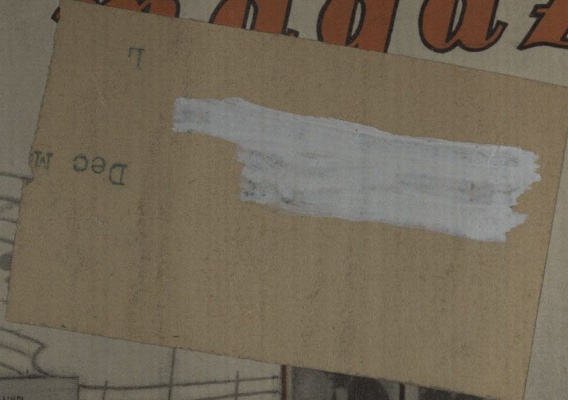
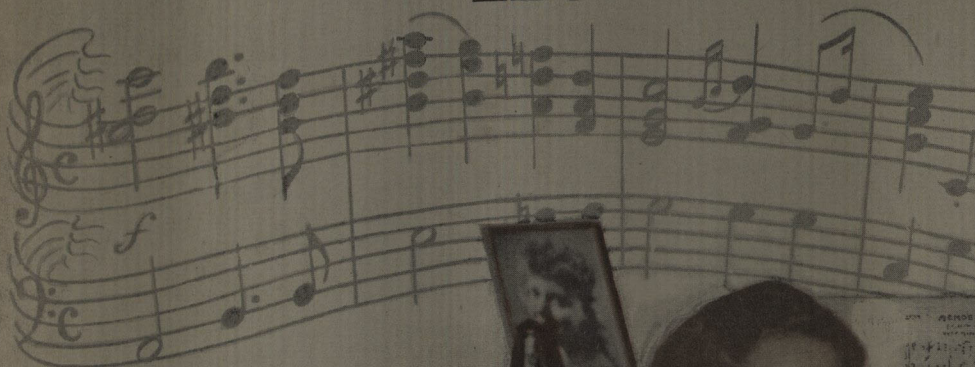


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FOUR NEW YORK SINGERS, three men and one woman, are announced as the winners of this season's Metropolitan Opera Auditions of the Air. Regina Resnik, soprano; Morton Bowe, tenor; William Hargrove, baritone; and Hugh Thompson, baritone, were the four selected from seven finalists who survived a twenty-week competition. Each received a contract with the Metropolitan Opera Company, a cash award of one thousand dollars, and a silver plaque. A fifth contestant, Angelo Raffaele, of Chicago, received a five-hundred-dollar scholarship award, with the Metropolitan taking first option on his services.

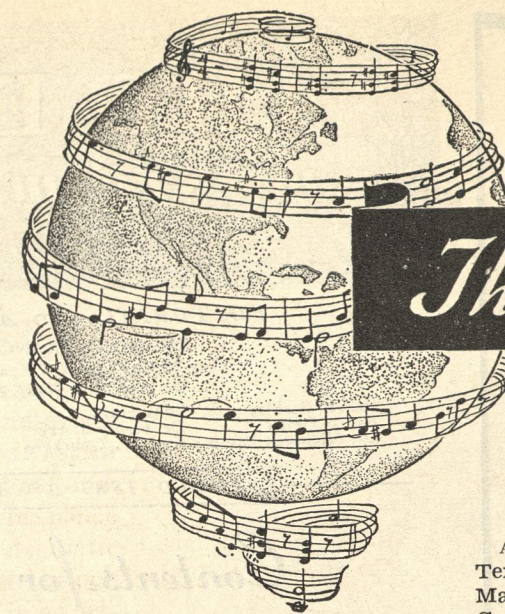
THE ANNUAL FESTIVAL of American Music, held in April by the Eastman School of Music at Rochester, New York, was highlighted by a number of world premieres. Works thus honored were Burrill Phillips' "Declaratives," for women's voices and small orchestra; William Bergsma's "String Quartet, No. 2"; Elliott Carter's "Symphony No. 1"; Gardner Read's "Night Flight"; and Douglass Moore's "In Memoriam." A number of symphonic works by Gardner Read have previously been given public performances with outstanding success.

SASHA CULBERTSON, violinist and teacher, and brother of the noted contract bridge authority, Ely Culbertson, died on April 16 in New York City. He was born in this country on December 29, 1893, and was sent, at the age of nine, to the Rostov Conservatory. He made his debut in Vienna at fourteen, and in 1920 his American debut took place in New York City. He appeared frequently in concert for a number of years. Since 1930 he had devoted his time to teaching and writing.

THE WALTER W. NAUMBURG MUSICAL FOUNDATION, which this year is celebrating its twentieth anniversary, has announced the winners of its annual auditions. They are Jeanne Therrien, pianist, of Houston, Texas; Jean Carlton, soprano, of Des Moines, Iowa; and Carol Brice, contralto, of Indianapolis, Indiana. They will be presented next season in New York recitals. Miss Brice is the first Negro to be so honored. Both Miss Carlton and Miss Brice are pupils of the well-known voice authority, Francis Rogers.

