. The cold grew rapidly worse, however; complications developed, and five days later George Eliot died.

Her love of music reached deeper than playing and concert going. George Eliot was passionately devoted to music, ranking it among the chief richnesses of life; more, she was endowed with the sensitive ability to feel and understand music as part of herself. That she possessed the keen ear of a markedly musical nature is evidenced by her ability to master languages. She had perfect command of Greek, Latin, Italian, Spanish, German, and French. Again, it requires a remarkably quick ear to seize upon those individualities of cadence and dialect which rank among the chief strengths of George Eliot's characterizations. The dialog of Aunt Glegg and Aunt Pullet ("The Mill on the Floss"), the talk of Mordecai ("Daniel Deronda"), of the fifteenth-century Florentines ("Romola"), of the farm folk in "Adam Bede" and "Silas Marner" is more than mere "characterization"; it is living speech, caught by an ear that detects the minutest details of accent. Take, for example, a speech of Dolly Winthrop's ("Silas Marner"):

"Master Marner," she said, one day that she came to bring home Eppie's washing. "I've been sore puzzled for a good bit wi' that trouble o' yourn . . . and it got twisted back'ards and for'ards, as I didn't know which end to lay hold on. . . . For I've often a do' inside me as'll never come out; and for what you talk o' your folks in your old country river saying prayers by heart nor saying 'em out of a book, that must be wonderful cliver; for if I didn't know 'O' Father' and little bits o' good words as I can carry out o' church wi' me, I might down on my knees every night, but nothing could I say."

Although she ranks first as a novelist, George Eliot wrote a considerable amount of poetry; and, besides the purely musical elements inherent in all her poetry, her poetic work shows (Continued on Page 78)

of the soft palate Dr. G. Hudson, celebrated oral surgeon, says, "Both the soft palate and the tongue are important organs of speech, but the former is the more so, for not only is it essential in the enunciation of nearly all the elements of speech, but owing to its direct attachment to the larynx, it is an important factor in the production of the vowels. The vowels may be articulated when the soft palate is defective, but their resonance is so much impaired that they are scarcely recognizable, and their timbre cannot be changed with any degree of accuracy. In addition to this impaired resonance, the cleft palate interferes with the inflections of the voice and thus destroys its natural melody." Later he says, "Its function in vocalization is to assist in controlling the actions of the vocal cords and regulating the size and shape of the important resonance chambers." Such is the importance of the soft palate in speech. Now let us see how important its actions are in singing.

By about the year 1900, and for as far back as we can remember, the best teachers demanded of their pupils that they "arch" the palate. This was also taught by great singers such as Jean de Reszké, Enrico Caruso, the latter going so far as to advise the use of a hand mirror to see the action of the palate. We now shall endeavor to show that an arching or a higher and higher elevation of the palate as the voice rises, assists in the tensing of the vocal bands, to meet and resist extraordinary breath pressure, and that adequate tension is not possible without the cooperation of an arching, or elevating soft palate.

How the Vocal Bands Function

In the final analysis, tension in the vocal bands is of first importance. Let them be inadequately tensed and the extraordinary breath pressure necessary to carry the voice above an orchestral accompaniment and they will suffer injury; injury reflected, at last, in irritation of their fine edges, and later in the wearing of those edges; their elasticity, hence their vibrating life is impaired, and a pointless, breathy, and sound the result. In connection herewith, we would say that the writer's firsthand knowledge of the larynx has failed to reveal the faintest possibility of tension by any part of the vocal bands save their edges. The point is important, for knowing that it is the sensitive edges and not bulky masses that must resist great breath force, the person who values his voice will be kind to it.

How then are the vocal bands tensed? In this way: The larynx rests upon a base which it can swing forward and downward. The vocal bands are attached at their back ends to cartilages (arytenoid) which have but little power of forward movement, while their front ends are attached to the front of the Adam's apple. So, when the Adam's apple swings forward and downward the distance between the two points of attachment is increased, thus causing a pull on the vocal bands which stretches, hence tenses them. To illustrate this tensing, place an elastic band over the thumb and forefinger, and while holding the finger steady, stretch the elastic band by moving the thumb.

Now Dr. Hudson-Makuen has said, "But owing to its direct attachment to the larynx it is an important factor in the production of voice." And later, "Its function in vocalization is to assist in controlling the actions of the vocal cords."

The forward and downward swinging action of the larynx is caused by contraction of three pairs of muscles named palato-pharyngeus, sternohyoid, and thyro-hyoid. Of these the first pair forms the downward continuation of the soft palate, and hence they are parts of the palate. These are the muscles referred to when Dr. Hudson-Makuen speaks of direct attachment to the larynx. These muscles are attached to the upper back part of the larynx—one on each side—so that when the soft palate contracts and rises it exerts a pull on the back part of the larynx, thus assisting in swinging it forward and downward. This action may be illustrated by fastening a length of string to the top of a rocking chair and pulling straight upward on the string; the rocking chair represents the larynx, the string one of the two muscles, and the hand the soft palate.

The main pull is exerted by the second named pair of muscles which, being attached to the breastbone, their pull is directly downward. The third pair hold

The Soft Palate in Singing

by William G. Armstrong

the larynx fixed in its downward swing adjustment. This brings us to an interesting point. Since it is a forward and downward pull on the larynx that tenses the vocal bands, it follows that they will be fully tensed only when the larynx has assumed a moderately even position. We say moderately, because tension in the vocal bands is at the full when the larynx has swung downward about a quarter of an inch, hence any greater than a moderate lowering would be useless, as far as tension is concerned. The question then is, how is tension made possible when the larynx rises higher and higher? We can find but one answer, and that, through development of a permanent contraction in the muscles which hold the larynx in its vocal band-tensing downward swing adjustment. When this adjustment has through training, become permanent—not a great development considering that two powerful muscles have to hold the larynx fixed in a position only a quarter of an inch lower than normal—the swinging action of the larynx has ceased; the larynx and the base upon which it swings move upward together; the vocal bands retaining their tension irrespective of a rising larynx. In this we have the solution of many problems, that is, the cause of the ever-readiness of the voice; the change that takes place in the speaking voice; why properly trained singers cannot shout, yell, or screech like other people, and so on. It follows then that a moderate lowering of the larynx should be the very first step in training.

An Arched Position of the Palate

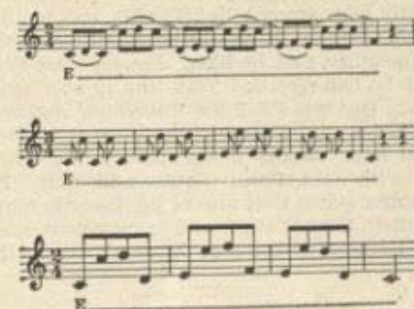
And now about the soft palate. We have seen that the swinging action of the larynx is caused by contraction of three pairs of muscles and that one of the three pairs forms the downward continuation of the soft palate.

What then would be the result were the palate pair to relax? The other two pairs would also relax. It is a matter of sympathetic relaxation so that even if the palate were not attached to the larynx a relaxing of it would cause all of the tensing muscles to relax. Therefore, one can but conclude that a lowering of the palate prevents tension in the vocal bands adequate to resisting extraordinary breath force, and with injury to their vibrating edges as a result. Then how may an arched position of the palate be developed? Through either a yawning sensation or a sombering of tone; but since both of these can be carried to a degree harmful to the voice, we prefer another way. The first and natural cause of palate elevation is dilation of the throat; with dilation of the throat the larynx lowers and the palate rises; whereas with contraction of the throat, the larynx rises and the palate lowers. Therefore, if when singing an exercise to the vowel E, in particular, the jaw is dropped a little lower for each higher interval and the effort made to preserve the identity of E in opposition to the dropping jaw, the throat is caused to dilate and the palate to rise.

Essential in this is that the tip of the tongue be held in contact with the lower front teeth throughout the exercise, for should the tongue be drawn back, the dilation will be only half the degree necessary to a full arching of the palate. Also, the vowel must be held

focused on the upper front teeth, and be free of the least suggestion of nasality, otherwise the effort will prove a failure.

Ex.



The greatest opposition to an arching of the palate is nasality, for in order to produce a nasal sound the palate must be lowered.

Now, if, as seems to be a common belief, the nasal cavity is the principal resonator, why the anything but pleasant sound in the case of cleft-palate, for here we have direct communication with the nasal cavity.

The writer has measured numerous nasal cavities in skulls and the largest of these measured one inch in width, height, and depth.

Knowing this, what sort of tone would result were the resonance cavity of the mouth and throat, and the air in the lungs eliminated, and only the small nasal cavity left as a resonator? A funny sort of sound. Then why make a fetish of 'nasal resonance'?

All things being equal, the nose is the most important organ of voice; so important that a combination of a larynx of inferior construction, and a nose of which the passages are clear and the nostrils well-flared is productive of a much finer tone than a combination of a perfectly constructed larynx and an inferior nose. The production of a clear, well pointed, brilliant yet soft tone, demands a channel through which the resonance of the head and of the skull itself, can reach the outer air, and the nasal cavity and passages form the only such channel.

The Palate a Conductor

But would not a complete elevation of the palate close the entrance to this channel? Yes it would; but here there is compensation, for when the palate is fully elevated it is stretched, hence thinned out, thus making of it a conductor through which vibrations are transmitted to the nasal cavity and passages. But in singing, any complete closing of this entrance is but momentary, or for articulation of consonants, and for this reason, two pairs of muscles are engaged in the elevation of the palate, that is, the palate elevators and the palate tensors. The former close the entrance to the nose; whereas the latter spread the palate laterally, thus leaving a slit-like opening into the nose. The latter are principally actuated in singing, while in speech the former are in control. In this connection we would say that the writer can elevate and tense his palate for his highest note and still breathe through his nose. This tensing of the palate is part and parcel of the general muscular contraction necessary to resisting extraordinary breath pressure. Develop and preserve the resisting powers of the vocal bands, and all will be well. Fail in this, and the voice will become as a cracked bell—it will have lost its sonority.

VOICE

"FORWARD MARCH WITH MUSIC"

Edison's Contribution to Musical Appreciation

(Continued from Page 677)

Practically every piece of music recorded on Edison records was personally passed on by the great inventor. On one occasion I sat at the piano for six hours without getting up, playing through compositions for Mr. Edison in his search for recording material.

Mr. Edison bought immense quantities of music, frequently purchasing old music for an agreed price per foot. This he would listen to intently with the same enthusiasm that he would employ in making hundreds of experiments and tests to discover some apparently insignificant material for use in an invention. It was in this way that he discovered the carbon filament once used in electric lamps and thus pointed the way to modern incandescent lighting. It was in this empirical manner that he would listen, and set aside the few compositions that he liked. Among these were several that he had recorded, resulting in enormous sales of records. One was *I'll Take You Home Again, Kathleen*, resulting in an astonishing revival of the song.

He had many curious ideas about music. Once in a meeting with John Philip Sousa and James Francis Cooke, Sousa stated that one of his favorite composers was Mozart. Edison expressed amazement and said that he thought so little of Mozart's music that he

almost had an aversion to it. Mr. Sousa said that any one who knew so little about music as Mr. Edison and criticized Mozart "was crazy." Thereupon "the fat was in the fire," and it was some time before the heated argument was extinguished. Mr. Edison's taste ran to compositions of the straight melodic line with simple and direct harmonic foundations.

Music relaxed Mr. Edison and stimulated his imagination. His sense of humor was acute and his enjoyment in telling or listening to a good joke also relaxed his ever active mentality. These two relaxing factors undoubtedly played an important part in enabling him to keep everlastingly at a perplexing problem in his inventions which have meant so much to human comfort and enjoyment. The device which first spoke back the words, "Mary had a little lamb," has reached a state of perfection where nuance and phrasing of the world's greatest operas, symphonies and other musical masterpieces may be enjoyed in seclusion by people in the four corners of the globe. Edison's invention of the phonograph and subsequent developments of that invention today undoubtedly represent the greatest medium we have in musical appreciation.

Music in the Air

by Shirley Jean Eder

WHILE AMERICANS thrill to a Beethoven symphony or a brilliant soloist as they sit in the dusk at an open-air concert, thousands of miles away the Chinese are enjoying an aerial concert of their own. But the "artists" are pigeons, not people; and the conductor is usually as great a bird-lover as he is an esthete. The performance is not on a podium, but literally in the air.

These Chinese, whom we are wont to think of as a sober and rational race, show a curious emotional expression in applying whistles to a flock of pigeons. Each instrument is tuned differently, but as the birds dip

At the stage of a pigeon's life paralleling the time that a baby dons diapers, this small whistle is attached to the tail by a fine copper wire. Made in Peking by men with ingenious minds and clever fingers, the device weighs but a few grams. One type consists of bamboo tubes placed in a row; in the other, which resembles a miniature mine, the tubes are attached to a gourd body or wind-chest. As a protection against atmospheric changes, they are lacquered in yellow, brown, red and black.

Gourd whistles with the mouthpiece and small openings were often given picturesque names. One Chinese bird fancier affectionately called a whistle with a single mouthpiece and ten tubes, "The Eleven-eyed One."

In prewar Peking it was not unusual to see a Celestial strolling along with his pet on a stick, fastened by a thread tied to its foot, but with plenty of freedom of motion. You might watch the gentleman pause to let the bird swing on the branch of a supple tree while he listened to the aerial concert of a flock of pigeons.

If as Young remarked, "Wonder is involuntary praise," the first time that Mrs. Katherine Henderson, of Haverford, Pa., heard this strange music, her applause was *fortissimo*. The closest thing to it that she remembered in the United States was the sound of a soft woodwind instrument. She described the tone as distinct, not blending with the other "thousand trills and quivering sounds" of the barber with his tongs, the night watchman who claps wooden blocks together as he makes his rounds, and the varied snaps, clangs, rattles, etc., used by vendors for aural identification.

Mrs. Roberts, wife of the Protestant Episcopal bishop of Shanghai, tells of waking up in the mornings and hearing the gentle sound outside her window—"never shrill, but rather liquid."

But these aerial concerts are not known all over China. As familiar as cod is to a Bostonian, these concerts are to many in the northern and central areas, while in the south, they are little known.

The story is told of a Britisher who had lived in Hong Kong for twenty years and returned to his native England for a brief visit, where, like the postman he attended a lecture on China by another Briton who had lived in Peking. The Hong Kong resident grew restless as he heard the speaker describe the

customs of the Chinese. But when he saw the audience listen attentively to a story about whistles in the hands of pigeons, whistles that make music as the flock of birds bends and swoops, he could squirm no longer. Leaping from his seat, the gentleman from Hong Kong berated the lecturer who dared to return from the Orient to tell overgrown tales.

Two years later the man visited Peking. He was seated in bachelor barracks repeating the story to those at the breakfast table. They smiled, but in the British manner, were silent. The officer who was assigned to show the stranger around the city, headed straight for the East Wall of Peking where the concert may be heard at almost any hour. The first question was not long in coming:

"That strange noise—what is it?" As if he were saying, "Apples grow on trees," the guide answered "Chinese pigeon whistles." The stranger looked like a pigeon that had swallowed his pitch-pipe. But he was convinced.

Do the Chinese have a practical explanation for this unique custom? The answer that they give is more rationalization than it is rational. They tell us that these instruments hold the flock together thereby protecting the flying musicians from birds of prey.

But it does not take a skeptic to note that the delicate sound is far too innocent to sway a falcon from his evening meal. It is easier to believe that the Chinese skill in perfecting these instruments is directed to their sensuous pleasure in the music of the open-air concert.

A Christmas Music Quiz

by Nancy D. Dunlea

1. Who wrote the words, and who wrote the music of "O Little Town of Bethlehem?"
2. What Christmas carol has the title of a fruit?
3. What beloved carol is taken from Mendelssohn's cantata written to commemorate the anniversary of printing?
4. Charles Wesley, the brother of the famous John Wesley, wrote the words to what famous Christmas hymn that closes with, "Glory to the new-born King?"
5. "We Three Kings of Orient Are" has been called the first "all-American carol" as it was written by words and music—by an American clergyman in 1861. Who was he?
6. What is the title of the hymn words by George Frederick Oakley that has the refrain "O come, O come, adore him?"
7. "Good King Wenceslas" mentioned in the carol with that title was legendary King of what country?
8. Martin Luther is credited with what highly descriptive nativity?
9. "Silent Night" was the work of what two Bohemians?
10. What two American ministers wrote "It Came Upon the Midnight Clear?"
11. Sir John Stainer—organist of St. Paul's Cathedral London at one time adapted a sixteenth-century song called "God Rest Ye ——" What are the two words to complete the title?
12. Handel composed what Christmas music beginning "Joy to ——" What are the other two words to the title?

Answers

1. Philip Brooks wrote the words, and Lewis Redner wrote the music.
2. Apple.
3. "O Come, O Come, Adore Him."
4. "Hark! The Herald Angels Sing."
5. John Henry Hopkins.
6. "O Come, O Come, Adore Him."
7. Denmark.
8. "The Christmas Carol."
9. Franz Xaver Gruber and Josef Mohr.
10. Phillips Brooks wrote the words, and Lewis Redner wrote the music.
11. "O Come, O Come, Adore Him."
12. "Joy to the World."

America and the Christmas Carol

by Cyr de Brant



PHILLIPS BROOKS

ARE THERE any American Christmas carols? This question came up for discussion, a few years ago, in a class in American literature. One of the students who went to a musical friend for the answer was fortunate, for at the moment his friend had just received copies of carol collections that seemed to give a positive answer. When the story, the professor and the musician arranged a lecture and a musical program on carols included the two newly published American carol books.

In the early colonial days the carols heard on the American shores were either the traditional carols of the mother country or variants of the old carols and words which appeared later. New carols were certain to be composed, for the Christmas associations of many of these people were strong. Among these later home productions were *It Came Upon the Midnight Clear* and *O Little Town of Bethlehem* both of which in time became sufficiently popular as to be spoken of as national themselves and to be heard in European lands. We must, however, distinguish between the nineteenth-century carols and the earliest carols which were constructed on a different plan. The earlier conception showed marks of the relation of the carol to the dance but was replaced in time by what might be more properly called the hymn. Both the carols mentioned above exemplify the later form.

The early New England colonists, and all the English colonists for that matter, were unlikely to produce a carol literature because of their attitude toward hymn singing and the celebration of the Christmas season in particular. In this connection we must not overlook the fact that it was not until the early nineteenth century that the carol revival began in England. As early as 1652 the English law forbade the observance of Christmas was passed and this was followed in 1659 by a similar statute in Massachusetts. Nonetheless, with the coming of the English governor Andros, some concessions were made. A little more than a hundred years later that picturesque figure of early American music, William Billings, published the "Singing Master's Assistant" in 1786 in which we find a few carols, including a setting of *A Virgin Unspotted* (Judeah), an old text of which Billings changed some of the words in the only stanza he set to this original tune. Another seventy-five years was to pass before *It Came Upon the Midnight Clear* was written.

A Quaint Survival

In the Dutch colonies, especially New Amsterdam, the Christmas season was a festive one. The observance, to avoid any associations with the Roman Catholic celebration, was centered around Saint Nicholas the patron saint of New Amsterdam. There were many songs heard during the season in honor of Saint Niklaus or Sint Klaas, a term from which Santa Claus was finally evolved.

Another quaint and interesting survival in America of the old world traditions is found in the Southwest. The Spanish missionaries who opened a chain of missions to civilize the native Indians made music an important part of the life of these natives and a tool in their education. The old Nativity mystery play, "La Pastores," offered excellent material in these pioneering days. The performances were an annual affair, carried on in a traditional manner, and preserved orally from generation to generation, long after many of the missions were disbanded. These dramatic dramatizations were unpretentious and, according to the reports of eye-witnesses, were carried out under conditions almost as primitive and lowly as those that

should not be omitted. He wrote a large number of hymns which were published in 1845 with the melody in the tenor, as was customary at the time. Among them were several carol tunes for *Hark! the Herald Angels Sing* and *White Shepherds Watched Their Flocks*.

The Negro and the Nativity

To the Negroes who created the spirituals, the Nativity theme was certain to offer a happy outlet. They learned many of the traditional carols from the white folks and both preserved them for posterity. Many of the familiar carols such as *Dives and Lazarus*, the *Carnal and the Crane*, the *Twelve Apostles* and especially the *Cherry Tree Carol* have been recorded by various collectors with a number of variants and additions. The singing of these melodies varies in their interpretation from the deeply and sincerely religious, to a singular and individualistic one such as that given by John Jacob Niles of the *Cherry Tree Carol*. In this instance the singer with seemingly no knowledge of the original religious connection of the carol, sang it with an irreligious twinkle and a sprightly rhythm. From among the Negro spirituals such carols as *Behold the Star*, *Rise Shepherd and Follow* and *Go Tell It to the Mountains* can be mentioned.

Phillips Brooks (1835-1893) Episcopal Bishop of Massachusetts and a prominent figure and influence in American life has given us one of the most widely-known American carols *O Little Town of Bethlehem*. It was originally written as a Sunday School hymn in 1868 two years after a trip that took him to the Holy Land and the East. Redner, a Philadelphia organist made the setting most frequently used although another of Barnby is sometimes heard. There are several other Christmas carols among his collected poems but none of them has caught the popular fancy as this simple carol. Nevertheless, his *Everywhere, Everywhere, Christmas Tonight* has become a favorite and is often quoted.

The Rev. Edward Hamilton Sears (1810-1876), a Unitarian minister living in Massachusetts wrote the well-loved carol *It Came Upon the Midnight Clear* in 1849. It was sung to a melody of Willis and later on, Sir Arthur Sullivan became sufficiently interested to write another setting, one which he probably adopted from an old folk song. Some years earlier, in 1834, Sears' *Calm on the Listening Ear of Night* appeared and had a strong appeal both here and in Europe. The Rev. John Henry Hopkins (1820-1891), also a New England clergyman and the author of *We Three Kings From the Orient Are*, differed in one respect from these other writers. Hopkins was also a musician and made the musical setting for his poem and, for that matter, for several other hymns that became well known.

Traditions of the South

At the time that these New Englanders were creating a new carol tradition, the South was preserving orally an earlier carol heritage. Evidences are found in the collections of Cecil Sharp, Annabel Morris Buchanan and John Jacob Niles. Niles has published a happy collection of ten carols recorded in Kentucky, Tennessee, and North Carolina. Among these are the *Lullie Lally*, a variant of the so-called Coventry carol from the Coventry mystery play, and *Down in Yon Forest Garden*, a variant of the *Corpus Christi Carol*. Neither must we overlook the historical "Southern Harmony," a pioneer in the field of southern hymnody, for its author, William Walker, included *The Babe of Bethlehem* in the 1835 edition.

From the American carols (Continued on Page 721)

ORGAN

"FORWARD MARCH WITH MUSIC"

"FORWARD MARCH WITH MUSIC"

DECEMBER, 1945



Carrier Pigeon with Gourd-Type Bamboo Whistle

and soar in the skies of China, the music is blended into an ethereal tone that excites the curiosity.

The Clarinet The Mouthpiece and Its Facings

by Myron E. Russell

The following article by Mr. Russell represents one of the most informative, concise and valuable digests of the subject that has ever been presented to or seen by the editor of this department. It is suggested that copies of this discourse be placed in the hands of every school clarinetist, most of whom would not have learned or otherwise are not practicing the many helpful ideas and points presented by Mr. Russell.

IN SELECTING a prospective clarinet player, a number of important points should be kept in mind:

1. The logical school age to begin the study of the clarinet is at the fifth grade level.
2. Select a student whose scholastic rating is good, one who is a willing worker and has plenty of patience.
3. If either of the upper center front teeth is chipped or broken it is a handicap. The lower teeth should not be too sharp, irregular, or broken.
4. Double-jointed fingers are a great handicap when playing the clarinet. Fingers need not be extremely long, only long enough to comfortably make the necessary reach.
5. The fingers must be large enough to pad or cover the holes.

For the proper care of the clarinet:

1. Have a substantial case. Always replace the clarinet in the case when not in use.
2. Do not let others play your clarinet.
3. Store the clarinet on a shelf out of the reach of young children. The room should not be subject to extreme temperature changes.
4. After practicing, wipe the perspiration from the keys with a soft cloth.
5. Following each playing period, wipe the moisture from the joint sockets and the bore, using a linen cloth about eight by twelve inches, attached at one corner to a twenty-inch length of fish line. At the other end of the line attach a fish line sinker (lead weight). (When the cloth becomes soiled either wash or replace with a new cloth).
6. Wash the mouthpiece with soap and water at least once a week.
7. Clean the cork joints with cold cream and a cloth once a month. Replace regular joint tallow after cleaning.
8. Remove dust from under all mechanism once a month with a small paint brush.
9. Once a month clean the finger holes and rings with a sliver of clarinet reed. Then wipe the hole with a folded pipe cleaner.
10. Oil the mechanism seasonally (four times a year) with a fine grade of oil. Use a fine wire, needle or toothpick to carry the oil to each moving metal joint.
11. Rub oil on all exposed springs with a pipe cleaner slightly moistened with oil.
12. Oil the bore of a wooden clarinet with olive oil. (Use a swab just moistened with oil or use a commercial oil). Oil once a week for one month when new, then once a month for one year, and then four times a year for the life of the instrument.

Selection of the clarinet reed involves these points:

1. Choose a standard brand from a reliable dealer.
2. The color of the reed should be that of ripe wheat straw. The shell or glazed section should have an oily appearance. Cane with spots or dark specks on it is

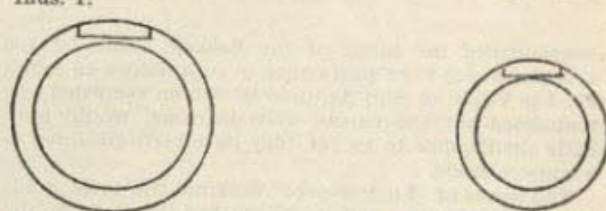
usually good cane. Cane with prominent dark streaks in and on it tends to be too dead.

3. The cut or lay of the reed should be rather short and in the form of a compound curve. It is quite arched at the base of the cut, gradually becoming less toward the tip. The reed must have a backbone to withstand playing. Select a reed that has a dark center extending almost to the tip of the reed.

4. The texture of the reed should be close grained and smooth. Rub your finger lightly up the lay of the reed. Does it feel rough like the unplanned side of a pine board? If so, that reed is most likely made of very soft cane. The pith in the pores of the cane has swollen since cutting; in fact it probably was not cut smoothly in the first place. Select a reed that does not have too many dark fibers running entirely to the tip of the reed. A reed of this type usually has a dull stuffy tone.

5. Today, with our softer American grown cane, I believe it best to select a reed that has been cut from a large, rather than a small tube of cane so that the tip of the reed will be made from the material nearer the surface of the tube, thereby giving more snap to its vibrations. The reed cut from a small tube places the tip nearer the center or pithy portion of the tube.

Select this: Not this:



6. With a little practice the general strength of a reed may be judged quite accurately by passing the tips of the reed lightly across the thumb nail at an angle of about forty-five degrees. At the same time note the amount of deflection at the tip. No apparent flexing means a stiff reed, 1/32" flexing medium stiff, 1/16" flexing medium, 3/32" flexing medium soft, 1/8" flexing soft. More flexing of the tip than this means a very soft reed and will need trimming (or it should be thrown away).

7. A very reliable test is what I call the "Air Bubble Test." Dip a new reed in clear water (this will not work on a reed that has been played, as the pores will

be filled with dirt or they will be swollen shut), place the base of the reed in the mouth, seal the lips around the reed and attempt to blow through the reed. If air bubbles appear all over the lay of the reed, the cane is likely to be too soft and porous. In playing, it may start out as a fine reed, but will soon water-log. The same reed with many playings might become a hard reed after the pores become filled so that it does not take up water so readily. The reed through which air can be blown will, most likely, be either too soft or have a very reedy tone quality. Select a reed through which only a small amount of air can be blown.

8. The strength markings on reeds today are quite reliable, the markings usually ranging from 1 to 5 or 6. The strengths of 2-2 1/2-3 are the best for the average player. (These markings would be more accurate if they were all made with the reed wet as in playing.)

9. The final and only sure test is in playing the reed. If you have a reed that to all appearances violates all the rules here set down, yet is a "wonderful reed" by all means don't throw it away. There are exceptions to all rules; however, I believe that one can buy reeds over the counter with fewer failures if one applies many of the foregoing suggestions as is possible at the time.

The care of the reed:

1. The reed may be moistened in the mouth with clear water before playing. It is ready to play when the wrinkles have left the tip. Moisten the reed to full length of the flat side, in order that the seal between the reed and the table of the mouthpiece will be air tight.

2. About once a week scrape very lightly, with a penknife, the flat side of the tip. Do not remove wood, only the dirt that may have collected on the reed.

3. After playing remove the reed from the mouthpiece and place it on a piece of glass. A small amount of water on the glass will do no harm. Rub the reed with one or two rubber bands around it will do no harm. This keeps the reed straight, thereby making it last much longer and speak more freely.

To soften a reed:

1. Place the reed (wet) on 7-0 "Wet or Dry" sandpaper, the flat side down. Work back and forth lightly with the first three fingers of the hand.
2. The tip may be thinned by holding the reed at a very low angle (cut side next to sandpaper), working it lightly as if sharpening a chisel with a very fine bevel.

3. Place the reed on a piece of glass and thin with a sharp knife where needed, or, using 7-0 sandpaper sand down grain using plenty of water. The reed may have a dark center or backbone, never removing it. You wish to have a clear tone, a reed that will speak and one that will last for a reasonable length of time.

To stiffen a reed:

1. Use a commercial reed trimmer, trimming only the width of a fine pencil line at each cut. One can remove more, but one cannot add once it is removed.
2. A fair substitute for a trimmer is a pair of scissors.
3. Razor blades may be used for trimming quite successfully, cut against a close grained piece of hardwood.
4. I do not favor burning off the tip, as I have known many players to do.

Selecting a clarinet:

1. From a reliable dealer, select a standard model with the manufacturer's name on it. (If he was too cheap to put his name on it, one certainly does not want it).
2. The standard model of seventeen keys, six keys is best.
3. It is generally accepted that the wooden clarinet is superior to the composition or metal models.
4. If you live in a cold climate be sure to purchase a case cover at the time you purchase the clarinet.
5. Test the clarinet for general tone quality and intonation. The A above the staff may be sharp, the first space flat, A second space sharp and the third line either sharp or flat and very fuzzy.
6. Test the mouthpiece for a warped table and the general condition of the facing.

Checking a mouthpiece:

1. Moisten a piece of plate glass (1 1/2" by 4") and place the table of the mouthpiece on the wet glass. You may now see if the table is warped due to the pressure from the ligature (clamp).

(Continued on Page 716)

FOR MANY YEARS the vocal and instrumental music programs of our schools have lacked the coordination, integration, and cooperation necessary for the proper musical development of its students. On the one hand, we find the teachers of the vocal program disregarding the potentialities of the vocal program as a medium for the training of all students in the study of instrumental music.

On the other hand, teachers of instrumental music have been so concerned with the development and maintenance of their own organizations that they have failed to heed to the choral departments and thus failed to partake of the many advantages offered to students through the vocal ensembles in the curriculum of their schools. Each seems to have taken his own route, paying little or no attention to the results or results of the other, and their slogan will seem to have been, "Never the twain shall meet."

Vocal teachers have been envious of the popularity of the instrumental program. They have questioned its educational values and activities. Many instrumental teachers have condemned the vocal program on the basis that it was deficient in providing its students with a proper musical foundation, especially in relation to reading ability, rhythm, phrasing, and musical craftsmanship. Naturally, such discussions and criticisms have served only to stifle or defer progress and have encouraged contemptuous attitudes for both groups.

Reading Ability Compared

Perhaps it is true that students of the choral department do not read as fluently, nor possess the technical skills comparable to those of instrumental students; however, a careful study of the reasons for these deficiencies would more likely result in progress and increased proficiency than would mere criticism or constant rebuke.

In making an analysis of these problems we are likely to discover that the majority of the instrumentalist over the years has been in regard to reading ability due to our teaching methods, nor the superior musicianship of the instrumentalist.



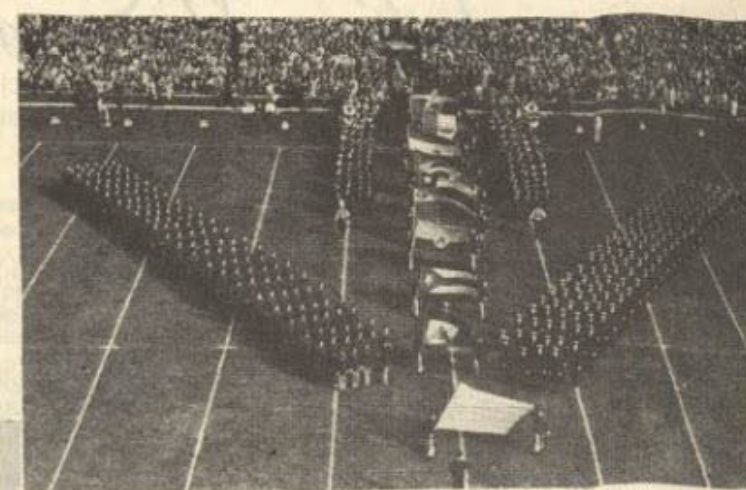
SUMMER SESSION BAND UNIVERSITY OF MICHIGAN
William D. Revelli, Conductor

instrumentalist, since it is not as difficult to read properly upon an instrument as it is to acquire similar ability in singing. This is due chiefly to the fact that the instrument itself provides a tangible means of producing the tones, whereas, in the case of the voice, the source of tone production is a much more complex problem. If one would doubt this fact, one need only ask the instrumental student to sing a melody from a selection which he has just performed expertly upon his instrument. We will be amazed at what he does not hear.

Let's Get Together!

by William D. Revelli

To produce with the voice the exact tones indicated upon the score involves much more than the mechanical knowledge of tone production or the ability to read printed symbols. The performer must be able to hear the tone before he produces it. While this is theoretically true and certainly is desirable of all instrumentalists, it is not so essential in the actual production of the tone, since the instrumentalist can with the aid of his instrument plus a knowledge of fingering and tone pro-



FLAGS TO THE FRONT
Army and Navy Trainees at the University of Michigan with the combined bands and a cordon of Pan American flags in the center.

in the production of a tone when it is produced by means of the voice than when an instrument is the medium of expression. The elements of notation and rhythm are for the same reason more easily acquired through instrumental than through choral training.

It is for these, as well as other reasons that our choral and instrumental programs should be coordinated. Each needs the other and each is indispensable to the complete training of the student. Hence, members of our vocal ensembles should be encouraged to begin the study of an instrument just as soon as it is possible. By so doing, they will eventually become more valued members of our choral ensembles. Likewise, all students of the instrumental ensembles should be encouraged to become members of the school or church choirs, as this experience is certain to improve their hearing and listening capacities.

We are all agreed that for the most part choral conductors prefer instrumentalists as members of their choirs, rather than persons with no instrumental experience, for they have learned that instrumentalists are more proficient in reading and usually possess a better understanding of the various ensemble effects and problems. Participation in vocal ensembles would do much to improve the instrumentalist's conception of pitch, tone quality and in the case of wind players, greatly improve their breathing, tone production, style and taste.

Benefits from Student Singing

In my experience of conducting festivals, clinics, and concerts, throughout the nation during the past fifteen years, it has always been a source of great interest to observe the performances of instrumental students who have had no vocal experience. Invariably, they play consistently out of tune and yet are totally unaware of their deficiencies. Here is another interesting fact. In practically all instances, these youngsters were being conducted and taught by teachers who had missed too many of their ear training, theory and vocal lessons. Singing is an essential part of one's education in music, because it emphasizes (Continued on Page 714)

ANN ARBOR HIGH SCHOOL A CAPPELLA CHOIR

duction, produce the approximately correct tone without being the slightest aware of its actual pitch.

A Revelation

Here again, we might conduct an experiment and learn to our complete astonishment the limited hearing capacities of our instrumental students. In the case of the singer, the tone must be "manufactured," whereas, in the case of the instrumentalist, the tone can be manufactured through a synthetic means such as previously mentioned, even though the performer is totally unconscious of the actual pitch. True, this means of performance is an artificial one and is certainly not to be encouraged, yet it is in constant operation in every school band and orchestra of our schools. There is no doubt that instrumentalists like vocalists should be taught to hear tones before producing them, yet, it is also true that the ear must assume more responsibility

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

BAND, ORCHESTRA
and CHORUS
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Does an Accidental Affect Other Staff Degrees?

Q. If a piece is written in four sharps and if a natural sign occurs before a D on the bass staff, does this affect the D's on the treble staff, or vice versa? I am thinking of the Scriabin Prelude, Op. 9, No. 1, which in measure sixteen has a D-natural on the treble staff.—C. H.