THE PATRIOTIC SONG CONTEST, sponsored jointly by the National Federation of Music Clubs and the National Broadcasting Company, has produced no "winner." None of the eight thousand entries submitted, in the opinion of the judges, fully lived up to the requirements of the contest. However, four were chosen for honorable mention and these four songs were given their first public performance when they were sung on May 10 over the Red Network as a feature of National Music Week. They were part of the "Serenade to America" program and the orchestra was conducted by Dr. Frank Black.

THE DETROIT SYMPHONY ORCHESTRA, encouraged by the success of its 1943-44 season under its new director and conductor, Karl Krueger, has made plans for an expansion of its programs for the new season. To this end, provision has



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A BACH FESTIVAL was held at North Texas State College on April 27-30 and May 5-7 under the direction of Wilfred C. Bain. Ten concerts were presented, in which were performed some of the most interesting and well-liked works of the great master. Various choral groups and a symphony orchestra were the participants and the program included several of the French and English suites; some of the most popular of the organ works and chorales; a number of the piano concertos; and the closing concert was a performance by the combined forces, of the "St. Matthew Passion."

THE SRIABIN CIRCLE, organized in 1934 in New York, has just completed its 10th season.

The Founder and Director, Katherine Ruth Heyman, who for the past three years has been kept from public appearances by ill health, celebrated the decade of the Circle and at the same time a stage of her recovery, by playing at each of the three meetings of the season.

THE EIGHTH SYMPHONY of Dmitri Shostakovich had its Western Hemisphere premiere when it was performed on April 1 by the New York Philharmonic-Symphony Orchestra, conducted by Artur Rodzinski. It was broadcast by the Columbia Broadcasting System to an estimated fifteen million listeners.

THE LEWISOHN STADIUM CONCERTS in New York City will open their twenty-seventh season on June 19, when Fritz Kreisler will be the soloist and Sir Thomas Beecham will conduct the New York Philharmonic-Symphony Orchestra. This will be the first appearance of both Mr. Kreisler and Sir Thomas at these concerts.

THREE AMERICAN COMPOSERS will be honored when their works are given first performances in Australia this summer by Eugene Ormandy, who is to conduct a series of concerts in Melbourne, Sydney, Brisbane, and Adelaide. Dr. Ormandy will appear as America's first "lend-lease musical artist," on an official mission for the Office of War Information. The works to be premiered are the symphonic poem, *Bataan*, by Earl McDonald; *The White Peacock*, by Charles Tomlinson Griffes; and the *Adagio for Strings*, by Samuel Barber.

ROBIN HOOD DELL CONCERTS will inaugurate its fifteenth season on June 19, with the first of a series of twenty-eight concerts covering a period of seven weeks. A brilliant array of world-famous artists will appear as conductors and soloists. The majority of the concerts will be in charge of three noted conductors—Dmitri Mitropoulos, musical director of the Minneapolis Symphony Orchestra; George Szell, internationally famous conductor of the Metropolitan Opera Company; and Vladimir Golschmann, widely-known conductor of the St. Louis Symphony Orchestra. Soloists to appear include Artur Rubinstein, Rudolf Serkin, Jascha Heifetz, Nathan Milstein, Gregor Piatigorsky, Alec Templeton, Luboshutz and Nemenoff, Zadel Skolovsky, Bronislaw Huberman, Gladys Swarthout, and Jan Peerce.

HOWARD HANSON's "Symphony No. 4, Op. 34" has won the Pulitzer Prize of five hundred dollars for a distinguished musical composition. This work was performed by the Boston Symphony Orchestra on December 3, 1943. Dr. Hanson, who is director of the Eastman School of Music at Rochester, New York, is widely known as a composer, conductor, and teacher. He has written a number of large works, including four symphonies, one opera, "Merrymount," produced at the Metropolitan in 1933, and many symphonic poems. He has appeared frequently with orchestras as guest conductor, often directing his own works.

RUDOLF KOLISCH, founder of the Kolisch Quartet, famous for his interpretation of contemporary music, has been appointed to the faculty of the State University of Wisconsin, at Madison, as Associate Professor and the New Leader of the Pro Arte Quartet, the resident string quartet of the University of Wisconsin. He will have charge also of all chamber music activities at the Summer Music Institute, to be held July 3 to September 16, at Black Mountain College near Asheville, North Carolina.

DR. MARK GUNZBURG, of Detroit, recently celebrated the fortieth anniversary of his career as a pianist, by repeating the program he played at his debut in Berlin in 1903. The program included the "Sonata in B minor" of Liszt, and the "Six Grand Studies," by Paganini-Liszt.



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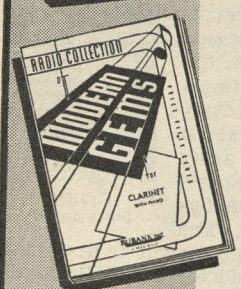
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"Where Airy Voices Lead"



PERHAPS SOME DAY YOU, TOO, LIKE JOAN OF ARC,
MAY HEAR ANGEL VOICES

WHAT are your chances of becoming immortal? In the public mind, immortality is very much mixed up with notoriety and fame. You may paint a swastika on the Washington Monument; and, if the District of Columbia police arrest you in sufficiently dramatic fashion, you will become notorious overnight and be forgotten in a fortnight. So notoriety is the opposite of immortality. If you work very hard and very well upon some worth-while project for many years, you may become deservedly famous. But immortality, ah, immortality is something quite different from mere fame.