A. I do not happen to have this piece at hand but the principle is that an accidental on one staff affects only the staff degree on which it is found and has no influence on staff degrees of the same name either on the same staff or on another staff.

Advice to a High School Junior

Q. How much knowledge of music does one have to have before he may enter a college of music? I have had three years of piano, I play the organ in church and have been complimented on my organ playing. I have always wanted to be a music teacher and should like your advice as to what to do during my last two years in high school. I am a junior this year.—H. H.

A. It all depends on the standards of the individual college. Some schools admit practically anyone who is interested in music and has money to pay his tuition, while others admit only those who have considerable musical talent and have studied for a number of years. I advise you to write to a number of music schools early in your senior year, asking them for a catalog and for information about admission, so that you may be able to adjust your senior schedule to the music school's admission requirements.

The first thing to do is of course to complete your high school course, not merely because most music schools require graduation from high school, but even more because a musician must know other things than music. But during these two years I advise you strongly to study music as intensively as possible, especially piano. Take at least one lesson a week and practice a minimum of two hours a day. Work under the finest teacher available even if it costs a little more for lessons. Play your clarinet in the school band, and if there is an orchestra in school or perhaps outside of school, play in it too—I mean an orchestra playing salon or "classical" music rather than a dance orchestra. By all means start violin or some other stringed instrument even if you can practice only a half hour a day; and if there is a theory class in high school, elect it. Begin to make a collection of recordings of fine music and listen to the same one many times—with the score before you if possible. Talk to your school superintendent or high school principal about credit for your music study. If you practice two hours a day on piano the school ought to give you a unit of credit at the end of the year and this would enable you to take only three other high school subjects instead of four, thus giving you more time for music. But be sure to end up with at least three years of English, two of mathematics, some language, and some history. Most schools require at least this much for entrance.

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

About Strict Timing

Q. I have wondered about strict timing in an orchestra, a big glee club, and even an opera. Is there such a thing as strict timing to the extent that if a metronome were going throughout the performance of a large group of persons or a soloist, the piece would end at exactly the correct beat, considering the number in the piece to begin with? Doesn't the interpretation of the piece come through the holding of certain notes and retards? For every retard does there have to be a phrase which is quickened so that the piece will necessarily have to end on the exact beat? I have held the opinion that the retard and quickened places were up to the conductor's interpretation, and the group he directed were to follow whatever that may be.—If it's different every time they play the same piece.—B. M.

A. You are right in your assumption that there is no such thing as strict timing in ordinary musical performances. Theoretically the performer or conductor adopts a certain tempo and sticks to it, but actually all sorts of things happen. Sometimes the feeling is different at the time of performance than it has ever been, and this difference in feeling may not only cause him to choose a slightly quicker or slower general tempo, but it frequently affects his retards, accelerandos, and fermatas. This often causes trouble in radio performances, where music is supposed to be timed to a split second, but I am guessing that the performing artist will always be subject to changes of feeling—at least I hope he will; and in this case there will always be these slight differences in performances. It is this that makes music so fascinating—it is always a little different each time it is performed, because the performer himself is always a little different. If we are thinking of making precision parts for an automobile or a gun, then of course absolute invariability is the rule; but art is flexible, and the

particular rendition of a musical composition must always depend on a nice balance between the intelligence of the artist, and his feelings at that particular moment. There must be a certain amount of the technical, the mechanical, the mathematical, of course, but in the end a great musical performance is dominated by the feelings as well as by the intelligence—and feeling is different at different times. That is why music never becomes monotonous—it is always different; each performance is, as it were, a recreation of the work.

About High School Orchestras

Q. I have been interested for some time in reading your "Questions and Answers" page in THE ETUDE and feel sure that you will be able to give me some information that will be of great benefit to me in my college work. My major is music, and in preparation for the teaching profession I find myself with an interesting project of studying orchestra methods on a secondary level. I would appreciate any information you can give me along this line, particularly the names of high schools where unusual progress is being made in the training and development of orchestras. I will be grateful if you find it possible to reply immediately. Thank you.—H. B.

A. The school orchestra is a comparatively new development. The original concept of "public school music" included a vocal approach only. Then about twenty-five or thirty years ago there suddenly appeared Will Earheart, with a fine high school orchestra in Richmond, Indiana; Charles Farnsworth, with his glowing account of 13,000 children playing in Crystal Palace, London; Glenn Woods with his book, "School Orchestras and Bands"; and a steadily increasing number of others who were building up orchestras, bands, string quartets, wind ensembles, and all sorts of other instrumental activities.

Of all these the school orchestra is easily the most important, and today there are hundreds of schools all over the United States, in each of which a fine orchestra is maintained—an orchestra of from fifty to one hundred players, with its full complement of violins, violas, violoncellos, and basses; with its four French horns, its two or three oboes, its bassoons, and of course its trumpets, trombones, flutes, and clarinets; its percussion department with probably a fine timpanist leading the procession; and,

not always, but increasingly often, an excellent conductor in charge.

That is the picture, and if you want more details I suggest that you write asking the Director of Music whether there is some fine high school orchestra in his school system that you may visit. I suggest also that you read in "The Teaching and Administration of Music in the High School" by Dikema and Gehrken the chapter on the school orchestra as well as looking up some of the many fine references that come at the end of this chapter. Instrumental music in the schools is a big thing; it has come to stay; and the end is not yet.

Is Shostakovich a Satirist?

Q. 1. I have a copy of Four Preludes by Shostakovich, transcribed for violin and piano by Trizanov-Magnum. For what instrument or combination of instruments were these preludes originally written? Do they constitute part of a suite?

2. In your opinion, are they a satire on any phase of music or of the classical school in particular?—A. G. S.

A. 1. These transcriptions are taken from a set of twenty-four Preludes for the piano, Op. 34, Nos. 2, 3, and 4, respectively. Why the first of these preludes is not marked I do not know. It is No. 10 from this opus.

2. Many of Shostakovich's works are definitely satires, notably his two operas "The Nose" and "Lady Macbeth of Mzensk," and his two ballets, "The Golden Age" and "The Bolt." But as I know, these piano preludes make no attempt to ridicule any definite period, or style. Some of them are decidedly serious; and those that seem satirical are, I believe, merely examples of the composer's trenchant wit and humorous jocularity expressed in the modern idiom.

About Transposing

Q. I studied piano during the past eight years but lately dropped my lessons. Though I have a fair knowledge of theory, harmony, and so forth, I have not touched the grounds of transposition with my teacher and I am very interested in the study of this new step. Would you kindly give me some notions as to how to proceed?—A. D.

A. There are three ways of transposing at the piano: 1) by interval; 2) by harmonic analysis; 3) by use of clefs.

Since the third way presupposes an infallible control of the seven clefs (treble, bass, and five C clefs), few musicians are equipped to use it. Most people probably transpose by a combination of the first two ways.

It is impossible, within the compass of these columns, for me to outline a course in transposition for you. So I would suggest that you buy yourself "Theory of Harmony and Transposition" by Joseph H. Hamilton (in three small volumes). This is an excellent set of books, and it's well adapted to self study. In addition to doing these lessons, I would suggest that you spend a few minutes each day transposing simple hymns, or pieces of music such as the "Twice St. Agnes" first playing them only a half-step higher or lower than written and then gradually enlarging the interval. A few months of diligent work on this suggested material should make you proficient at transposing. The book mentioned may be obtained through any publishers of THE ETUDE.



MARTIN C. BURTON

MUCH TIME can be saved in learning a composition if one acquires a clear-cut idea of how it should sound before beginning to practice it. On the conception depends the knowledge of how to go about practicing the piece; for example, the ultimate tempo must be considered in deciding the fingering and the kind of technic to be learned by slow practice. Furthermore, if one begins slow, firm practice at once, it is sometimes difficult to erase this last impression in interpreting the piece later. A vivid concept of how the piece should ultimately sound is necessary to keep slow practice in its proper perspective of being the best way to drill the fingers in accurate movements, so that later they can realize in actual tones an inner aural concept.

Steps in Forming a Concept of a Piece

You should not think that the following steps are meant to be taken literally in order, for two reasons: (1) in working in his artistic medium, a pianist, like other artists, depends somewhat on flashes of insight as well as on method; (2) different parts of the same piece are often in different stages of development. But what you have learned what a complete understanding of a composition really means, you may be helped by the following list of steps for acquiring it. Check each time in learning a new work.

1. Understand the precise meaning of all of the musical terms employed. They are the most important terms the composer has left us for interpreting his composition.

2. Be sure you know the right notes and the right rhythm throughout. Accuracy is to interpretation what truth is to living; an indispensable preliminary but not a chief end.

3. Decide the fundamental tempo or tempos. Adopt the attitude of a conductor who conceives a tempo apart from the necessity of playing an instrument himself. In other words, do not consider the difficulty for the fingers, but the effect on the listener. Always be sure that tempo primo is really the beginning tempo, after a different tempo has intervened.

4. Decide where the melody lies.

5. Find the extent of the phrases throughout.

6. Notice the relationship of the phrases to each other—that is, which phrases are exactly alike, which are alike up to a certain point, and which are entirely different.

7. Without concerning yourself with fingering, play the melody alone, in strict rhythm and with fundamental equal loudness of tones, but with enough shading to make it sound vocal. Sing or hum the melody as you play it, so that you identify yourself with it in a more intimate fashion than is possible by thinking of it as a series of key-depressions.

8. Get a clear-cut idea of the different registers of the melody, as they are among the most striking impressions the listener receives when he hears a piece for the first time. Even if the register is out of the range of your voice, you can imagine the melody as an

extension of your voice.

9. Play and also sing the bass alone, so that you think of it also as an independent melody.

10. Play the melody with the bass, in strict rhythm, and with the proper balance of loudness between the voices. These two voices are the outlines of the piece.

11. Where the melody is in an inner voice, play it with the soprano and the bass, making each of the three voices an independent melodic line, but adjusting their balance properly.

12. As much as you can at your present stage of development, play and analyze the chords in order to discover the harmonic foundation of the piece. Do not attempt to keep any rhythm, but sustain each chord until you have analyzed it. Play a broken chord with the tones sounding together. Know what key you are playing in, and the root and quality of each chord (unless it is an unessential or passing chord). The quality of a chord is its sound as a whole, such as that of a major triad, a minor triad, a dominant seventh, or a diminished seventh chord. Know which tones belong to the chord and which are nonharmonic tones.

Listen To Your Own Playing

13. Play the piece very slowly and listen. This is useless advice unless you know what to listen for. Try to tell from the sound of each chord where it most wants to go. Anticipate in imagination the resolution of each dissonance. Get the flavor of each chord, not by isolating each tone, but by hearing the total effect of the tones from the lowest to the highest. Listen to how the nonharmonic tones want to go to the chord tones. When chords progress deceptively, play the expected progression so that by contrast you are more surprised at the deceptive progression. Hear the dissonance that a suspension makes, and mentally anticipate its resolution. In this kind of practice, you can hear the tonal relationships more easily if you eliminate repeated tones; you can then concentrate on the relationship of the tones when they first sound.

14. Imagine the dynamic levels throughout the piece, noticing their interrelationships. Translate your aural imagination into muscular terms; recall how it feels to play any of the five chief dynamic levels: *pianissimo*, *piano*, *mezzo forte*, *forte*, and *fortissimo*. For each of these levels, adjust the balance between the melody and the accompaniment.

15. Decide in advance the kind of technic that is demanded by each effect, instead of later permitting an inadequate technic to give the wrong effect. For example, decide which passages are melodic and need mainly a full-arm touch, and which passages require mainly rapid finger movements. Notice which passages are predominantly *staccato* and which predominantly *legato*. Of course, the muscular adjustments for each of these tonal effects can be only roughly imagined.

Getting a Piece Ready For Public Performance

by Martin C. Burton

Martin C. Burton, instructor of piano and music theory at the University of Connecticut, was born in Kansas City, Missouri, in 1906. His early education was secured in eastern Kansas and Oklahoma, and later he was awarded a three-year fellowship at the Juilliard Graduate School, where he studied under Alexander Siloti and Franklin Robinson. In 1941 he received his Master of Music degree from the Eastman School of Music of the University of Rochester. From 1936-1940 he taught piano and harmony at the College of Emporia. He recently finished two and a half year's service with the Army Air Forces.

—EDITOR'S NOTE.

Absolute control and the exact position of the fingers on the keys for each particular passage can be acquired only by practice.

16. Decide the mood or moods of the piece. A feeling for the mood is the first requisite for interpreting a piece. However the mood should not be determined too early, because it is a synthesis of musical elements with which you must become familiar separately.

17. Finger the piece carefully, and allow a second day for revising the fingering before beginning concentrated practice.

18. Remember that the mental concept is only the projected plan of a piece. Slight modifications of the concept and much added richness of detail, such as subtle shadings and rubato, naturally occur when you are able to play the piece. Such a maturing process is sometimes aided by a period of not practicing or playing the piece, after which a fresh approach to the interpretation is possible.

Before accepting an engagement, the wise student inquires what kind of piano will be provided. If he is told that the piano is poor, but that the audience will not know the difference, he should discount the statement. Few listeners would be moved by the profound pathos of the *Moonlight Sonata* if it were played on an out of tune, tin-panny piano, even if Beethoven himself were the pianist. A poor instrument is certainly undesirable for the music's sake; it is also likely to affect a performer's attitude. No performer should accept an engagement with the feeling that it is not worth while to play his best.

Physical Preparation on the Day of the Performance

The author has found that observing the following suggestions on the day of an important engagement is beneficial, but he wishes to stress the fact that each individual must to some extent evolve his own set of rules through experience.

1. Bodily exercises give a general sense of fitness.

2. Hand exercises away from the piano are extremely helpful. The best ones develop muscular control by a few slow movements requiring complete contraction and relaxation of the muscles concerned, rather than by many rapid movements of only partially contracted muscles.

3. Much of the good that is derived from vigorous practice is lost when a hot bath is taken. The bath enervates and relaxes the muscles used in playing.

4. Coffee stimulates the mental process of some people.

5. Unless the weather is warm, backstage drafts may chill the fingers so that they are clumsy during the first minutes of performance. It is common sense, not affectation, to wear gloves to keep the same glow in the fingers that they have after practicing.

Always practice on the day (Continued on Page 727)



BURL IVES AND HIS "GIT-TAR"

Wayfaring Minstrel

A Conference with

Burl Ives

Distinguished American Balladist
Popular Star of Stage and Radio

SECURED EXPRESSLY FOR THE ETUDE BY TERENCE ANTHONY

The American people have found a zealous interpreter in Burl Ives, whose seemingly artless performance of folk-songs and ballads, both on coast-to-coast broadcasts and in dramatic productions like "Sing Out, Sweet Land!" have taken the country by storm. A native of southern Illinois, Mr. Ives grew up with music. Both his parents sing; some of his best songs came to him by word-of-mouth tradition from his Kentucky grandmother; and he has been playing the banjo and the guitar (upon which he improvises his own accompaniments) since he was eight, when he began providing music for square dances. Mr. Ives confesses that his musical education has been chiefly a matter of following his instinct. He has had varied ambitions. At one time, he planned to become a football coach; later, he wanted to study for the ministry. The instinct for music won out, however, and along toward 1930, young Burl and his guitar took to the road in a search for something he didn't quite know how to name but which always was bound up with music. Ives and his guitar traveled the hard way, visiting forty-six states sometimes by train but more often by way of freight cars or on foot. Wherever people were singing, he stopped, listened to their songs, and noted them down, with no purpose in mind beyond that of fulfilling some urgent inner need of his own. At last he came to New York, sang in choirs, and completed his vocal studies with the late Mme. Tardit and with Belle Julie Soudant. He developed a large repertory of arias and Lieder, and enjoyed them. But the Ives instinct was again whispering to him, and presently he understood what it said—the foreign art music was good and beautiful, but his own music was better. So he took out the folk-songs and ballads he had been collecting shepherly for his own amusement, and began his career. Burl Ives has a unique approach to folk-music; he regards it less as music than as the philosophy of a people expressed through music. Always, for him, the way of life comes first. In the following conference, Mr. Ives outlines for readers of THE ETUDE the philosophy that folk-songs express, and offers practical hints for the improvement of singing through a familiarity with them.

—Elenor's Note.

IF YOU WANT to sing, you have to study hard and work hard, but there's something else you have to do that's even more important. That is, to listen out sharply to the quiet little voice within you and heed what it says. Now, it seems to me that we in America haven't been doing quite enough of that. We've been inclined to pattern ourselves on great models. Now, that's all very fine as far as pure technical development goes—you have a vocal problem to overcome, you go to a good teacher to help you solve it, and you do what teacher tells you. That's right enough. But the danger is that once you start copying, you keep on copying—and when you copy styles and interpretations, you kill off the thing that you yourself have to say. No matter how good a singer you get to be, you're a human being first; and it's just this human quality that stands as the most important element of your singing! The best thing any young singer can do is to find out the sort of human being he is—what he comes from, what he believes in, what he has to say to other human beings in addition to the small change of wisecracks and shallow social politeness. Those are the things that make songs come alive. The earnest singer wants to find out about them and express them in his own way.

"Songs are wonderful things! They're wonderful because they reflect human hearts. The value of any song is the human emotion that someone put into it, and that someone else has to get out of it. Have you ever stopped to think that, of the millions and millions of people in the world, no two look exactly alike? They all have eyes, and noses, and mouths, and ears, but these similar ingredients add up to different results. Features alone don't make a face; it's the arrangement and the expression that counts. It's just the same with songs. The notes alone don't make it live; it's the human expression and interpretation that put the heart and soul in it. The same song, sung by different people, will sound entirely different, because the song will be whatever the singers are.

Emotions Color the Voice

"The human voice is the most wonderful mirror of color. Go off into a room by yourself some time, and listen to what comes out of another room where folks are talking. You're too far away to hear what they say—yet you'll know the kind of talk that's going on from the color of their voices, responding to emotional stimuli. The man who feels a stimulus of joy will sound joyful—his voice will carry joyfulness to you even

though you don't hear his words. If he's scared, his voice will sound scared; if he's thankful, his voice sounds thankful. Voices take the color of the emotion that stimulates them. Now, that's an important thing to remember when you sing. A song is simply the transmission of an idea through music. If you understand that song, really and deeply; if you give yourself up to the emotions it is meant to stimulate, the suitable tone color follows quite of itself—not as the result of imitating someone else's 'effects', but in the same natural, convincing way that a happy person's voice sounds happy.