When a famous composer becomes immortal it seems that he has joined his great gifts with higher forces that enable him to do things that are beyond the reach of ordinary man. That is precisely what Beethoven and Chopin and Wagner and every composer of consequence has done. Dr. James Kemble, in his engrossing book, "Idols and Invalids" (Doubleday, Doran and Company), gives us a very clear idea of the difference between fame and immortality. He says in his chapter on the Persian poet, Omar Khayyám: "Fame is of a man's own honest making. Immortality is the whim of posterity. Fame is a flower which lasts but a generation. A man gathers it, like edelweiss, only by the labor of hard climbing and the achievement of real heights. He then wears it in his buttonhole until it dies. Immortality grows on a different tree. The tree may be a decorative thing, or it may be noxious; it may hold the eye merely by its freakishness. Sometimes, of course, fame will eventually blossom into immortality; however, very often men have plucked and gathered immortality not by the labor of their life's work but by accident, during their leisure activities; by the way-side of personal peculiarities, eccentricities, or idle hobbies."

Dr. Kemble then goes on to explain that Omar Khayyám, born about 1015 A. D., at Nishapur in Khorassan, Persia, was in his day a very famous man. He lived to the age of one hundred and five years, and in his long life he became a distinguished mathematician and astronomer, a man of wealth, of high social position, a government officer, and a medical practitioner. He was easily the most famous Persian of his day, yet fame that came in his own time has vanished, while he remains an immortal for the poetry he wrote in his play time. The "Rubaiyat," as translated into exquisite English

verse by Fitzgerald, is one of the most widely known of all collections of verse.

The musical immortals seem somewhat different from those of other spheres. They have lived in an exalted, rapturous, spiritual atmosphere, overwhelmed with their own inspirations, so that they seem apart from the rest of the world. Just why immortality should descend upon Franz Schubert, the humble, simple son of a Viennese teacher, and evade the hundreds of his contemporary musicians, who probably worked even harder to attain it, is one of the inscrutable mysteries. Sometimes one song will make an otherwise unknown man immortal. When Claude Joseph Rouget de l'Isle wrote *The War Song of the Army of the Rhine*, he was an unknown officer in the garrison at Strasbourg. Later, this anthem in defiance of tyranny, when sung in Paris by a group of soldiers of Marseilles, came to be known as *The Marseillaise*, and immortality descended upon its author and composer. Flotow, who lived to be seventy-one and was a very industrious composer, wrote twenty operas and many ballets. One, "Martha," made

him immortal. Leoncavallo, Mascagni, and Ponchielli, each despite his busy life, gained immortality through one opera. Inspiration is a bird of passage. Sometimes its visits are pitifully short. With others it stays a lifetime, as with Chopin and Wagner.

There is something instinctive in most men which makes them hope for immortality. The thought that we come to live our little span of years and may do nothing to make all our labors more permanent than the writing on the sands of the seashore, is always humiliating; but with it all we must bear in mind the fact that immortality is a kind of miracle which can come to only one in a hundred million. If we did not know this and accept it as part of the machinery of destiny, we might all be very unhappy. Perhaps in a life of great industry, immortality hovers nearer. But this is by no means always the case. We all know of one composer who was indifferent, lazy, and dissolute, and yet his songs have been so long a part of the literature that he may safely be called immortal. He never seemed to work to produce them. They just appeared like flowers growing in an ash heap.

One thing is certain. No one can induce or compel those conditions which go toward the production of a work likely

(Continued on Page 367)

Untapped Reservoirs of Musical Treasure

The Secret of the Second Wind
With Notable Citations from the Life of Antonio Stradivari

by Doron K. Antrim

A NOTED voice teacher once made this challenging statement. "I can do more with a student of average gifts and the capacity to push through to his second wind, than I can with a brilliantly gifted student who does not have that capacity." Albert Spalding put it another way. He said that his early playing facility might have been a serious handicap had he not been jolted into the realization that it would not take the place of hard work. Many noted musicians agree that the one whose attainments in music are great is invariably the one who has learned the secret of the second wind.

Years ago William James, father of modern psychology, said: "Men habitually use only a small part of the power which they actually possess." One reason for this, according to the Harvard professor, is that we seldom push through the first layer of fatigue to our second wind and a fresh supply of energy. Before we get to the second wind, not to mention the third or fourth, our minds report on one of a number of feeling tones. We may be bored or discouraged, but mostly just tired. Since James' time, scientific evidence has cropped up to document that statement.

Significantly, experiments conducted at the famed Harvard Fatigue Laboratory all boil down to the point that ninety per cent of our weariness is caused by the mind. Members of the laboratory staff conclude, "The phenomenon formerly called fatigue, is better described as boredom."

For instance, students at Columbia University were kept awake for nearly a week under the stimulus of a constant parade of interesting tasks. On the other hand, a stay-awake marathon in Chicago, which made no provision for keeping the participants interested, lasted only three days. Of course, boredom is not the only cause of fatigue. But it's the commonest trip-up on the way to that second wind.