"This natural, human, emotional approach must go into every song; and it seems to me that a good way to cultivate it is by getting to know folk-songs. Maybe you won't want to 'specialize' in folk-music. You won't need to. Just follow what that quiet little voice inside has to say, and specialize in whatever music makes you happiest. But a knowledge of folk-music can help you find the instinct that is you. Why? Because folk-music is unsophisticated, simple, direct with a directness that every singer needs to put into any song. This very simplicity of folk-music is deceptive. It sounds so easy! You hear someone sing an old ballad like *On Top of Old Smoky*, and you're sure you can do it just the same after one hearing. Well, you can't! The moment you try doing it 'just the same', you kill the ballad. Until you bring yourself to respond emotionally to the poor kid who 'lost his true lover by courtin' too slow', you won't make sense. The very directness of folk-music makes it impossible to imitate, to put on mannerisms, to 'fake'. You've got to feel or you can't sing. That's why folk-songs are good practice in emotional projection. Later on, then, you can transfer this directness of projection to more complicated forms, like oratorio or Lieder, but the folk-song will give it to you. "Folk-music will give you lots of other things, too. Its simplicity will teach you not to put yourself ahead

of the song. All of us who sing or act are egotists—if we weren't, we'd never stand up in public and invite folks to listen to us. When we step out on the stage, we're really saying, 'Hi! Look at me!' When we bow and acknowledge the wonderful applause, we're saying, 'Look at me!' But in between those two moments, when we sing, we aren't bid folks to look at us—we bid them look at the human feeling in the song. We take up that song in our hands, in our voices, and say, 'Look at this—it's lots more important than I am! Getting into the simple feeling of a folk-song can help you do this better than anything else I know. Most important of all, folk-songs teach tolerance. You find your way into the feelings of every kind, class, race, religion, and you learn to respect your fellow man. Now, it seems to me that this is what we need more than anything else today. This business of setting up one group against another, of judging one crowd to be better just because they're different, works like a snake that can wrap itself about our nation and squeeze it, bones and all, until it's finished. Folk-songs are a powerful weapon against bigotry because they show up the good points and the bad points in all of us.

"Going out in search of songs is a wonderful experience. Wherever there are people, there's singing. I don't lay too much store by this difference between 'folk-songs' and 'composed' folk-songs. All songs were at one time or another, composed by a human being with human feelings in his heart. The only thing is, in some cases we don't know the composer's name—but we feel him, as a person. Songs of the soil may have undergone certain mutations, with time; but they surely didn't grow from the soil the way trees do. They grew out of a human heart. For that reason, new ballads, 'composed' ballads, like Frank Loesser's *Ballad of Roger Young* are just as good folk-music as *Paul Bunyan*. Yes, wherever you find people, you find songs. (Continued on Page 705)

"FORWARD MARCH WITH MUSIC"

MY CHRISTMAS PRAYER

ELENOIR NORTON

Author of text unknown
and extended by E. N.
Andante

1. God be with thee at this Christmas-tide;— God be with thee all the way.
2. God be with thee, and the rose shall blos-som On the des-ert-way.
3. God be with thee ev-'ry-where thou go-est, Guard thee with His lov-ing care,

Lit-tle pow'r have I to guide or keep thee; I can on-ly pray. God be with thee sum-mer
O'er the hard-est path shall shine a glo-ry day. God be with thee, and thou
Till the time—when—thou re-turn-est, Home and love to share. God be with thee day and

1st and 2nd verses

days or win-ter, With thee all the way.
shalt not fal-ter Or thy foot steps stray.
sight I of-fer This, my Christ-mas

3rd verse

pray.

cresc. mf dim. mf dim. rit pp

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JANUARY 1945

CHRISTMAS EVE

MUSICAL RECITATION

Jocelyn C. Lea*

FRIEDA PEYCK

With a deep rhythmic swing

Auntie has hung my stock-ing, And told me to go to

sleep, For San-ta would think it shocking If I should wake up and peep.

night - light winks on the ta - ble In the friendly fire-light glow, But Je - sus is out in the

stable All in the frost and snow!

(gayer and faster) par-ty to-night was jolly, With crowds of girls and boys; We had decked the house with holly, And

(chuckling) filled the house with noise. Auntie said 'twas Ba-bel; (wearily) Unclecalled it 'din, (gruffly) But I

(longingly) wished I could go to the stable (wistfully) And bring that Ba - by in! (lingeringly)

(happily and actively) I'm going to wake up early, Long be - fore it's day; The

moon will be shin-ing bright-ly, And a star will point the way. I'll hur-ry through all

dan-ger Where the darkness crawls and creeps, And hang my sock in the manger While the

Ba - by Je - sus sleeps. (Hum this melody rather lovingly)

slower and fading away gradually

THE FIRST NOWELL

For String Ensemble with Unison Voices and Piano

1. The first Nowell, the angel did say,
Was to certain poor shepherds in fields as they lay;
In fields as they lay, keeping their sheep,
On a cold winter's night that was so deep.
Chorus Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.

2. They looked up and saw a star
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and night.
Chorus

OLD ENGLISH CAROL
Arr. by Elizabeth Pyffe

1st VIOLIN

PIANO

H. B.

(VOICES)

(B) CHORUS

THE FIRST NOWELL

OLD ENGLISH CAROL

Violin

(VOICES)

(A)

(B) CHORUS

THE FIRST NOWELL

OLD ENGLISH CAROL

Violin (Interchangeable with Viola)

(VOICES)

(A)

(B) CHORUS

THE FIRST NOWELL

OLD ENGLISH CAROL

Viola

(VOICES)

(A)

(B) CHORUS

THE FIRST NOWELL

OLD ENGLISH CAROL

Cello

(VOICES)

(A)

(B) CHORUS

Grade 1.

MY TIGER KITTY

Moderato (♩ = 112)

LOUISE E. STAIRS

mf I have a ti-ger kit-ty with stripes of black and gray; His eyes are green as em-ralds, and you should see him play. *Fine* He has a lit-tle mo-tor, and

some-times, just for fun, I seratch his head and smooth him so he will turn it on.

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Grade 2.

FROM A MUSIC BOX

Andante moderato (♩ = 72)

WILLIAM SCHERER

p lightly

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p *pp*

DOLLY IN BLUE

GRANT CONNELL

Grade 2.

Tempo di Valse (♩ = 54)

p *poco rit.* *Fine* *mf a tempo* *poco rit.* *D.C.*

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711

mf
O ho - ly night! the stars are bright-ly shin - ing; It is the night of our dear Sav-iour's birth!

Long lay the world in sin and er-ror pin - ing Till He ap-peared, and the soul felt its worth.

p
A thrill of hope, the wea-ry world re-joic - es, For yon - der breaks a new and glo-ri-ous

f
morn;— Fall on your knees! O hear the an-gel voice - es!

night di - vine! O night when Christ was born,

cresc.

night, O ho - ly night, O night, O night di - vine!
ritard.

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712

(Continued from Page 676)

Line, line, line, line, makes a third.

C, E, G, E, makes a third.

Line, space, line, space, same be- tween;
C, F, C, F, C, F, C,

Makes a fourth as we have seen.
Makes a fourth as we have seen.

Three lines wide with one be- tween,
C, G, C, G, C, G, C,

Makes a fifth as we have seen.
Makes a fifth as we have seen.

When you see two lines and space- es
is be- tween two not- es, then you know it
is a sixth. C, A, C, A, makes a sixth.

The above are also adaptable for beginning on spaces.

Suggestion for interval reading routine: first week, seconds from C, thirds from G; second week, fourths from E, thirds from D; third week, fifths from A, thirds from G; fourth week, sixths from F, fifths also from F, and so on. Employ both clefs for each drill. Each week students must also write and play their own intervals. Reversible flash cards should also be used with at least four locations for each interval, thus:

Always use at least one "fun" book in addition to the regular study volume. This contains short pieces assigned for sight-reading or recreation. These must of course be easier than the pupil's grade.

Teachers have found it a good plan to offer "points" toward year-end prizes for each fun piece which is satisfactorily played at lessons. No learning help is given by the teacher, and no insistence is made on perfection or expression. A "satisfactory" mark of five points is awarded if the piece is played straight through, clearly, in correct time, and with good tone quality, even if a few errors are made. A "good" mark gives ten points, a "perfect" score is worth twenty-five. "Extra special" points are given for pieces learned in addition to the regular assignment. If (say) two hundred and fifty points are acquired in six months, a special "Fun-Reading" award is given. . . . five hundred points rate a "Distinguished" or "Outstanding" award!

Be sure that the assigned pieces are short and easy, and permit the student to use practice time for this activity. You may need to loan recreation books to him, especially if he ploughs through so many that he draws complaints from his parents about the expense of buying them.

Examples of excellent "fun" books for second or third graders: the entire series of Colt-Bampton "Childhood Days of Famous Composers" (latest volume, "Handel"); Thompson's "Tuneful Tasks," with the recently published second piano parts by Benford; and the Maier-Liggett "Children's Technic Book" (from which, incidentally, the youngsters will painlessly absorb a lot of first rate technic).

All this does not mean that rote teaching should be discarded. Not at all. Part of every early lesson may be given over to rote work. Rote learning stimulates listening, reduces playing complication, increases facility, develops relaxation. Its worth is immeasurably increased if the pupil is taught to play *all* his rote pieces without once looking at hands or keyboard.

This then, is the answer to Mrs. M. B. K. and Mrs. F. W. P.: I am sure that exclusive rote training at the beginning is unwise and unsound, and that note and rote must go hand in hand. Children are well able to tackle the formidable complications of eye, ear, hand, and keyboard; in fact, do not consider them 'complications' at all if teachers present these naturally and stimulatingly from the very first lesson.

We teachers do not appreciate the capacities of our youthful students who will cheerfully ride rough-shod over difficulties that appall adults. So, why not capitalize on this innocent unawareness and require much more from them instead of being satisfied with the arbitrary

(Continued on Page 723)

(Continued on Page 723)



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Let's Get Together!

(Continued from Page 683)

attentive listening. Singing, properly taught, is an excellent form of "ear training" and as such, trains the mind to give attention to the various sensations reported to the ear. Singing does much to "sharpen" the aural images and to aid in the listening of what the tones are, as well as what they do. Music is born within us; sound, pitch, tone quality, phrasing all must be conceived within us before being reproduced audibly. When the composer writes a score, he hears within himself the symbols, chords, and musical impressions as notated by his pen. He is completely conscious of the melodic line of harmony and even though he may not sing a single tone aloud, he certainly can hear every tone within himself. It is that which we hear aurally and mentally within ourselves that empowers us to conceive the beauties within music and removes the barriers that handicap so many musicians in their attempt to produce music by merely reproducing symbols as notated on the staff.

It is this phase of the student's training that is so essential to his ultimate status as a musician, and yet, it is quite amazing how little attention and emphasis are placed upon it. It is not uncommon to find hundreds of band and orchestra musicians in our schools who have played upon their instruments for several years, yet have such limited conception of pitch and tonal discrimination that they are unable to match a single tone with their voice that they have produced through the medium of their instruments. This type of musical training is, of course, completely artificial, since it is not conceived nor heard by those who are producing it.

Participation in choral groups would do much to improve the listening and hearing senses of these students.

To be able to hear every sound before it is produced upon the instrument should be a desired goal of every student, yet very few actually practice with this objective in mind. Wind instrument students are perhaps the most negligent in this respect, since from the very beginning they have been more concerned with the mechanical and technical factors involved than in an aural and mental conception of the tone itself.

Every student would profit greatly from a program that would require a thorough back ground in ear training by means of participation in vocal ensembles of various types. Many music students who at first seem to be unable to sing a melody or lack an aural sense for accurate performance upon an instrument are found to possess a keen sense of hearing and need only the experience of singing to discover this fact.

Our vocal program, like the instrumental, has been concerned chiefly with public performance, and as a result, classes have spent weeks learning a few rote songs at a sacrifice of a progressive development for hearing and a capacity for reading. Hence, it would seem that one of the major weaknesses of our vocal program is its lack of a well organized plan which emphasizes abilities in reading techniques, rather than the common practice of the teaching of songs "en masse".

Much of the lack of adult interest in municipal choral music can be attributed

to the lack of reading ability on the part of those young men and women who have come through the high school vocal classes. Have you ever known of a person who could read fluently and whose ear had been trained so as to be able to hear the harmonies, melodies, and beauties of music who was not enthusiastic about participating in music of one form or another?

The indifference toward music by our adult population is one of music education's greatest problems. This is especially true, since we have such great interest and enthusiasm for music among the youth of the country. Is this due to the methods of music education in our schools? Has the teaching been clairvoyant? Have we successfully coordinated the program of music education from the standpoint of unifying our forces and to the extent of teaching music rather than stressing the performances of our own individual groups?

Would music education not develop a much greater interest among its students and public if it would integrate its vocal and instrumental programs in such a manner that the students composing the personnel of these units would acquire a lasting appreciation rather than a superficial appreciation which ends with their high school or college career. The correction of these attitudes should be one of our major postwar objectives. Perhaps, we might well heed the axiom of the noted Italian musician who so aptly said, *Per ben suonare bisogna ben cantare!* ("To play well, you must sing well!") "Let's get together!"

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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.

Falsetto, Singing in a High Ceilined Room

Q Has it been definitely decided just how the falsetto in the male voice is produced? Is it sometimes seems to help in working at head resonance.

A-Also, is there some specific reason why it seems easier to sing in a high-ceilinged room or auditorium than in one where the ceiling is rather low, or is this imagination? It is always a help to know the why and therefore of things—P. L. A.

A The usually accepted theory about the production of the falsetto voice is that the vocal cords are not as firmly approximated as in the normal tone. The force of the breath is also diminished or an ugly, insecure, waxy quality of tone is the result. There is a very little tendency in falsetto to interfere with the passage of the tone by the throat muscles, the uvula, the jaw or the tongue. Therefore the tone comfortably finds its proper resonance in the cavities of the nose, sin and head as you point out. The falsetto voice is pretty, delicate, small and lacking in masculinity. In order to change it into the normal tone, both the resistance of the vocal cords and the pressure of breath must be gradually increased until they become normal. This is a difficult process and it must be done without any stiffness anywhere in the whole vocal mechanism. It is recommended by quite a number of authorities, among them, Dr. Douglas Stanley.

2 It is certainly more comfortable to sing in a high-ceilinged room than in one with a low ceiling. Those vibrations which we call tone are projected into the air in a spherical form. Therefore they strike the ceiling of a low ceilinged room sooner than they do in a high ceilinged one and, as a result, part with some of their energy more quickly. Read Reinholdt or any other book on Acoustics.

Period of Rest for the Adolescent Voice?

Q I am a college student doing research study on the problem of the adolescent changing voice. I am especially interested in the question of whether boys at the ages of twelve to fifteen should be given vocal training and if so what are some of the recommended methods to be used.

2 Some evidence has been shown that the range of the male voice goes from one extreme to the other during the time of change. That is if a boy sings high soprano before the change, he is a baritone or bass when his voice is mature. Is there any proof or reason for this?—G. T. R.

A The March 1942 issue of THE ETUDE contains an article by John C. Wilcox entitled "Vocal Guidance for Children and Adolescents," which gives in detail an ingenious method of procedure which he believes to be the proper one to preserve and develop the voices of both boys and girls during the period of adolescence. By this method the three or four years of rest and consequent loss of time and training, between thirteen and seventeen is completely avoided. It would be quite worth your while to obtain this issue of THE ETUDE and study Mr. Wilcox's article carefully and well.

3 The normal adult male voice is the baritone; in other words, there are more baritones than either tenors or deep basses. Therefore the percentage is in favor of the boy's voice turning into a baritone rather than into a tenor or a deep bass after the period of change. We have known a few cases where the well trained voice of a boy never changed at all. As the vocal cords gradually grew longer and the vocal muscles gradually strengthened (the process that causes the phenomenon called "Change of Voice") he was always able to control his tones without any discomfort or break. At first he was a soprano, then an alto and in early manhood a strong, resonant tenor voice appeared which enabled him to sing such roles as Faust and even Florestan in

Beethoven's "Fidelio." This is rather unusual, and it may have occurred because he possessed a fine, strong, healthy body. If I may be permitted to quote my own case, I sang soprano in a large male choir, commencing at the early age of seven. After a few years I sang alto solo parts until between thirteen and fourteen, when I stopped singing entirely, until between seventeen and eighteen, when a tenor voice appeared and I sang tenor solos in the same prominent male choir. The period between thirteen and seventeen was devoted to the usual school curriculum and the study of piano, organ and harmony, so no time was really lost. This is the usual, conventional, safe method of procedure for the boy's voice during the period of change or "break."

Straightening the Nasal Septum

Q I am speaking for a pupil who has a rather sweet quality of tone but is not consistent. Sometimes for weeks on end the ringing, floating tone disappears and the voice sounds almost harsh. Her family doctor says her nasal septum bends slightly into her right nostril. She has complained twice of an uncomfortable feeling in the right nostril. Do you think an operation is advisable? Would it help her breathing and tone?

2—How much would an operation of this sort cost and how many days in the doctor's care?—Miss Dietz.

A—A crooked nasal septum would certainly interfere somewhat with your pupil's breathing and slightly hamper the natural production of the resonance of her tone. It is often associated with some inflammation and redness of the mucous membrane especially on the crooked side. Perhaps she has some nasal catarrh and this may cause the disappearance of the ringing, floating tone upon occasions and its reappearance on others. Her family doctor should make a thorough and careful examination of her throat and nose, determine just what is her trouble, and proceed to cure it.

2 Whether or not the crooked septum is the cause of her trouble and whether or not it should be straightened is also the problem of your family doctor. He could also determine for you whether an operation is necessary, how much it would cost and approximately how long she should remain under his care. If you and he work together we are sure your pupil's voice will improve.

Is He a Tenor or a Baritone?

Q Will you please tell me what type of voice I have? A conservatory teacher refers to my voice as a baritone. On the other hand a well known teacher of voice in this town says it is a tenor. My range runs from G below low C to A above Middle-C. The tone, at both extremes seems firm, but of little volume.—H. T.