The Second Wind

Just what is this phenomenon of the second wind, anyway? You encounter it daily in your work as a student or teacher. After you've warmed up to practice or study, perhaps you go along nicely for a while until you run into the first layer of fatigue. Then the going gets harder. Muscles and mind begin to rebel, and you slow up. The production curve in factories dips the lowest around mid-morning and afternoon. But you invariably push through this "drag," as it is often called, and eventually find yourself on another energy level and almost as fresh as when you began.

This phenomenon is so commonplace that you seldom give it a second thought. But it is fundamental. It applies to anything, big or small, which you undertake: some new study, things you want to accomplish, your ultimate goal in life. There's the fresh and often eager start, the onset of fatigue, doubt, discouragement, frustration—a whole train of mental bugaboos—and if you succeed in downing them, you reach a surge of new energy.

Getting through this trouble area is the secret of any noteworthy achievement. You simply condition yourself, step by step, to work on higher energy levels. Country people coming to the city eventually accustom themselves to its faster tempo. Whoever dreamed that our war production miracle was possible? But we had to make a mighty effort, and we did. At country fairs a big attraction used to be a farmer carrying a full-grown bull on his shoulders. This feat didn't seem at all unusual to the farmer. He began when the animal was small and carried him every day afterwards.

James says, "The plain fact remains that men the world over possess amounts of energy-resource which only very exceptional individuals push to their extremes of use. But the very same individual, pushing his energies to their extremes, may in a vast number of cases keep the pace up day after day and find no reaction of a bad sort as long as decent hygienic conditions are preserved. His more active rate of energizing does not wreck him; but the organism adapts itself, and as the rate of waste augments, the rate of repair also augments."

The Genius Supreme

James' idea finds exemplification in a number of examples from music history. Witness Antonio Stradivari. "Ah, a great genius," you say. But that does not fully explain Stradivari, as I shall attempt to show.

As a boy, Stradivari had no schooling, and was very poor. He whittled boxes and sold them to swell the family earnings. His one consuming ambition was to make "boxes that sing." He was three years making the first violin which he signed. At his peak of production he could make a violin in two weeks, but that was years later, when his skill and craftsmanship had increased and he had accustomed himself to working on higher energy levels.

He worked with painstaking care and built his reputation gradually. His best period was between sixty and seventy, at a time in life when most men retire, although he made fine violins up to his ninety-third

year. Being proud of his age, he inscribed it, along with the year, in the later models. How a man with failing eyesight and unsteady hands could do skilled precision work at seventy, eighty, and ninety, has been the wonder of succeeding craftsmen who claimed he had a secret. Well, he did, but it is a simple one. It's the secret of the second wind.

Stradivari's one passion was to make perfect violins, and to that end he dedicated almost every waking moment of his life. How many people today give their work such devotion? With unfailing energy he labored day after day, rarely stepping out of his house; wearing a white woolen cap in winter, a cotton one in summer, and a white leather apron which he seldom took off except on retiring. The town of Cremona where he lived underwent three sieges in his time, but he didn't stir from his bench to see what the shooting was about. In the evenings he would pause a few moments in his doorway to watch the setting sun paint the windows of the Church of San Domenico across the way.

The world beat a path to his door: royalty, noblemen, virtuosos, who bought his instruments and at good prices. At times he would fall in love with an instrument and refuse to part with it. Such a one is the "Messie." Over two hundred years old, it still looks as fresh as the day it was completed.

Stradivari was a sculptor, designer, artist, chemist, craftsman, rolled into one. He made everything about a violin, even the hinges on the cases. No detail escaped him. And as soon as one violin was completed, he vowed he would make a better one. How can one miss accomplishment if he applies such a formula as this?

Age No Barrier

People would like to have us believe that we become less useful as we grow older. Often we hesitate to take up some new study or skill because of this preconceived notion that we are too old. Science does not accept the commonly held verdict (Continued on Page 367)



ANTONIO STRADIVARI

On his labels he used the Latin form of his name, Antonius Stradivarius

"FORWARD MARCH WITH MUSIC"