A In very young men it is often quite difficult to determine whether the voice is a tenor or a high baritone. In both range and quality it seems to belong to both types. Often this is because the voice is not entirely settled. A few more years of growth will usually determine the correct type, and the development of the voice and the serious study of its production may then be undertaken safely. From your description of your own voice and the words of your critic, we fancy that you are one of these men. We believe you also to be quite young. It is very important therefore that your voice should be correctly classified, for though in the main the training of both types is similar, the exercises, songs and arias used are dissimilar. You should have an audition with the most famous singing teacher in your neighborhood, a man free from bias of mind, a perfectly honest musician whose opinion you can trust implicitly. You should spend an hour with him and he should hear you sing tones, scales, exercises and songs of various kinds. This will cost you some money perhaps but it would be worth the expenditure.

Without hearing you personally and submitting you to the same sort of examination, we could only guess at the type of voice you possess, and this we prefer not to do.

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The Clarinet, the Mouthpiece and Its Facings

(Continued from Page 682)

2. With a *glass gauge scaled in hundredths of an inch, and a set of feeler gauges check the facing for length, evenness of side rails and opening throughout. Compare these measurements with the table given. (The dime store variety of feeler gauge, with from eight to fifteen leaves, is entirely adequate and costs only about twenty-five to thirty-five cents).

3. It is permissible for the feelers to drop a little lower (.01" to .02") between the glass and the mouthpiece, on the left side rail. This is due to the fact that the left hand imparts a slight twist, to the left, on the clarinet, tending to close that side of the opening a little quicker than on the right.

4. To check a student mouthpiece with a known correct facing, place mouthpiece, the table down, on any smooth hard surface. Split about 1/8" from each side of a clarinet reed. Push the remaining portion gently under the tip of the mouthpiece. With a sharp pointed pencil scribe on the reed, at the tip of the mouthpiece, a fine line. Now insert two or three thicknesses of cards and scribe the tip line on each card, finally inserting a thin piece of paper (onion skin) and tracing the mouthpiece tip. Now place the student mouthpiece on the smooth surface and repeat the process. By this method you may obtain a fairly accurate check as to the condition of the facing of a mouthpiece. Perhaps the student does need a new mouthpiece; you may be quite sure, one way or the other, by the above method. Perhaps he just needs more practice of the right type.

*Information regarding the proper glass gauge may be obtained by writing Myron E. Russell, Iowa State Teachers College, Cedar Falls, Iowa.

5. If the tip rail and the side rails are too wide, the mouthpiece will have a heavy dull tone and rapid articulation will be difficult. If the tip rail and side rails are very narrow, the tone is likely to be reedy and too bright; however, it should respond readily to rapid articulation.

6. In refacing a mouthpiece use only the finest grade of sandpaper or garnet paper on a square of plate glass.

Two medium or fine sand stones (2 1/2" by 6") are excellent for refacing. (Use the stones for refacing, seldom over the garnet paper).

After each refacing clean the stone with alcohol and then rub lightly together, in a circular motion, to keep them keen and absolutely true.

Warning—Never touch anything other than a mouthpiece to the stone, and clean it after every few strokes.

Steps in refacing a mouthpiece:

1. Square up the table of the mouthpiece on the stone if it is badly warped or hollow.

2. Record present measurements of the mouthpiece on a sheet of paper and compare with the facing desired.

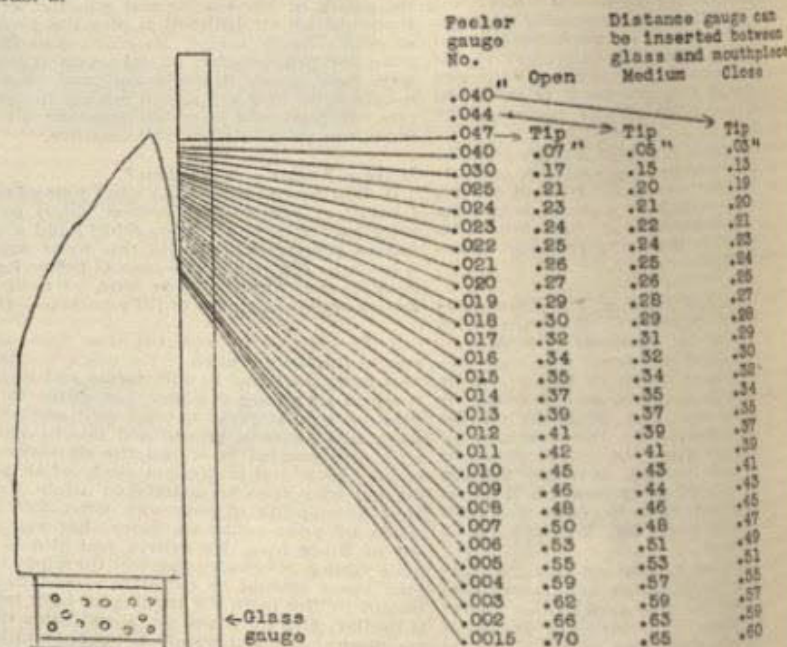
3. Remove excess material from the tip and side rails by drawing the mouthpiece lightly along the stone.

4. Measure and check after every two or three light cuts on the stone. Warning—Clean the stone often. Make many light cuts. Measure often. Remember you can always remove more material, but you cannot replace it.

5. Bring the whole curve down or into shape at the same time, not the tip, to .045 then the center and then the end of the curve.

Mouthpiece Facing Specifications

Illus. 2.



6. Finish to within about one thousandth or two of the desired facing.

7. With a die maker's file (no mill on the edges) narrow the side rails on the inside, from the tip to about half the length of the opening or slot.

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3123 Country Gardens, English Airs Dance, F-3.....an, Green
1697 Dancing Doll, D-4.....Palmer
1673 Dream of the Shepherdess, G-4.....Lohrly
368 Edelweiss, Pure As Snow, Eb-3.....Lange
1006 Fairy Baroque, The, Eb-4.....Smolwood
791 Fountain, G-3.....Halle
225 Four Elise, Am-3.....Seaton
2200 Glissando Mazurka, F-3.....Halle
627 Gypsy Dance, Dm-3.....Lohrly
2693 Home Guard, The, F-3.....Greenwald
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ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

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

Q. I have a cabinet reed organ, and do not like the names of the stops. With description and picture enclosed will you please try to give me No. 1 on the right is soft and has no consistent until No. 3 is added. No. 2 is a trumpet like stop and has no tremulant effect until No. 3 is added. No. 3 is of a flute like quality and has no tremulant effect alone. No. 4 on the left is the bass and is just loud enough to balance each raise the bass notes one octave, do not couple them. The middle pedal, as shown on the drawing, is the coupler for both the treble and the bass. The two pedals on either side work the bellows. I have installed a player-piano motor in the basement to back the air for the organ so that I do not use the two outer pedals.—R. D.

A. The naming of the stops is a difficult matter without seeing the instrument, and even then there is no assurance that the original names would be the ones suggested. Were that for the fact that you mention No. 3 (on the right) as being of a flute like quality and having no tremulant effect alone, we might suggest that stop being a tremulant. Under the conditions you might investigate whether it is an undulating stop—such as a flauto—or whether it requires tuning. Nos. 2 and 4 on the left are probably 4' stops since they raise the bass one octave, but do not couple them. For your general information 8' stops are of normal pitch (same as piano) 4' stops are one octave higher; 2' stops two octaves higher, and 16' stops one octave lower, than normal pitch.

Q. I own a one manual reed organ. I am very handy with tools and if you will advise me how I can fix it so that it can be pumped electrically. I am sure I can connect it satisfactorily.—D. C.

A. We see no reason why the organ cannot be equipped satisfactorily and blown by electricity. We suggest that you communicate with the maker of the organ, or various blower firms stating your needs and asking for necessary information to connect the blower to the instrument.

Q. I am Secretary to the Organ Committee of our church and as such will be glad to receive all the information you may suggest to should have in purchasing a pipe organ for our church.—B. E. H.

A. In keeping with the policy of THE ETUDE no suggestion would be that you advise all holders of the various instruments of your needs. The war work would probably interfere with your plans, but the various builders will advise you accordingly.

Q. Enclosed find stop list of organ (one manual) in our church. There is also an organ coupler 4'. What do you think of the stop list? Do you not think there are a good many stops included for a one manual reed organ? The Flute is about the clearest stop and has a very sweet tone. The Bourdon and Sub Bass are both very deep and loud and act only in the two lower octaves of the organ. The Diapason also acts only in the bass section, as do the Cornet Echo, Harp Angelica, and Dulcet Bass. The Cello throws everything an octave lower and can be used scarcely at all. What stops would you suggest using for the loud playing of hymns? What stops should be used in place of Dulciana, Vox Celeste and Angelica? I would appreciate the names of several books containing good religious music for the instrument.—F. H.

A. The number of stops is not too great if

they are effective and produce a good balance of tone. The list is a fair one for the type instrument. The stops you mention as acting in the bass section only are probably effective in the range below "F" below middle "C." Reed organ stops on one manual organs are usually divided. The Sub Bass 16' may be effective in one octave only, the lower one. For accompanying loud congregational singing you might try "full organ" with the right knee swell open. As this combination is usually available through the opening of both knee swells the stops actually drawn would be effective if the knee swell on the left hand side were closed. The Dulciana is a soft organ tone, and you can use soft 8' stops in its place. Vox Celeste is an undulating or waving tone and Salicional is usually a soft so-called string tone. If tone is one octave lower than normal tone (8') and 4' tone one octave higher, 2' tone two octaves higher and so forth. For reed organ books of music we suggest examination of the following: "Reed Organ Selections for Church Use," Ditson; "Classic and Modern Gems for Reed or Pipe Organ"; Felton's "Two Staff Organ Book"; all of which are available through the Publishers of THE ETUDE.

Q. I am a church organist as well as a teacher of piano and organ. I feel that a beautiful organ touch is more of a "gift" than an acquired asset. Will you inform me as to whether or not my theory is correct?—J. A. M.

A. The basis of the so called organ touch is legato, and while such natural legato is preferable it may be acquired, in fact a legato is required in a competent piano technique.

Q. In chorus singing of church anthems what is the exact rule to follow with regard to ritards—as to their tempo? Do the two little lines between some of the measures in the church hymnal mean a slight break? Should they be observed by the organist when there is no comma between the words?—L. A.

A. Sing and play in a rhythmic way. Not all commas should be observed. If by "two little lines" between some of the measures" you mean ends of the lines, they should as a rule be observed by the organist and choir, just enough to mark the rhythm—the time for the break being taken from the last note of the phrase, not the first note of the new phrase, which would make that note late.

Q. I am organist and choirmaster of an Anglican church in this city where we have a two manual tracker organ. The instrument is very old, but has been kept in good condition. Recently I have had trouble with cyphers on the pedals and was causing this trouble. I notice that if I take the Great to Pedal coupler off, the cypher stops. If I reconnect this coupler at once it is all right.—C. H. R.

A. We advise consultation with an organ mechanic in reference to the trouble you mention.

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The Clarinet, the Mouthpiece and Its Facings

(Continued from Page 716)

ing away from you. Draw it toward yourself lightly, lifting the heel or cork joint end, and gradually increasing the pressure as you near the tip. Measure again, play it, and repeat the process if necessary.

With patience, care, and average ability you can do a good job of refacing right from the start. Plan on it taking you one, two or even three hours on the first attempt. If you tire or become nervous, lay it aside and come back to it the next day. N. B. Do not start with your best ten dollar mouthpiece.

Playing the clarinet:

1. Assume a good posture either standing or sitting.

2. Keep the arms close to the sides.

3. Support the clarinet at the base of the thumb nail, not on or beyond the first joint.

4. The clarinet is held from thirty to forty-five degrees from the body, with the wrists straight or slightly arched.

5. The left thumb is held at an angle of about thirty degrees from horizontal.

6. The left hand—First finger—Curved, touching both the G-sharp and the A keys and extending about 1/4" beyond the finger hole ring. Second finger—Arched, the amount depends on the length of the center finger. Cover the entire ring not just the hole. Third finger—Almost straight, well across the tone hole. Little finger—Always arched if possible, amount depending on length of finger and on the position of the key being depressed. Never fold it under when not in use.

The right hand—First finger—Curved, passing over and just touching the E-flat—B-flat key, extending about 1/4" beyond the ring. Second finger—Curved or arched depending on the length of the finger, covering the entire ring. Third finger—Almost straight, well across the ring. Little finger—Curved or arched depending upon the key being depressed.

7. A good statement to repeat often is, "Slap the holes and hammer the keys."

8. All finger action takes place in the knuckles, the other joints serve as shock absorbers.

9. More time should be spent by all students in the study of hand position. Mirror practice, watching others, having others watch you and criticize, the study of good pictures, all will help you greatly in learning to play. Often just a slight change of position will "release the brakes" in your fingers. Just think how much time a good violin teacher spends on hand position. Are the clarinet hand positions less important?

Embouchure:

1. Rest the upper teeth on the mouthpiece about 3/8" to 1/2" from the tip.

2. Keep the chin muscles smooth like "shaving the chin."

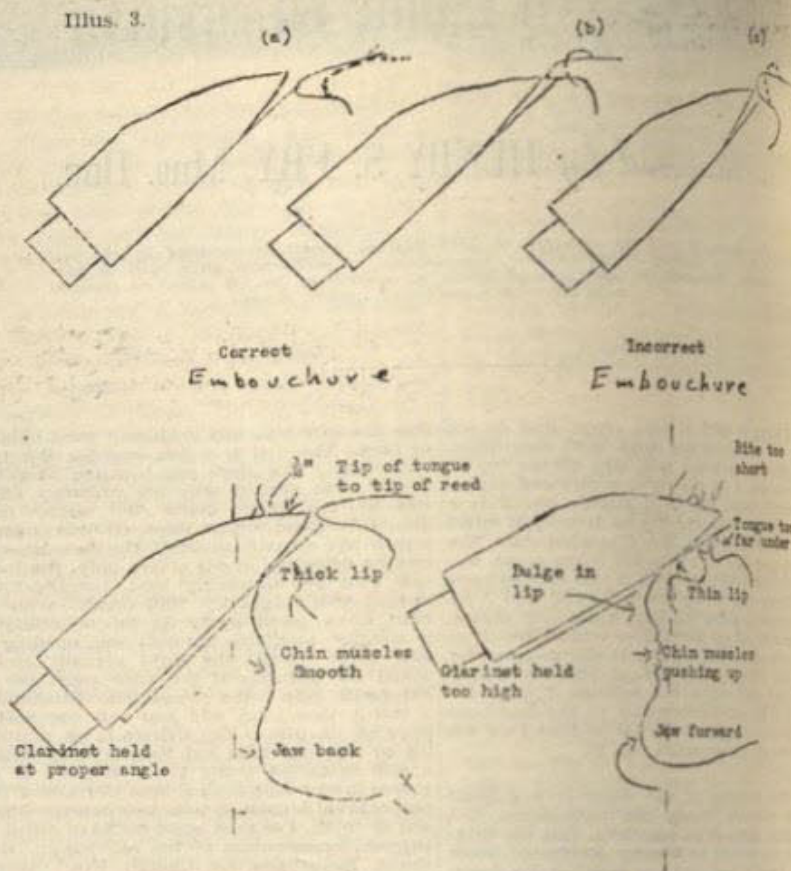
3. Turn the lower lip slightly over the teeth.

4. Bunch or thicken the lower lip, somewhat like an inverted "whistle-position."

5. Think of your lips as a rubber band or as if they had a draw string in them. Press all around not just on the top and bottom

Basic styles of tonguing

illus. 3.



6. The lower jaw must always be slightly back.

7. Support the thin muscles high on the face near the eyes like a slight "squint" or "twinkle in the eyes." If you

play with a "dead-pan" face you will have a "dead-pan" tone.

8. The tongue is used in one of the three general styles indicated above.

(Continued on Page 725)

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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.

The Spelling Tells

T. A. A., Mississippi. So far as is known, Carlo Bergonzi never put two Z's in his name. So the chances are that your violin is a copy—probably German. No one could possibly tell you what its value might be without examining it. A genuine Bergonzi, in fine condition, would be worth up to twelve thousand dollars. But there are very many cheap imitations on the market.

How to Have a Teacher

Miss C. H., Kansas. Your letter was written before the September issue of THE ETUDE reached you. In these columns you probably found an answer to your question regarding books on violin playing. However, I feel that you need a good teacher more than you need books. Even if you could not study very regularly, you would get a great deal more out of lessons with an experienced teacher than you would out of all the books ever written. I think that as you have no ambitions of a concert career you would get much more pleasure out of your violin if you gave less time to developing left-hand technique and more to your bow arm and tone production. To play a difficult composition inadequately, gives no satisfaction to anyone; but to play a simpler piece well and with true expression is a satisfaction to the soul.

Overcoming Handicaps

Miss E. K., New York. I think you are losing confidence in yourself; and that is too bad, for you are much too young to let such a thing happen. Do your best to fight against it. Of course, it was very discouraging to be in poor health and to lack finances; but if you are stronger now, and the finances are in better shape, then give rein to your ambition and do your utmost to achieve it. What your chances of success may be, I cannot say without hearing you play and knowing more of you than your letter tells me. But if you are patient and have good health, then only lack of perseverance can prevent you from going a long way. One thing, though, you must do—you must study with an experienced and understanding teacher.

Concerning the Maker, Baldantoni

J. R., Pennsylvania. Joseph Baldantoni (1844-1923) worked in Ancona, Italy, and made about two hundred instruments. They are of a good flat model, and the varnish he used was usually a yellowish-brown. His violins are very well made and have a fine quality of tone. They are valued today from \$100.00 to \$1000.00. However, all good makers have been the victims of unscrupulous imitations, and Baldantoni was no exception; so there are many violins on the market bearing his label, violins with which he had nothing whatever to do, and which are usually very inferior instruments. Only an expert could tell if your violin is genuine, and he would have to examine it personally.

Chords in the Beethoven "Fifth"

Miss N. G., Illinois. The chords at the beginning of the Finale of Beethoven's Fifth Symphony should all be taken Down bow, not certainly non-divisi. The eighth which should be played in the lower third of the bow, though not all violinists have sufficiently good bowing technique to play them easily in this manner.

Can't Help

J. L. S., New York. Unfortunately, I do not know of an agency of the sort you need which I can honestly recommend. I suggest that you talk to some musicians who are doing the work you wish to do, and find out from them what agencies give the best results.

Transferring from Violin to Viola

Miss E. L. S., Ohio. As you hope to devote your time, eventually, to viola playing, the sooner you start doing so the happier you will be. You apparently have a fairly good technique on the violin, and you can transfer it to the viola without much trouble. It is

understandable that the new clef should bother you at present, but you will soon become familiar with it—particularly if you play the viola as much as you can. As it means so much to you, the viola should be your instrument from now on. By all means join the orchestra you speak of—playing in it will help you a lot. And see if you can organize a quartet in which you are the violinist. That would be of great benefit to you, and a source of much pleasure.