THE ETUDE

Music in the South American Way

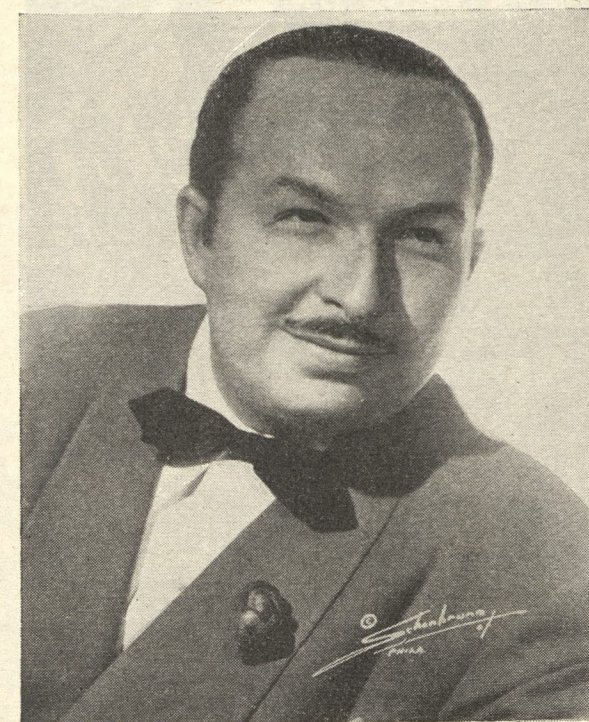
From a Conference with

Xavier Cugat

Widely Acclaimed Leader of Latin-American Music

SECURED EXPRESSLY FOR THE ETUDE BY WYTHE WOOD

Some of the Reasons Why This Wholly Unique Musician Earns \$500,000 a Year



XAVIER CUGAT

themselves with percussion instruments only, so that the background is merely that of beating out the rhythm upon almost anything that comes to hand; even tin pans and improvised drums. Many of the percussion instruments in my orchestra have been evolved from such primitive origins. Of course, as time has gone on, melodic and harmonic refinements have come in, but somehow these do not ring true if there is not an incessant background of the primitive instruments.

"Just as the castanets of Andalusia seem to be a natural part of the *Sequidilla* of Seville, so the rhythmic instruments of Latin America form an integral background for Latin-American music. I think that there is no music in the world that compares with Latin-American music for combining the elemental impulses of man with that higher development of an art. Russian music, Hungarian-Gypsy music, and some Spanish-Gypsy music are quite near the primitive, but do not touch Latin-American music in this respect.

"The percussion instruments used in my orchestra include the usual types played by the beruffled musicians found in most *rumba* bands beneath the Rio Grande. They include *claves*, which are two hardwood sticks, usually made of rosewood or ebony. One of the sticks is held in each hand of the performer. Although one might think that these are easy to play,

they really require the services of an expert. The tips of the fingers grip the *claves* tightly and the palms of the hands are made hollow or curved, so that they form a kind of human resonance chamber. This enables the player, when the sticks strike together, to produce a sharp, acute, clicking sound which establishes the basic rhythm of the *rumba* and other Latin-American dances.

Various Instruments

"Next come the *maracas*. These are made of gourds, found in tropical countries. They first are thoroughly dried and filled with coarse sand, pebbles, dried beans, and sometimes lead shot. They look for all the world like oversized baby rattles. The musician holds one in each hand and shakes them in rhythm with the dance movements. A steady down-beat is used with the left hand, while the right hand is used for the up-beat or the counter-beat. For a dreamy or "beguine" number, the player uses *maracas* filled with sand, which gives a subdued, swishing sound; whereas, for the more boisterous *rumba*, the *maracas* are filled with pebbles.

"The bongo consists of two small drums fastened



CARMEN MIRANDA, "THE BRAZILIAN BOMBSHELL," IN ONE OF HER FAVORITE ROLES

Many musicians, who look upon Francis Xavier Cugat (pronounce it Koo-got) as a product of the popular rage for Latin-American rhythms, do not know that Cugat himself is largely responsible for this movement. His musical antecedents along classical lines are sound and distinguished. He was born January 10, 1900, at Barcelona, Spain. At the age of six he started studying violin at the Conservatory. At the age of twelve he commenced giving concerts. His family went to Cuba and part of his youth was spent in Havana. Cuba has honored him with the Order of Honor and Merit of the Cuban Red Cross, with the rank of Commander.

With ambitions to emulate his great compatriot, Sarasate, as a violin virtuoso, he appeared with orchestras under the famous conductor, Tullio Serafin. Coming to America, he studied in New York with the eminent violinist-teacher, Franz Kneisel, for four years. Later he studied in Berlin with Willy Hess and became a close friend of Enrico Caruso (with whom he appeared as violin soloist) and Pablo Casals. He then concertized in Europe and America as a violinist and as a conductor. In the concert field Cugat's last appearance was with the Los Angeles Symphony Orchestra, playing the "Symphony Espagnole," by Lalo. Then for a time he became a cartoonist on the Los Angeles "Times." His cartoons are still in great demand and he has running contracts with two famous syndicates. He possesses fifteen thousand original sketches. This accounts, in a measure, for the artistic color he has added to the fanciful, silk-ruffled costumes, and the paraphernalia of his orchestral groups.

Mr. Cugat then began to realize the far-reaching possibilities of the ingratiating music of Latin America and decided to devote his life to its popular exposition. Accordingly, he formed an orchestra which has been widely featured in leading hotels, notably the Waldorf-Astoria in New York City, where it has played for twelve years. This, with extensive and successful tours in theaters, concerts at Carnegie Hall, appearances in the movies, and on national radio broadcasts (the Camel Caravan program), has made him one of the best-known conductors in the high-class popular field. His comments upon Latin-American music are very enlightening.—Editor's Note.

THE INFECTIOUS and ingratiating character of the music of the Latin-American countries has literally captured the world. It has called attention, on one hand, to the fact that long before we had a British, Teutonic, French, Scandinavian, Italian, and Russian culture in the United States and Canada, which we are only too inclined to think was the beginning of all things musical on this side of the Atlantic, the Spanish Conquistadores and missionaries had planted the seeds of the art which has become so strongly rooted south of the Rio Grande that it deserves equal recognition as a cultural achievement.