Advice to a Far-Away Broadcaster

J. C. B., Jamaica, B.W.I. You are certainly very well advanced for your age, particularly so considering the length of time you have been studying. I think your two broadcast programs were chosen wisely and with good taste, and I hope the second was as successful as the first. The studies of Rode and Dont are just what you should be doing, but I cannot recommend any particular ones as being specially good for violinists who broadcast. To be successful on the air, the two qualities most needed are perfect intonation and a beautiful quality of tone. Poor intonation and a forced tone sound much worse on the radio than they do in a concert hall—and, goodness knows, they are bad enough there! Keep on studying as well as you can—I think you have a career ahead of you.

A Violin Stamped "Ole Bull"

W. W. H., Ontario. A violin bearing a Guarnerius label and with the name "Ole Bull" stamped on it is not likely to be a valuable instrument. It is almost certainly one of hundreds of German or Bohemian violins that are stamped in this way and which are worth from \$10.00 to \$50.00. It is not very well known that the violinist Ole Bull did himself make a few violins. He had some ideas which he thought would improve the tone of the violin; however, his experiments were not successful and his instruments have little market value.

Concerning Violins by Lupot

Miss S. K., Ohio. It is most unlikely that your violin is a genuine Lupot. So far as is known, Lupot never inlaid his violins between the purfling and the edge. But many cheap, factory-made French fiddles have that feature. Lupot himself was an artist in every sense of the word, and he regarded the works of Stradivarius with the greatest veneration. Being this type of man, he would never ornament any of his violins in a manner so foreign to that of his great model.

Help Wanted in Arranging Radio Programs

A. F., Michigan. I am sorry to say that I do not know of any books that would help you in arranging for radio programs or for monitoring. I suggest that you write to the publishers of THE ETUDE, telling what you want. If such books exist, they will have them. For any sort of arranging you need a knowledge of harmony; if you have never studied it, you should begin at once—and with a good teacher. It is not at all easy to learn harmony by oneself.



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A Revolution in Opera

(Continued from Page 670)

welcome it, if ever he got the chance, and could afford to pay for it. And then we heard that New York's Mayor LaGuardia was formulating plans for a civic theater of musical repertory.

"It was my wife who suggested my applying for the directorship of the new enterprise. I had no influence, no friends at court, no acquaintanceship with anyone connected with the venture. But my wife insisted that I write, and, chiefly to put an end to her persistence, I made a formal application: and I got the post. My first meeting with the Mayor occurred after our first performances had been given. In less than a year, we have given three limited seasons of opera, with a total of nearly seventy performances. We began with absolutely nothing but a vigorous idea of what we wanted to do. That was, to build on no slogans (we promised no all-American casts, and no all-European casts; no 'big names' and no little names; no opera-in-English, no opera-in-any-other-language, no modern novelties, and no archeological discoveries), to use no devices—but to present, at a price that should be readily accessible to all, the best, soundest, smoothest performances of opera that ingenuity and hard work could provide.

The Ideal Performance

"Now, let us stop for a moment to consider what such performances must mean. Obviously, they must mean a perfect blending of music-craft and stage-craft—a blending in which the singing is fortified (not impeded!) by the acting. That brings us to another sore point in the accepted tradition of operatic production. In general, and with due respect for notable exceptions, operatic acting is the lowest form of stagework. It actually seems as if bad acting were requisite for operatic success! This results partly from the 'star system' theory that a great voice—or sometimes even merely a 'big name'—is enough; partly, from working conditions that make adequate ensemble rehearsals impossible. Whatever the cause, though, the result seems to be the general convention of operatic acting which consists in having all the characters enter from the right and leave from the left or vice versa, and having them raise their right arms to denote defiance and their left arms to symbolize submission or, again, vice versa . . . to show passion, the characters raise both arms. Now isn't that nonsense? The opera is not abstract music; it must be good theater. And good theater requires care to the subtleties of dramatic projection. I determined that the City Center Opera should offer good theater. Accordingly, I secured the services of a stage-director who knew the legitimate stage. Mr. Jose Ruben, veteran actor, knew nothing at all of opera—which was exactly what I wanted. He mounts our performances exactly as he would mount plays with the result that our audiences derive pleasure from good theater as well as from good music.

"As a municipally sponsored company, we have the advantage of unusual working conditions. Our company members learn their rôles and work at rehearsals as part of their engagement. There is no

'special coaching', in the sense that some members of the company can engage the services of musical or dramatic directors to give them special help privately, at privately determined fees. No one may accept fees for coaching, and all members are required to coach and rehearse until their work is smooth. Members who need extra rehearsing receive it, of course, but strictly in 'company time' and as part of company work. Since we permit no 'stars,' entire performances are built from the very beginning, with musical rehearsals, stage rehearsals, ensemble rehearsals, company rehearsals, progressing step by step, not according to the needs of one artist, but according to the needs of the performance as a whole. This, of course, is a vastly different matter from bringing together half a dozen singers, each of whom has learned his part in a different way and with a different style, and simply letting them check up on their security of cues and entrances! It means that our performances are stylistically unified and thus capable of projecting a feeling of unity in performance. No matter how perfect the individual artists may be in their parts, there can be no unified performance unless those parts are blended into a single, projectable whole. That, perhaps, is the secret of good opera, which means good music drama, which means a unified and balanced blending of music and theater. One result is—we use no prompter!

"Our singers are gifted young artists, some with experience, some with none, who realize that the performance as a whole is more important than any one participant in it. Some of them have made spectacular success in their work, even though that work does not 'favor' them. If a young artist wishes to 'cash in' on his success, to demand special fees or special billing, we come to a parting of the ways. There is no room in a seriously organized repertory group for any one devoted company member. I am happy to say that such partings of the way have been refreshingly few.

That Others May Follow

"The attention attracted to the New York City Center has been such that other communities, all over the country, write to us to ask about our methods about the chance of adopting them elsewhere. Not a week goes by that we do not have such inquiries. In reply, I always say that a civic repertory company, municipally maintained, is perhaps the most desirable influence that could come into any community that has a population of more than 500,000. And the plan will work, if it is seriously carried out. Shun the 'star system'. Get hold of the most musically competent staff you can. Emphasize dramatic credibility of performance every bit as much as musical fluency. Build all performances as complete, integrated units, and let the goal of all rehearsals be the projection of the correct singing of arias. After that—work with all your might, use your ingenuity, and keep your prices low!

"Concerning ingenuity in staging, a saving of money, space, labor, and materials can be made by stage craftsmen who will investigate the projection method of stage setting. By this method, only the front and sides of the stage are dressed, chiefly with portable properties. Instead of the heavy, and inhibiting

backdrops, a large cyclorama covers the rear of the stage, and upon this detailed scenic pictures are projected by a mechanism something like a magic lantern. This method, perfected in Europe, is gradually coming into use here. It deserves greater attention than it has thus far had. We make extensive use of it, under the capable direction of Hans Sondheimer, formerly Technical Director of the Hamburg State Opera.

"But whatever devices are used, the chief thing is to infuse fresh vitality into opera, so that artistically excellent performances can reach the mass of our citizens.

Wayfaring Minstrel

(Continued from Page 688)

It's a wonderful thing to be right close up to a man who knows songs, and feel that you're just within reach of a dozen or a hundred new ones. When you're on the road, though, you've got to be careful! Many a time I've wandered into a town, with my guitar, and found myself a bunch of people. Then I start strumming my guitar, and maybe humming a bit—but not too smoothly, not like a professional. If the men think you're there to put on an act, they turn into themselves and won't reach out to you. So I just strum and hum, and one of the fellows says 'Come on, boy, give us a tune.' Then I ask what they know, what they'd like to sing with me, and first thing I know, one and another of them gives out with a new song. 'Let's do it again,' I say; and that's how I learn the songs. I got *The Young Man Who Wouldn't Hoe Corn* and many others that way. I had a real sad experience getting songs, too. Someone told me there was an old Scotchman who knew lots of songs, and when I looked him up, I found he was ship's carpenter on the *Transylvania*. Well, we got together, and after a bit of hemming and hawing, he gave me a splendid song, the Scotch version of *Three Crows Sat Upon a Wall*. I wanted to get after more, but he had something else to do, and he promised more next time. But there was no next time. The *Transylvania* was sunk at sea by a German submarine, and all hands lost. Maybe my Scotchman's singing his ballads to the mermaids now. I always think of him and try to put something of him into the *Three Crows* when I sing it.

"I'd like to see some big organization start a ballad contest, with a prize for the best ballad to be written, in the real folk style, by a modern composer. Since we have so many grand gadgets and shiny toys to amuse us, we've lost the knack of making our own amusement, and the ballad form isn't much used now. I'd like to revive it! The ballad is a kind of folk-song that tells a dramatic story (not all folk-songs do, of course), with an insistent repetition of verse and refrain. I'd like to see more ballads. I'd like to see a revival of interest in folk-music—not so much on the part of professionals, although that, too, is helpful and necessary; but by just plain folks. Then you'd see a lot of valuable things happen. You'd see the imitative quality of singing give way to a freer, more natural reflection of human feelings. You'd see people starting really to sing instead of just following tunes. You'd see Americans growing more conscious of their own background, their own selves. Most of all, you'd see intolerance vanish. Why not have a look at our rich and wonderful resource of folk-tunes?"

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Practical Hints from Caruso

(Continued from Page 675)

of his colleagues. Such lack of interest is certainly not to be recommended to students. An important factor in the development of a singer is the capacity to recognize in others what is good and what is bad, and to try in his own work to emulate the good and avoid the bad. With this belief in mind many teachers prefer to teach in classes.

Caruso's lack of formal schooling accounts for his inability to play the piano, as well as his (probable) ignorance of musical theory. These deficiencies should be avoided by students; at least a moderate familiarity with the key-board and

a reliable knowledge of solfeggio and harmony are of prime importance to the singer of today. The radio, by its insistence on clear diction and reliable musicianship, has in these respects done much to improve standards.

In his public career Caruso accumulated a repertory of sixty-seven operas, all in Italian or French. Just how he learned his music is not entirely clear. I suspect that he learned by ear without much direct help from the printed page. He took much pains with the words of the libretto, believing them to be of fundamental importance to the singer, as they were to the composer. "I think to the words of my aria, not to the music, because it is written the libretto and is the reason of the composer to put the melody, like foundation for a house." This is good, sound doctrine. (When Verdi had completed his score of "Fal-

staff" he sent it to Maurel, who was to create the namepart, saying "First of all absorb the words. When you have done this, if I have done my part as well as I think I have done it, you will have no difficulty in learning the music".)

The well disciplined student will learn his words first, just as the composer does, and then study the music. "At night before going to sleep he (Caruso) would read over once his lines ('La Juive'), he never actually studied them. He said he learned them in the night if his eyes saw them just before he slept."

The training of the memory also is of first importance to the singer. There are many kinds of memory, quick, slow, retentive, unreliable, visual, aural, accurate, inaccurate, what not; but no matter what weakness the singer is afflicted with, he must overcome it, at least to the extent of being able, without the

printed page under his eye, to sing correctly his music and words. Opera, of course, has always been sung from memory, but not so many years ago concert singers often appeared on the platform, music in hand. With the development of the song recital the music sheet was, with increasing frequency, left in the dressing room, its place, as an aid to the memory, being taken by little memorandum books, whose function was to help the singer over the momentary bumps. Of course, these evidences of imperfect preparation robbed the interpretation of at least some of its spontaneity and eloquence. Happily, nowadays both music and memorandum book have for the most part disappeared from the concert stage, although not yet completely banished from the performances of oratorio. It is to be hoped that before long oratorio singers will follow the admirable

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example of Margaret Matzenauer and Herbert Witherspoon, who always sang from memory.

Incidentally, speaking of memory: the ideal accompanist, having prepared thoroughly his part of the program, will bring no printed music to the piano. Isidore Luckstone played entirely from memory in Madame Sembrich's beautiful recitals in Carnegie Hall and for my appearances in Town Hall, thereby adding greatly to the quality of our ensemble. Frank LaForge always plays from memory with happy results. Such instances of artistic devotion are becoming more frequent. I know, of course, that the relation of the accompanist to the singer is often only temporary and the accompanist does not think it worth his while to memorize his part, but, in my experience, an accompanist who plays from notes, (sometimes with an assistant to turn pages) is less likely to do a thoroughly satisfactory job than one who sits at the keyboard, head up, his eyes fixed on the singer. If a solo pianist can play a long program from memory, why not an accompanist?

Caruso seems to have learned his music with the constant help of his accompanist. While he was dressing for the morning and eating his breakfast the accompanist would play softly the music they were learning. Little by little, with more intensive study, the notes would register themselves firmly in what must have been an unusually receptive and retentive memory. He never sang a passage that he was studying in full voice until he was satisfied that he knew exactly what he was going to do with it. A very wise habit! Altogether too many students fatigue their voices to no good purpose by practicing in full voice, passages not yet familiar to them. The prudent way is to sing under the breath, to hum, or to whistle the phrases until they are thoroughly fixed in the mind. This is a matter of great importance for the preservation of the freshness of the voice.

Caruso drank much water, but no wine, and, I surmise, no hard liquor. I wish he had not "smoked two packages of Egyptian cigarettes a day, always in a holder," because, although many singers smoke more or less without injury to their voices, many do harm to their throats thereby and none do their voices good. Young singers had better choose the safe side and, incidentally, avoid considerable expense.

"He never sang scales except before a performance." However, most singers find it to their advantage to sing scales and vocalises every day of their lives. Such exercises, chosen for their ability to smooth out rough or recalcitrant passages in the voice, and practiced thoughtfully, without accompaniment, cannot fail to be beneficial. Vocal calisthenics used in the correct way are greatly to be recommended, even if Caruso took no great stock in them.

The human voice is unique among all musical instruments in that it is the singer himself, as well as the instrument by means of which the singer seeks to express his musical emotions. In the use of it the objective attitude of mind is inextricably intermingled with the subjective. Caruso "had no vanity about his voice—in fact, he regarded it almost objectively." He realized that nature had been very generous to him and he accepted the gift with a deep sense of humility and responsibility. He said, "With a beautiful voice it is not hard to reach the top. But to stay there, that

is hard." The more he sang, the more people demanded of him. He could never let down and he drove himself beyond endurance... because he was a perfectionist he had no satisfaction within himself; perfect as he tried to be, he knew there was something beyond—a place better than his best. "The full knowledge of his métier—his musicianship, his technique of voice production, his meticulous standards of quality and nuance, his formalization of his personal emotions—all came from within himself."

It "all came from within himself." We shall, I think, have to accept these five words as the best and fullest explanation possible of Caruso's matchless art. "L'émotion du Bon Dieu" is only another way of saying the same thing. Heaven, the good fairies, or whatever influences presided at his birth, had dowered him with a perfect vocal instrument and an extraordinarily vivid instinct for self-expression in song. Add to these unusual gifts, an exceptional capacity for self-criticism and you have Enrico Caruso, the greatest tenor that America has ever heard.

The Teacher's Round Table

(Continued from Page 713)

goals we ourselves set for them?

As for Mrs. J. P. S.'s question as to how soon a seven year old beginner should know his notes: he ought to be able to read them all, up to two ledger lines above and below by the fifteenth lesson. This can be accomplished if drills like the above, flash cards, alphabet work, chord and melodic line reading are given in playing and written assignments at each lesson. Teachers who rely on fingering "numbers" or such moronic devices are just plum lazy or outright incompetent. Mrs. J. P. S., like all conscientious teachers, confesses frankly that reading is her most difficult nut to crack—all right, let's start cracking it sensibly and persistently from the very first lesson!

The Violinist's Forum

(Continued from Page 685)

study you can find, trying now to increase the rapidity of the trills. However, to gain a really electrifying trill, the player must possess one other quality besides the strength, flexibility, and independence of his fingers. That quality is nervous intensity. Some people are born with it, some acquire it as they mature, some never have it. But without it, the best mechanism in the world will not produce anything better than a fairly good trill.

There is one warning I want to give you that should be borne in mind as you practice: Never overtake your hand. The moment you become conscious of fatigue—stop, and let your hand rest. Don't clench and unclench it in an effort to relax; let it fall to your side and shake it loosely for about ten seconds. Then resume your practice—relaxing again and again if you find it necessary.



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"FORWARD MARCH WITH MUSIC"

Music's March of Victory

(Continued from Page 669)

of great musical art works (symphonies, sonatas, overtures, and so forth) and who are now producing masterpieces of commanding interest. Only a few decades ago it was considered imperative for American music students to study abroad. A great part of the advantages they received came from travel and contacts with the outer world. They lost their provincialism, to some extent, but at the same time they came back with uncertain ideas as to how the folks at home might receive their music, and this resulted in an undoubted inferiority complex. They were convinced in their minds that Europe was the main plant from which the arts must come, and that we at home could be little more than the local branch of the main works. This inferiority complex resulted in a provincial outlook which greatly impeded our national musical progress. It required two great wars to change all this. Now that our boys and girls have done more traveling than any other people in the world, they have had their eyes and ears opened to so many thousands of varying new impressions that it seems only reasonable that this expanding experience will change not only their global outlook in music as an art, but also their attitude toward many life problems. These young men and women, in their travels during the past four years, have had more opportunity to hear great music at first hand

than they could have heard in a lifetime at home. The splendid corps of world-famous artists who, at the sacrifice of money, time, and comfort, literally girdled the world to bring the best to our military and naval forces, have made an unforgettable contribution to our country. It is to be hoped that these returning young men and women, after hearing the music of many lands, will have a new respect for the indigenous music of America.

The Delights of Improvisation

"Unquestionably certain nations and races have a kind of melodic fecundity that others do not seem to possess. On one end of the Scandinavian Peninsula in Norway and in Sweden we have a literature of melodies which is one of the world's rarest treasures. At the northern end of the same peninsula, in Lapland, we have few if any melodies produced by that quasi-Mongolian folk, the Laps. It is conceivable, however, that a Lap, taken as a child to the Paris Conservatory and given an elaborate training and then returned to the land of the aurora borealis, might surprise the world with his creations. However, we have yet to hear of an 'Igloo Symphony' coming from the Eskimos on our own continent.