"These activities have followed two natural lines—the first being the development of an extensive literature of folk melodies in the various South American countries; and the second being the creation of numerous schools of musical composition, in which composers with more advanced techniques, indicating the influence of European training, have produced works which have commanded the international attention of musical artists. These include such composers as Carlos Chavez of Mexico, Hector Villa-Lobos of Brazil, and many, many other men of great gifts and finely developed skill. Those who are not familiar with music in Latin-American countries often make the mistake of thinking that it is more or less restricted to folk music and grand opera. They do not realize that great singers and great performers and great orchestras receive overwhelming receptions in Latin America and also are given fees in the leading metropolitan centers, which are often the highest some of them ever receive.

An Art Unique

"Personally, my interest has been in presenting music developed from the intriguing folksong types which may be definitely described as intoxicating. This music is influenced by Iberian, Negroid, Indian, and other native factors in a way that has created a kind of art wholly unique. In its very raw and crude state some of it approaches the frenzy of the Negro Voodoo dances, as well as the war dances of the American Indians.

"Perhaps you never have seen or heard such a group of highly emotionalized singers and dancers in a South American country. The music sometimes seems to be the result of almost uncontrollable nervous spasms of a riotous type. Again, it may be very sensuous, very insinuating, and very dreamy. Naturally, rhythm is paramount, and these are rhythms that can only be understood and reproduced after years of contact with natives. In many such groups the singers accompany

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Rolled Chords

by Irving D. Bartley

THE PROBLEM of how to roll chords to produce the most musical effect is one that requires deft handling and great discretion on the part of the performer. There are certain chords that are rolled from the bottom up to the highest member, and others in which both hands start with the lowest member simultaneously. Likewise, there are rolled chords that, when played gently, produce a delicate, harp-like effect; and also chords that, because of the undue stretch demanded from the hand, are obviously designed for rolling. Then there are those chords that need to be fairly wrenched.

Let us consider the chord that is rolled to produce what might be called a sentimental style. The first illustration (Ex. 1) is an example of the "broken roll," since the wavy line is not continuous from staff to staff. In the broken roll, the lowest tone in each hand is started at the same time.



At A, in order that the chord may be rolled smoothly, counting evenly and rapidly for every note as it is played may assist in producing the effect desired. At B, however, since there is an uneven number of notes in each hand, it will be impractical to try to count as each member is played. The most satisfactory result will be produced if the tones of each chord are rolled in such a way that the top note in each hand is struck at the same instant. As soon as this time-spacing has been mastered, the pedal may be used.

Although the *dolce* marking (implying that the chords are to be played gently) is found in the above illustration, the best interpretation would demand that a slight stress on the highest note of each right-hand chord be given. The arms should float after each chord is struck, and the harp-like effect thus be evident. If the right hand is rolled outward, the melody will then tend to have just the proper stress. In playing chords of this sort, relaxation of the entire arm must take place.

Ex. 2 (*Amaryllis* by Ghys) is another illustration of the broken roll, but instead of copying it from the original, the grace notes will serve to show how the rolled chords should be executed.



In the above example, the purpose of the rolled chords may be assumed to be that of producing sentiment, coupled with a certain piquancy. Therefore, the stress on the principal note (melody note) will be all the more necessary.

At points marked (a), all the members within the reach of the hand might better be "accumulated" (held down), as a somewhat more satisfactory effect is thus secured. This "feeling" of the keys is a good habit to form and comes in good stead, especially if the

pedal should fail to be manipulated so as to include all the notes of the chord. The matter of just when to strike the bass notes at (b) in relation to the right hand, should be left to the discretion of the pianist. These notes could conceivably come with the melody note of each rolled chord. If it is easier for a student to strike the left hand (unrolled) chords as at (b) on the accented note, the teacher should by all means permit it.

Chords tend to lose their vitality when rolled too slowly. It may therefore be stated that, in general, a chord should not be rolled slowly unless it is the last chord of a composition, in which case the writing out of the individual notes, instead of the indication of the rolled sign, will doubtless be used, as in the last chords of *An den Frühling* (Grieg) or *Nocturne in G minor*, Op. 37, No. 1 (Chopin).

Rolled chords frequently cover more than the natural span of the hand, as illustrated in Ex. 3 (first two chords). Here it is highly important that the lowest

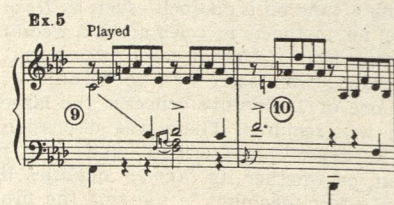


note (in these cases the root of the chord) be present in the damper pedal; otherwise an incomplete harmonic effect will result. In the above illustration of the continuous, unbroken roll, evenness of spacing between notes of each chord can often be secured by counting rapidly (in this case 1, 2, 3, 4, 5, 6, 7) as each note is played.

A short roll consisting of only two notes is perhaps the most difficult to execute artistically. The opening measure of *Ich Liebe Dich* (Grieg) falls into this category.



At (a) it will be found highly advisable to "accumulate" the two notes in each hand (of course simultaneously striking the G in the bass clef with the B in the treble), playing the chord gently and rather deliberately.



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ately; striking the melody-note E with slightly less force than the preceding A, and being careful not to produce a false accent on the melody note of the rolled chord.