"The appeal of music varies with the individual. For years its chief interest

to me has been in the delights received through improvisation. It provides an emotional outlet which is very gratifying and very restful. Melodic and harmonic invention presents many interesting problems. What becomes of these improvisations? They are not written down because I make no pretensions whatever of being a composer. Some of them have been recorded strictly for my own use. When they have been worked out, they have served their purpose, since, in the intellectual and aesthetic exercise they provide, they have so absorbed me that there can be no doubt that my mind has temporarily been divorced from other activities and must therefore be rested and refreshed. Many business and professional men who are musicians have found in music study an inimitable kind of release and refreshment.

Use of Music in Industry

"One of the most important of all usages of music in the future will unquestionably be in connection with industry. Thus, music leaves the studio, the music room, the concert hall, and opera house and becomes identified with the life of the worker every day in the work year. The results reported by carefully conducted nation-wide statistical investigations are most convincing. As a means of eliminating fatigue upon the part of the worker, it has been demonstrated with a high degree of probability that, under varying circumstances, from ten to twenty per cent more work can be done under the influence of music, without additional effort.

"There are many huge social and economic changes that have been developing the lives of the people of the

world for centuries since the first workers proved to themselves the need for music in the fields, in the galleries, in the mines, on the roads, and in the work shops. Now, management in a new world has long since ceased to look upon music merely as a delightful form of human entertainment. Through innumerable tests it has been proven that music is a real essential on the production line in many businesses and industries.

"Another musical field which will unquestionably be widely developed and employed as an outcome of the war is that of musical therapeutics. In the military and naval hospitals it has already been found to be of marked value in certain cases. It has also been discovered that music does something which the psychiatrist is unable to accomplish through language. Such results as are attained through music come by means of a mystic weaving together of subconscious strands, which have brought back fugitive minds afflicted by shock, to a normal rationalization toward life. As in the science and art of medicine itself, it may take years to develop techniques of procedure in musical therapeutics which can be depended upon as specifics for mental and nervous ailments where music would be indicated, but such techniques are surely coming.

"After the great advances of the past ten years toward a wider human understanding that the extending uses of music may bring about, we may look confidently and optimistically forward to a new era in which music may become a strong international and interracial bond leading to priceless human concord and friendship in the world."



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George Eliot—Musician

(Continued from Page 678)

much inspiration from musical subjects. The Legend of Jubal, for example, shows music as the beginning of that heart-culture of man which, to George Eliot, was the basic root of human civilization. Grandvillars points out that the maker of the violin which releases music is as great an artist as Bach who wrote the Chaconne or Joachim who performed it. The best known of all her poems, perhaps, Oh May I Join the Choir Invisible, uses the symbol of a choir to state her belief that man's best office in life is to serve his fellow-men, unostentatiously, as the singers in a choir blend their voices to produce perfect harmony.

The novels themselves abound in little references to music—to Bach, Purcell, Palestrina, Allegri, Beethoven—which reveal both her familiarity with and her love for great music. The fiery and dignified Klesmer, in "Daniel Deronda," is said to be drawn after Franz Liszt. Certain passages from "The Mill on the Floss" are most significant, perhaps, since Maggie Tulliver is the most autobiographical of all of George Eliot's characters.

"Surely, the only courtship unshaken by doubts and fears must be that in which the lovers can sing together. The sense of mutual fitness that springs from the two deep notes fulfilling expectation just at the right moment between the notes of the silvery soprano, from the perfect accord of descending thirds and fifths, from the preconcerted loving chase of a fugue, is likely enough to supersede any immediate demand for less impassioned forms of agreement. The contract will not care to catechise the bass; the tenor will foresee no embarrassing dearth of remark in evenings spent with the lovely soprano..."

And here are two heartfelt comments from Maggie's lips:

"You would have laughed to see me playing the little girls' tunes over and over to them, when I took them to practice," said Maggie, "just for the sake of fingering the dear keys again..."

"...I think I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs, and ideas into my brain. Life seems to go on without effort, when I am filled with music.

At other times one is conscious of carrying a weight."

Finally, one passage in which Maggie does not speak but where George Eliot speaks for her, might be interpreted as an opportunity to hear George Eliot speak for herself:

"...It was pleasant, too... to sit down at the piano alone, and find that the old fitness between her fingers and the keys remained, and revived, like a sympathetic kinship not to be worn out by separation—to get the tunes she had heard the evening before, and repeat them again and again until she had found a way of producing them so as to make them a more pregnant, passionate language to her. The mere accord of octaves was a delight to Maggie, and she would often take up a book of studies rather than any melody, that she might taste more keenly by abstraction the more primitive sensation of intervals. Not that her enjoyment of music was of the kind that indicates great specific talent; it was rather that her sensibility to the supreme excitement of music was only one form of that passionate sensibility which belonged to her whole nature..."

"Oh May I Join the Choir Invisible"
"Longum illud tempus, quum non ero,
magis me movet, quam hoc exiguum."

—CICERO, ad Att. xii. 18
Oh may I join the choir invisible
Of those immortal dead who live again
In minds made better by their presence:
live

In pulses stirred to generosity,
In deeds of daring rectitude, in scorn
For miserable aims that end with self,
In thoughts sublime that pierce the night
like stars,

And with their mild persistence urge
man's search
To vaster issues.

So to live is heaven:
To make undying music in the world,
Breathing as beauteous order that controls

With growing sway the growing life of
man.

So we inherit that sweet purity
For which we struggled, failed, and
agonized

With widening retrospect that bred
despair.

Rebellious flesh that would not be subdued,
A vicious parent shaming still its child
Poor anxious penitence, is quick dissolved;

Its discords, quenched by meeting harmonies,

Die in the large and charitable air.
And all our rarer, better, truer self,
That sobbed religiously in yearning song,
That watched to ease the burden of the
world,
Laboriously tracing what must be,
And what may yet be better—saw
within

A worthier image for the sanctuary,
And shaped it forth before the multitude
Divinely human, raising worship so
To higher reverence more mixed with
love—

That better self shall live till human
Time

Shall fold its eyelids, and the human sky
Be gathered like a scroll within the tomb
Unread forever.

This is life to come,
Which martyred men have made more
glorious

For us who strive to follow. May I reach
That purest heaven, be to other souls
The cup of strength in some great agony,
Enkindle generous ardor, feed pure love,
Beget the smiles that have no cruelty—
Be the sweet presence of a good dif-
fused,

And in diffusion ever more intense.
So shall I join the choir invisible
Whose music is the gladness of the world.

—George Eliot

The Clarinet The Mouthpiece and Its Facings

(Continued from Page 718)

a. The tip of the tongue under the tip of the reed from 1/16" to 1/8". b. The tip of the tongue exactly at the tip of the reed, touching both the reed and the mouthpiece tips. c. The underside of the tip of the tongue touches the tip of the reed and the mouthpiece.

The action of the tongue in all cases is as if expelling a bit of toothpick from the tip of the tongue. The action (a) the tip of the tongue, very articulate, gives a bite to the tone, very around use. The action (b) is very smooth, tone begins full with no distortion and is the fastest action of the three.

9. The tongue is the "bow-arm" of the wind player. As does a good string player, so the wind player learns to use all types of "bowing," tonguing in this case.

10. Study the sketches shown on Page 718 and do a little experimenting on your own, remembering, "the world pays off on results."

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Music Terminology in the Elementary Schools

(Continued from Page 684)

These thirty-eight terms, and so forth, in the order of their frequency are:

Term (or symbol)	Number of times used
>	45
<	43
p	36
f	34
moderato (sfz)	34
allegretto	30
m f	22
f	18
m p	13
p p	12
allegro	11
rit.	9
andante	9
andantino	8
rall.	8
a tempo	5
cresc.	5
dim.	4
f f	4
espressivo	3
s. f.	3
D. S.	2
grazioso	2
vivace	2
al coda	2
coda	1
con moto	1
con spirito	1
dolce	1
fine	1
lento	1
maestoso	1
sostenuto	1
tempo di valse	1
tranquillo	1
vigoro	1

In the above list it will be noted that eighteen terms are used not more than three times in an entire school year; twelve of these terms occur only once. In addition, nineteen different interpretative directions are given in English. Many of these expressions, such as "in moderate time," "with spirit," and so on, are synonymous with Italian terms used elsewhere in the book. The frequency of the directions in English is as follows:

quietly	5
tenderly	3
gayly	2
in moderate time	2
lively	2
slowly	2
with gentle motion	2
with spirit	2
brightly	2
fast	1
increase	1
moderately	1
not too slowly	1
rather fast	1
rather slowly	1
retard	1
slowly and smoothly	1
with much expression	1
with spirited rhythm	1

The standardized music tests devised by Beach, Gildersleeve, Kelsey, Kwaiwaser-Ruch, McCauley, and others, include

the most frequently used Italian terms only.

The results of these tests, drawn throughout the country, and the conclusions drawn from similar tests given at the Philadelphia schools, indicate that it is illogical to expect an upper grade elementary school pupil to have more than a recall functional knowledge of the commonest terms.

Elementary school music instruction today includes singing, music appreciation, instrumental classes, rhythm activities, rhythm drills, "creative music," and the fundamentals of notation and terminology. In addition, the correlation of music with other school activities is taken for granted. However, the regular time allotted to music as a "minor" subject in elementary schools does not exceed an average of an hour and a half per week throughout the country. How much progress would you expect of your piano pupil if the total of the weekly lesson and practicing amounted to this time?

The laws of learning, which include the principles of recency, frequency (repetition or drill) and intensity, must be applied with equal force to the work of the elementary teacher and to the private music teacher. The great majority of Italian terms are regularly by musicians occur very frequently in song books used by elementary school children. Since many terms are seen and used a few times only in several years, it would be unreasonable to expect children to remember the significance of more than the most commonly used terms.

Let us hope that there will be a sympathetic understanding of today's year-old Mary's vacant expression when she encounters *lento*, *sfz*, or *tenuto* in next week's piano lesson.

How Records Helped Win the War

(Continued from Page 671)

West Point song, and did. Hit pieces got the heaviest publicity. But Crosby was tops among vocalists. Followed by Dinah Shore and Frank Sinatra. First ranking bands were Harry James, Army Air Forces trained by Major Glenn Miller, Tommy Dorsey, and Spike Jones.

Some sectors preferred the classical. In Skagway, Alaska, Beethoven's 9th headed the list. A tank crew of southern boys went in for hill-billies, a not unusual club in Naples for Strauss waltzes. Generally, however, the lads in the front lines wanted plenty of jive and rumbly tunes that reminded them of the good back home. Hospital patients preferred the more subdued melodies of Mozart, anetz. Sgt. Stuart Green from an overseas hospital reported that the new reconditioners were old melodies that woke fond memories.

From Alaska to India, from ships and hospitals, came the verdict: "music jumped one hundred per cent"; "what it takes over here—lots of memories to live on"; "jive brushes blues away"; "patients find music tedious"; "best thing next to medicine"; "best thing next to a GI."

Getting a Piece Ready for Public Performance

(Continued from Page 687)

of the performance in order to refresh all of the mental and muscular associations that you have built up in previous practice. Refreshing what you have already learned should be all that you need to do.

On the day of your performance, estimate how much time you will have for practice, and apportion it so that part can be spent on basic technical exercises and part on each of the pieces you are to play.

Do not allow nervous anticipation to cause you to hurry the tempo either in technical exercises or in the slow practice of pieces. A tempo faster than the one you are used to in daily practice detracts from your ability to individualize your muscles through alternate tension and relaxation.

Practice Slowly

Even if you have time for only one playing of each piece, practice slowly and energetically. However, two or three slow repetitions of each section (relaxing during the pauses) are better. Some slow practice of the pieces themselves is invaluable for strengthening the associations of innumerable details that are of necessity performed unconsciously before the audience, when the mind can attend to only the most important of all the things that happen at once.

As the final part of your practice, if you have time, play your pieces through, but do not tire yourself by playing them more than once or by performing the brilliant passages with your utmost speed and power.

If the engagement is at all important, find an opportunity to practice, in the auditorium in which you are to play, so as to become familiar with what might otherwise be distracting elements at the performance. Above all imagine the auditorium with people in it. The presence of two or three friends will add reality to your imagination; the friends may also be able to make suggestions as to dynamics.

Finally, allow some time to rest before the performance. You should always be able voluntarily to relax physically. If you have less control over your mind and it insists on being active, thinking through your pieces silently is better than either worrying about the performance or worrying because you are worrying.

Stage Presence

All of the advice given here is common knowledge, but it will bear repeating. Walk, stand, and sit erect, without moving stiffly. Do not walk across the stage with undue haste, as if you were anxious to get the ordeal over with, and do not walk too slowly, as if you were unwilling to approach the piano. Before starting to play, always wait for the audience to become quiet. Acknowledge the presence of the audience when it applauds; if you are shy at acknowledging applause, remember that your shyness may appear to strangers to be rudeness. Above all keep relaxed in everything you do; especially during the minutes before you go onto the stage, apprehension and excitement can easily become physical tension, which will make you awkward and inept in playing. Breathe slowly and deeply, no matter how you feel inside.

You must overcome the feeling that the audience is hostile, if only for the reason that audiences are not hostile. Instead of being needlessly apprehensive, imagine that you are playing for the same friends—intelligent enough to appreciate your good points—who have listened to your practice performances.

Your Attitude Towards the Audience

Give the appearance of ease while playing. The members of an audience unconsciously worry with you if you appear to be under a strain, and their sympathy prevents them from enjoying your playing. However, suggesting ease does not mean restricting your movements, which gives the impression of inhibition instead of that of ease. Any motions that are needed to get a desired effect easily, or to insure relaxation between movements of the piece, are justifiable.

Do not make faces. You may feel that in some mysterious way difficulties are made easy by frowning, sticking out your tongue, or pursing your lips, but making faces is visually distracting to the listeners and makes it harder for them to concentrate on the music.

Keep going at all costs. Nothing is more painful to an audience than to suffer with a performer when he comes to a dead stop and seems uncertain what to do. You should keep playing something—anything is better than nothing—until you can jump to the next phrase. Covering memory lapses skillfully is not a blameworthy attempt to bluff your way out of an awkward situation.

Your Attitude While Playing

Before you start, feel your tempo so that you will not, through nervousness, begin at a tempo faster than you are used to, and thus increase your difficulties. Imagine also the mood of the piece before you begin, to help in adopting the proper tempo and the proper level of dynamics.

Once you begin playing, one thing only should occupy your mind; the music you are performing. You should be barely conscious of the physical aspect of playing, except to keep your fingers close to the keys and to prevent tensions from conflicting with the movements that you have practiced.

Do not permit yourself to think ahead of the passage you are playing; on the other hand, forget mistakes as soon as you make them. Even a slight regret or disappointment at a mistake will prevent you from concentrating on what you are doing. Your concern might also cause you to tense in an attempt to be careful, and so might make further mistakes even more likely.

Above all, remember that the essence of music is the depiction of certain definite moods which you have decided upon in forming your concept of the piece. Practice should have established the framework of movements that are required to translate those moods into tones. But the function of a performance is to revivify the moods so that they are unmistakable. In revivifying them, you will spontaneously add subtle details that differ in each performance, while your main concept remains the same.

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Junior Etude

Edited by

ELIZABETH A. GEST

Let's Sing A Carol

(Playlet)

by

Dorothy Heiderstadt

CHARACTERS: The Queen; the Princess; Caroline, cousin of the Princess; Ladies-in-Waiting; three wandering minstrels; village children.

SCENE: Christmas eve in the Queen's sitting room. Queen, Princess, and Caroline seated, comparing Christmas gifts; Ladies-in-waiting sewing or moving about room.

QUEEN: What a dull evening. The night before Christmas should not be dull. But I have opened all my presents. What shall we do?

LADY-IN-WAITING: Your Majesty, why not send for the Court Jester?

QUEEN: Oh, I've seen all his tricks a hundred times.

SECOND LADY-IN-WAITING: Let's play guessing games, Your Majesty.

QUEEN: Oh dear no! They are so stupid.

CAROLINE: I know! Let's play singing games. Go in and out the window, and things like that.

QUEEN: My dear child, ladies of the Court do not want to play childish games like that.

PRINCESS: Mother, couldn't we sing Christmas carols?

QUEEN: That is a fine idea. But I have even a better one. Here is my purse, filled with golden sovereigns (holding it up); I offer it as a prize for the best carol.

THIRD (OR FIRST) LADY-IN-WAITING: Your Majesty will surely win the prize because you have the sweetest voice in the kingdom.

QUEEN: Thank you, my dear, but I will not compete for the prize. But I will begin by singing my favorite carol, *Hark, the Herald Angels Sing*. (Sings, accompanied on piano by Lady-in-waiting):

Hark! the herald angels sing,
"Glory to the new-born King;
Peace on earth, and mercy mild,
God and sinners reconciled."
Joyful, all ye nations rise,
Join the triumph of the skies,
With angelic hosts proclaim,
"Christ is born in Bethlehem."
Hark, the herald angels sing,
"Glory to the new-born King."

ALL: How beautiful (clap hands).

QUEEN: Now, it is your turn, my dears. (turning to Ladies-in-waiting).

LADIES-IN-WAITING: (sing, accompanied by Caroline).

Deck the halls with boughs of holly,
Fa-la-lala-lala, la-la-lala.
'Tis the season to be jolly,
Fa-la-lala-lala, la-la-lala.
Don we now our gay apparel,
Fa-la-lala-lala, la-la-lala.
Troll the ancient Yule-tide carol,
Fa-la-lala-lala, la-la-lala.

ALL: Charming. (Loud knock is heard. Princess turns to open door.)

PRINCESS: Mother, wandering minstrels are at the door. They heard us singing carols and beg to come in. Isn't that wonderful?

QUEEN: Bid them enter, my dear. (Goes to door again.)

LADIES-IN-WAITING: Wandering minstrels! How exciting!

Enter minstrels.

QUEEN: Welcome, minstrels, to our palace this Christmas Eve.

MINSTREL: (Bowing): Your Majesty is very kind. How warm it is here after the bitter cold outside.

PRINCESS: We are having a song-contest and there is a prize for the most beautiful carol.

MINSTREL: May we enter the contest too? We would not win the prize, in fact we could not, but may we sing for you?

QUEEN: Certainly. You shall enter the contest, too. And you shall be well fed and given a place to sleep this cold Christmas eve. What will you sing for us?

MINSTREL: We will sing that old, old, song about the angels and shepherds.

(Minstrels stand near piano and one of them (or Lady-in-waiting) plays accompaniment.)

The first Noel the angels did say
Was to certain poor shepherds in fields as they lay
In fields where they lay, tending their sheep
On a cold winter's night that was so deep.
Noel, Noel, Noel,
Born is the King of Israel!

QUEEN: That was beautiful. And now child (nodding to Princess) it is time for you to sing your favorite carol.

Princess sings, accompanied by Caroline:

It came upon the midnight clear
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold.
"Peace on the earth, good will to men,
From heaven's all-gracious King."
The world in solemn stillness lay
To hear the angels sing.

QUEEN: That was very sweet, my child. There are so many good voices and beautiful carols it will be hard to choose the winner. Now Caroline, let us hear your carol.

CAROLINE: Please, Your Majesty let me have the children of the Court sing with me, because my voice is so small you could hardly hear me singing alone.

QUEEN: Very good, child, bid them enter.

(Caroline opens door and calls children who enter.)

Caroline and children sing, accom-

panied by Lady-in-waiting:

Away in a manger, no crib for his bed,
The little Lord Jesus laid down his sweet head;
The stars in the heavens looked down where he lay,
The little Lord Jesus asleep in the hay.

QUEEN: Indeed, children, that was beautiful.

PRINCESS: Oh, mother, they should have the prize.

QUEEN: What say you, Minstrels?

MINSTRELS (bowing): The children have sweet voices.

Queen stands, holding prize in her hand, when, in the distance, can be heard the strains of *Silent Night*. All listen, as the music comes nearer.

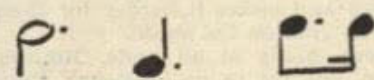
Voices outside:

Silent Night, Holy Night,
All is calm, all is bright,
Round your Virgin, mother and child,
Holy Infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.
(Continued on Next Page)

Dotted Notes

by Lillie M. Jordan

"I don't like dotted notes," said Sue; "With them I don't know what to do."



But different folks have different minds—
Said Jane, "I understand both kinds."

"One stands alone and counts three beats;
But there's another kind one meets
From coming note it borrows strength,
And leaves its neighbor scant of length."

"So make the first, three times as long,
When e'er it comes in dance or song.
Now watch these dots; be careful with 'em
To give your playing splendid rhythm."

Just then Miss Bailey came into the room, saying, "I've been standing outside listening and I like your game, so we will continue. But instead of calling for the letters of the tones, as you have been doing, I will sound them on the piano and you will tell me what they are," and she played C, E, G, in chord form.

"Major triad, first position," answered Dorothy, who liked this type of ear-training.

"Correct," replied Miss Bailey; then she played B-flat, D, G, one tone after the other.

"Broken minor triad, second position," answered Jack, who had just arrived. After a thorough drill the class decided to continue the same thing at the next meeting, all voting it a good game and good ear-training at the same time.

THE ETUDE

Noel, Noel, Noel

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Musical Spelling Bee

by Leonora Sill Ashton

THE MEMBERS of Miss Bailey's music class were in the studio awaiting her arrival. "Let's have a spelling bee while we're waiting," said Frank.

So the pupils lined themselves up in a row, showing Frank they approved of the suggestion. "Chord of G major," called Frank, without warning.

"G, B, D, G," answered Harold quickly.

"First five notes of the scale of D major," called Harold.

"D, E, F, G, A," said Betty. Several hands went up as Frank asked "right or wrong?"

"The sharp was left out" announced Dorothy. "It should be D, E, F-sharp, G, A," and Betty had to scamper to the foot of the line.

As it was Dorothy's turn to call, she called "Five upper notes of the major scale of A, descending."

"A, G-sharp, F-sharp, E, D," Betty answered again, careful this time not to make a mistake.

Just then Miss Bailey came into the room, saying, "I've been standing outside listening and I like your game, so we will continue. But instead of calling for the letters of the tones, as you have been doing, I will sound them on the piano and you will tell me what they are," and she played C, E, G, in chord form.

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THE ETUDE

Let's Sing A Carol (Continued)

Princess and Caroline look outside. PRINCESS: Oh, mother, it is a band of village children, singing under our windows. Let's call them in.

CAROLINE: Oh, please, Your Majesty. Let's give them the prize. What do we want with prizes in this lovely palace?

QUEEN: Very well, bid them enter. (Exit Princess and Caroline).

MINSTREL: The Princess and her cousin have kind hearts. These are much more valuable than beautiful voices. (Enter Princess and Caroline, with village children.)

QUEEN: Little children, we bid you welcome, and in return for your sweet singing we give you our prize. And now, follow the Princess into

the banquet hall. (Children bow and follow Princess off stage). What a happy Christmas eve this has been, and how lovely the carols are. I never tire of them. But *Silent Night* is the loveliest of all, and tonight it was sung the most sweetly. Yes, the village children deserve the prize, as well as the Christmas cakes.

Queen begins to hum *Silent Night*. One by one the village children and the Princess re-enter and join the humming chorus with the court children, Ladies-in-waiting, and minstrels, swelling into a full-toned chorus on the second verse, with third verse *pianissimo*.

Curtain

JUNIOR CHOIR

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Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any-one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of December. Results of contest will appear in March. Subject for essay contest this month, "The Chorus."

Recitals

(Prize winner in Class C)

Recitals can be fun! I know, because I gave my last spring. I was nine years old and had studied music for only sixteen months. I planned the recital myself and it was lots of fun, but lots of work. I played in the early morning by candlelight, and played selections by Bach, Beethoven, Grieg, Mozart and MacDowell. There were flowers and gifts, printed programs and a newspaper announcement of the recital. There were lots of guests, who loved my music scrap-book.

I had worked hard at my lessons and studied many hours, for it is really hard to give a good recital alone. It was worth all the work, for the guests seemed to enjoy it. Now I am working on a bigger and better one for next spring. Yes, recitals are work, but they are such fun!

JOAN MACHIN (Age 10), Michigan

Other Essay Prize Winners:

Class A, Helen Wanieta Hayes (Age 15), Montana

Class B, Frankie Ann Strader (Age 13), North Carolina

Honorable Mention for Essays:

Leona Krebeck; Marianne Schneider; Joanne Copeland; Margaret Deal; Betty Maier; Margaret Hanc; Mary Helen Tate; Hazel Jean Lyons; Margaret Goodman; Suzanne Kingeter; Nancy Lou Steiner; Evelyn Norris; Maebelle Updyke; Ella Winterstine; Harold Barnes; Lorraine Diston; Nancy Grimes; Luella Fitzcharles; Virginia Wherry; Jean Pollock; Ernestine Whitmore; Doris Maydock; Helena Magnus; Mary Hill; Grace Patman; Charles Lester; Audrey Cook; Blanche Niemeler; Johanna Brown; Bettina Polk; Ann Stark.

DEAR JUNIOR ETUDE:

I have never written to you before, but here I go! I have been taking piano lessons for over two years. My brother Joe plays very well and I am very proud of him. He can pick out a tune on almost anything, even on my pig tails! I find to play well you must sit up straight, don't twist your feet and have short finger nails.

From your friend,
MARY SHERWOOD ALFORD (Age 10), D. C.

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THE COVER FOR THIS MONTH—As the Christmas Season approaches we read, sing, and hear others sing and relate the story of the Holy Birth in Bethlehem centuries ago. Likewise, about us we see many pictures and symbolic designs through which artists endeavor to portray and express something of all that is meant by Christmas.

The young artist, Miss Marjorie Santa Maria, of Wawa, Pa., who has pursued her art studies at the Philadelphia Museum School of Industrial Art, designed the cover for this Christmas 1945 issue of *THE ETUDE*. Through the old carol "Adeste Fideles," it gives the call to adoration that has rung out through hundreds of Christmases past and which will ring out gloriously through future Christmas Seasons as long as man shall be. In its symbolism the design reminds us that the light of the Christmas Star and the blessing of the birth of the Saviour of mankind, which was witnessed by the angels and the shepherds on that first Christmas morning, continue to shed a blessing on all today who feel that Christmas as a holy birthday should be greeted "joyful and triumphant."

WINNING THE WAR AND GAINING PEACE MORE IMPORTANT THAN INCONVENIENCES—Several months after V-J Day and the handicaps faced by the THEODORE PRESSER Co. in endeavoring to give service to music teachers and other active music workers requiring music publications is more handicapped than at any time during the entire war. The detailing of all of the problems we face through shortage of experienced help, the impossibility of getting needed paper, and the fact that music lithographers in all parts of the United States have enough printing orders on hand to keep their plants busy for six months to nearly a year without taking additional orders, might seem as though we were complaining. However, while it distresses us considerably that it is impossible to fill orders promptly and that so often we must ask patrons to wait weeks and months for desired publications that are temporarily out of print, we can not do other than be glad that the United States went all out to win the war and bring us peace that saved us facing far worse conditions had the war been continued into 1946.

We welcome and appreciate orders for music sent to us, and we are doing everything in our power to handle each order in its turn with the greatest possible despatch. In normal times it was possible to keep up a large enough staff to give immediate service, but today we are suffering through not having been able during war days to make replacements for losses sustained by our staff. In just the list of those who were drafted into the Armed Services from our organization, there is a total of 155 years of service with our company. With several retirements necessitated by the infirmities of old age and the grim reaper taking ten others of long experience, an additional 500 years of service with our company is represented, bringing our total loss of experience with our business to over 655 years.

Obviously, we shall be glad to have back all of our employees as fast as they can be released from the Armed Services. Meanwhile, with manpower controls no longer stopping us from adding to our staff, we have been able recently to secure the services of a number of individuals who have had wide experience in the music profession.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

December, 1945

ADVANCE OF PUBLICATION OFFERS

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 appear on these pages.

Album of Easy Piano Solos.....	Stairs	.40
The Child Beethoven—Childhood Days of Famous Composers—by Lottie Elsworth Coit and Ruth Hampton		.20
Choral Preludes for the Organ.....	Bach-Kraft	.50
Classic and Folk Melodies in the First Position for Cello and Piano.....	Krane	.40
Concertino on Familiar Tunes.....	Avery	.35
For Two Pianos, Four Hands.....		
Eighteen Hymn Transcriptions—For Piano	Kohlmann	.45
Mother Nature Wins—Operetta in Two Acts for Children.....	Shokunbi-Wallace	.30
Organ Vistas.....	Richter	.90
Peter Rabbit—A Story with Music for Piano		
Ralph Federer's Piano Solo Album.....		.40
Selected First Grade Studies—For Piano	Lawton	.25
Singing Children of the Church—Sacred Choruses for Junior Choir.....	Peery	.25
Six Melodious Octave Studies—For Piano	Lindquist	.25
Themes from the Orchestral Repertoire—For Piano.....	Levine	.40
The World's Great Waltzes.....	King	.40

CLASSIC AND FOLK MELODIES, In the First Position for Cello and Piano, Selected, Arranged and Edited by Charles Krane.—This material, newly arranged for cello beginners will be gratefully received by all teachers. The melodies, taken from works of Mozart, Bach, and Brahms and the folk tunes of French, Bohemian, and Russian origin, provide an early opportunity for appreciation of good music. Piano accompaniments for these twelve pieces are easy to play. Mr. Krane is well known for his work as instructor in Teachers' College, Columbia University. In advance of publication one copy may be secured for the special cash price of 60 cents, postpaid.

THE WORLD'S GREAT WALTZES, Arranged for Piano by Stanford King.—The contents of this album have been drawn from the musical repertoire of an era now but a delightful memory. It contains the favorite waltzes of Johann Strauss, Waldteufel, Lehár, Arditi, Lanner, Becucci, Rosas, Ivanovici, and Oscar Strauss. The special feature of the book is that the arrangements are newly prepared and edited by Stanford King, whose work is well known to readers of *THE ETUDE*. The sale of this book is limited to the United States and its possessions. Orders for single copies are now being accepted at the special Advance of Publication Cash Price of 40 cents, postpaid.

CONCERTINO ON FAMILIAR TUNES, for Two Piano—Four Hands, by Stanley R. Avery.—With many piano teachers' studios now equipped with two pianos, interest in duo piano music is increasing. Mr. Avery, whose arrangement in this form of the Haydn SONATA IN C was well received, presents in this clever composition a novelty that will appeal to teachers, students and audiences—even those of the latter not made up of musically-trained folk. *CONCERTINO ON FAMILIAR TUNES* is a work in three movements and it is especially suitable for recital use by pupils who have not progressed beyond the third grade. The popular nursery rhymes and old folk tunes introduced are: *A B C*; *London Bridge*; *All Through the Night*; *Drink To Me Only With Thine Eyes*; *Pop, Goes the Weasel*; and *Three Blind Mice*. The latter two are cleverly combined in a most effective finale.

EIGHTEEN HYMN TRANSCRIPTIONS, For Piano Solo, Arranged by Clarence Kohlmann.—This collection of musicianly arrangements of well-known hymns is a companion volume to those entitled *CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS* and *MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS*. Undoubtedly, pianists will welcome this new volume with the same enthusiasm as in the case of the earlier books. Again Mr. Kohlmann uses his ingenious talent in arranging these hymns so that the original religious atmosphere is always in evidence. They do not exceed the fourth grade in difficulty, thus keeping them within the technical grasp of the average church pianist. The hymns have been transcribed in an easy range and may be effectively used as accompaniments for solo or group singing. A single copy may be ordered now at the Advance of Publication Cash Price, 45 cents, postpaid.

ALBUM OF EASY PIANO SOLOS by Louise E. Stairs.—The catalog of THEODORE PRESSER Co., noted for the variety and excellence of the piano educational materials it contains seldom has been favored with a more consistently successful contributor than Louise E. Stairs. A remarkable feature of this composer's easy piano pieces, many with fascinating verses which may be sung or recited, is the smooth-flowing melodic line, a feature that immediately endears a musical composition to young folks.

Sometimes teachers find it advisable to assign books rather than sheet music as recreation and study material. For such we heartily recommend this soon-to-be-published collection of Louise E. Stairs' piano compositions. While this volume is in preparation, teachers wishing to become acquainted with its merits may order single copies at the special Advance of Publication Cash Price, 40 cents, postpaid.

THEMES FROM THE ORCHESTRAL REPERTOIRE, For Piano, Compiled by Max Levine.—This very fine new compilation will follow the general style of Mr. Levine's widely used collections, *THEMES FROM THE GREAT PIANO CONCERTOS* (75c); and *THEMES FROM THE GREAT OPERAS* (75c), each of which achieved instant popularity. The contents of this album, however, will run into the fifth and sixth grades of difficulty, a fact which will make them special favorites with more accomplished pianists.

From a wealth of orchestral masterworks Mr. Levine chose the favorites which will distinguish this new album, and the twelve composers to be represented are: Bach, Debussy, Dohnányi, Enesco, Grieg, Liszt, Mendelssohn, Rimsky-Korsakov, Saint-Saens, Shostakovich, Smetana, and Tchaikovsky.

Prior to publication, a single copy of *THEMES FROM THE ORCHESTRAL REPERTOIRE* may be ordered for delivery when ready at the special Advance of Publication Cash Price of 40 cents, postpaid. The sale is limited to the United States and its possessions.

THE CHILD BEETHOVEN—Childhood Days of Famous Composers—by Lottie Elsworth Coit and Ruth Hampton.—The wonderful successful *CHILDHOOD DAYS OF FAMOUS COMPOSERS* series, which already includes *THE CHILD BACH*, *THE CHILD HAYDN*, *THE CHILD MOZART*, and *THE CHILD BEETHOVEN*, will be further extended with the publication of *THE CHILD BEETHOVEN*. The features which have made such engaging fare of the earlier subjects also will add to the educational value of this book, including the attractive illustrations throughout. Easy piano solos of the great composers music will be the *Minuet in G*; *A Country Dance*; *Theme from the Andante*; *Moto of the "Fifth Symphony"*; *The Metronome Theme* from the "Eighth Symphony"; and a *Choral* from the "Ninth Symphony." There also will be an easy piano duet arrangement of the *Allegretto* from the "Seventh Symphony."

The story of Beethoven's childhood will hold the attention of young readers and when read aloud with the music interpolated in order, will be the basis for a unique recital unit. Directions for the performance of *THE CHILD BEETHOVEN* as a playlet are included, and also given are instructions for making a small stage model of an incident in the composer's life.

Until this work is ready for the market, a single copy may be reserved at the special Advance of Publication Cash Price of 20 cents, postpaid.

RALPH FEDERER'S PIANO SOLO ALBUM.—The great popularity of Mr. Federer's compositions has created a demand for a collection of his works. This compilation contains an abundance of material for recreational piano playing. The contents range in difficulty from grade three-and-one-half to five with splendid variety in tempi and rhythms. Those familiar with the composer's style of writing are aware of his innate ability in writing music which appeals to those of modern inclinations and the conservative musician as well.

Those wishing this book may order a single copy now at the special Advance of Publication Cash Price 60 cents, postpaid.

CHORAL PRELUDES FOR THE ORGAN by Johann Sebastian Bach, Compiled, Revised and Edited by Edwin Arthur Kraft.—The publishers are indeed proud to present this fine collection of Bach's music prepared by the organist of Trinity Cathedral, Cleveland, Ohio, an able editor and a recognized authority on the works of the master organist-composer of all time. Seldom has a collection of organ music enjoyed an advance sale such as this volume has in the months that it has been offered in these *Publisher's Notes*. Those who have subscribed for first-off-the-press copies will be glad to learn that the engravers' work is nearing completion as this note is being written. This means that copies soon will be available. However, during this month, at least, single copies may be ordered at the special Advance of Publication Cash Price, 30 cents, postpaid.

SELECTED FIRST GRADE STUDIES FOR PIANO, Compiled by David Lawton.—A noteworthy addition to the *Music Mastery Series* will be found in *SELECTED FIRST GRADE STUDIES*, a new collection of easy supplementary material by composers who have made a specialty of technical writing for children. A goodly representation from the works of the older composers, such as Louis Köhler, Cornelius Gurliitt, and Louis Streabhog, is combined with a select group of compositions by Edmund Parlow, Mathilde Bilbro, and L. A. Bugbee, all well-known, successful contemporary composers. Careful editing as to phrasing and fingering add immensely to the merit of this work.

Sold only in the United States and its possessions, one copy of this book may be ordered at the special Advance of Publication Cash Price of 25 cents, postpaid.

ORGAN VISTAS—This collection, selected from the copyrighted publications of the THEODORE PRESSER Co., is the latest book of the successful cloth-bound series for organ which includes such favorites as ORGAN MELODIES, THE CHAPEL ORGANIST, THE ORGANIST'S OFFERING and, most popular of all, THE ORGAN PLAYER. Organists will be delighted with the refreshing melodiousness of these medium grade selections, which have been chosen especially for their usefulness in church services and which will be found in no other organ collection.

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