When the top note of a chord deserves a strong stress, this note assumes more importance and is consequently strengthened if it is thought of as occurring on the accent. If the reader will refer to Liszt's *Liebestraum* (Measures 9 to 12), the most forceful rendition of this passage would be as indicated in Ex. 5, in which the use of grace notes may serve to clarify the idea.

When there is evidence that a rolled chord should produce a *pizzicato* effect, as in the final two chords of *Valse-Bluette* by Drigo, a completely relaxed arm, with rotation of both hands to the right, together with a mere touch of the damper pedal, cannot fail to produce the orchestral effect desired. A chord of this type must be rolled swiftly to provide the proper piquancy.



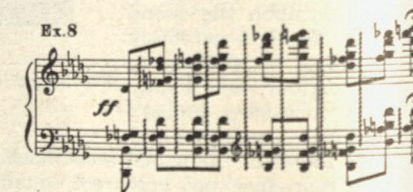
The trio section of Chopin's *Nocturne in C minor* has a variety of rolled chords. At points marked (a) in Example 7, the right-hand chord should be struck simultaneously with the highest note in the left hand, always being on the lookout for catching the lowest member of the chord in the damper pedal. Notes trailing after the beat often sound inappropriate and ludicrous. Be the chord a broken or unbroken chord, the melody note should be brought out at all times.



Furthermore, in playing accompaniments containing rolled chords, it is often a help to the soloist if the accompanist makes a practice of rolling the chord so that the top note occurs directly on the accent. Thus, the rhythm tends to be kept steady between soloist and accompanist.

A rolled chord is not necessarily used for a *con amore* effect. In *Country Gardens* by Grainger, there is a passage in which the left hand has rolled chords which are to be "violently wrenched," as the composer expresses it, undoubtedly so that the top note of each of these chords clicks with the right-hand unrolled chord.

Another example of the "wrenched" effect is found in the first movement of Tchaikovsky's "Concerto in B-flat minor" in a series of diminished seventh chords in the early cadenza-like passage:



It would seem that Liszt, Grieg, and Brahms, as well as most modern composers, have not often written for the pianist whose reach is limited. Consequently many of the chords present in the works of these composers, although not marked as rolled chords, must of necessity be rolled because of the difficult demands made.



Although, ideally, Ex. 9 should sound as indicated, most of its climactic quality could be preserved if it were played in (Continued on Page 366)

THE ETUDE



A GROUP OF MISS LEONARD'S PUPILS AT A COSTUME RECITAL

Let Phrasing Solve Your Difficulties

Musician or Woodpecker? Which Are You?

by Florence Leonard

THE WOODPECKER'S EFFECTS are not without some of the qualities of musicianship. His strong point, of course, is rhythm. He is a drummer par excellence, but he is no colorist. He has only one style of tone-making. If his tones differ in quality it is because of a difference in the substance on which he hammers. The copper ball which caps the peak of a roof ornament often seems to delight his ear with its brilliant tone, while the muffled resounding of a hollow tree trunk is more likely to offer food for his palate.

As far as his "touch" is concerned, all he can do is to hammer harder or less hard. He is at once and always a *staccato* performer; therefore, his musicianship is limited.

Musicians Require Legato

The artist at the piano knows that his first care must be to create a *legato*. And the teacher of piano knows that his pupils must learn first of all to play *legato*. When this is acquired, *staccato* is easy enough to obtain. But why is *legato* so important? Why isn't the woodpecker's method good enough? Why not just strike one note after another until you come to a rest?

The adult beginner hears the answer to this question, though she cannot explain it, when she says of some passage: "It sounds different when you play it; mine just doesn't sound like anything." The parents of young pupils hear it when they say: "Your pupils have a touch that 'flows' somehow." You yourself are tinglingly aware of the importance of *legato* in musical effect when you hear a great artist—and it must be a great one—set forth, as an example, the strangely syncopated phrasings which flow with such sharp conflict and such intense emotion in the seventh *Variation*, Book I, and the fifth, ninth, and tenth *Variations*, Book II, of the Brahms-Paganini "Variations." For musicianship depends on the treatment of the phrase, and the effect of the phrase depends on *legato*, as one of its chief elements.

The word "phrase" can be used with two different applications in music, but in both cases it means the grouping of notes together "to make sense"—as we say of the spoken language. A sentence, in music, is made of two phrases: a fore-phrase and an after-phrase. And the simplest musical sentence must have these two parts. We cannot say in music: "Thou hearest the immortal chants of old," and stop there. That would be incomplete. A full, well-balanced statement either spoken or expressed musically would be:

"Fair daffodils, we weep to see you haste away so soon: (fore-phrase)

As yet the early-rising sun has not attained his noon." (after-phrase)

Music does not admit of unanswered questions. (Or at least it does not contain them in form, though it may, since the time of Richard Strauss, conclude a sentence with a questioning chord.) Music requires the balancing of one group or phrase by another group. If the fore-phrase is a question, the after-phrase must contain the answer. Many persons think that a fore-phrase which ends on the dominant chord asks a question, and such a phrase is always balanced by one which ends on the tonic chord. Fore-phrase and after-phrase, then, refer to the grouping of measures to form a sentence.

Thus we come to understand the meaning of the word "phrase" in its larger application. But the other meaning, as applied to shorter groups, provides important material for study and it is often neglected. In most cases, the large phrase is made up of several smaller groups of notes. These smaller groups are called phrases, also; or, to make the distinction clearer, they are called motives. In the Haydn "Sonata," for

instance, the fore-phrase of only two measures contains six or even seven motives, or smaller phrases. And it is to the treatment of these important groups that the word "phrasing" commonly applies.

The most common of these small phrases is the *legato* form, and that is why the *legato* style is so necessary to the pianist. Let us think first, then, of the small phrase as a group of notes joined together by *legato*, and separated from all other groups by silence. It is like an island in a sea of silence. And the silence, or the separation of the group from its neighboring groups, is the first point to observe in learning to phrase. The distances between the islands of sound—the silences—are often small, sometimes as short as the shortest breath. (In the case of a long pedal, where the sound is not broken by silence, the effect of the phrase-limit must be given by the quality of attack and release.)

In all the following examples, the slur is used to show the beginning and end of the phrase, unless the contrary is stated. Silences must occur at each end of the slur. The time required for these silences must be taken from the last note under the slur. Shorten the last note!

It is obvious that the smallest phrase or motive must consist of two notes. The study of the two-note and three-note phrase leads to the understanding of the longer groups.

If the first step in musical treatment of a composition is to recognize the limits of each phrase or motive,

the second step is to find its emphases. For, whether it is a short or long composition, it does not come to life until we know where to place the emphases, to make the "high lights." In the following examples, 1a and 1b are *diminuendo* phrases, sighing phrases. They begin on a strong beat and end on a weaker one. This sighing motive is one which Bach used many times to express grief. It was such a favorite phrasing with the Mannheim School—who used it, however, with varied meanings—that it came to be known as the "Mannheim sigh." It is found in all the composers from Mozart, Chopin, and Liszt to Ravel and Debussy, and



it is so full of expression that it should never be neglected. The intensity of contrast between the two notes must be varied to suit the feeling of the composition in which it occurs.

Ex. 1 must obviously have its emphasis on the second note, since that note falls on the stronger beat of the measure. This motive, also, is susceptible of many shades of meaning. Three-note phrases (and all longer phrases) derive their high (Continued on Page 362)

"FORWARD MARCH WITH MUSIC"

JUNE, 1944

Radio Music at a Time of World Crisis

by Alfred Lindsay Morgan

THERE IS A MISTAKEN IMPRESSION among radio listeners that the air channels are dominated by war news and propaganda. Naturally, in times of national emergency, these impressions prevail, for the news is often too vital to avoid and propaganda is an essential instrument of warfare both on the home front and abroad. How formidable a weapon radio has been during this war will not be known until after the peace has long been settled. Future wars may make greater and more far-reaching use of radio, for the old saying that the pen is mightier than the sword has been proved on more than one occasion. Perhaps with judicious use of radio in the years to come, future wars can be avoided. The miracle of radio does not cease with its aural phenomena, for it is only here that the power of the miracle begins. Aladdin rubbed his lamp to materialize the genii, but nothing was accomplished until he directed the genii, and so with radio. What man has to say by way of this earth-embracing medium may very well control the destinies of all mankind tomorrow. It is no sentimental observation that man's promulgation of music may help to better relations of different countries and maintain that peace on earth, good will to men, that is widely hoped for. The power of music is far reaching, and the radio companies are fully aware of this fact.

When you hear someone say radio is dominated by war news and propaganda, you can offer a few statistical facts. Out of the year's total (1943) of 9,329 hours of the Columbia Broadcasting System network time, 3,514 hours were given over to the broadcasting of music, 2,472 hours were given over to the programming of drama—the news, very much under discussion these days, totalled only 1,454 hours of time. Programs featuring variety and comedy totalled only 879 hours, and sports only 97 hours. To be sure, the programs of light music dominate all others, but this is understandable. Yet, if half of the music broadcasts were given over to light music, we find that only approximately one-sixth of the time was given over to dance music, and classical music totalled well over a third of the broadcasting time.

The surprise element dominates in radio today, for although some long-range plans for radio programs are still in order, the majority, on the other hand, cannot be publicized as far ahead as in normal times.

The summer season of radio broadcasting for 1944 is at hand; during May a number of standard programs of the winter season have been displaced and this month will find more of these features dropped from the airways. Predictions for coming events cannot be made, but this we know—the summer season of 1944 will be rich in the broadcasting of good music. One of the symphony programs for the summer, which promises to be of unusual interest, is the Sunday evening broadcasts of the Mexican Symphony Orchestra (9 to 10 P. M., EWT). This orchestra was engaged by Mutual to replace the concerts of the Cleveland Symphony Orchestra, heard through the winter months at the same time. The concerts of the Mexican Symphony will be conducted by Carlos Chavez, founder and organizer of the sixteen-year-old orchestra. Guest conductors will also be featured during the series. In the past, such noted leaders as Sir Thomas Beecham, Leopold Stokowski, Eugene Goossens, and José Iturbi have conducted the Mexican Symphony Orchestra. Chavez, the regular conductor, is well known to United States concert goers; he has appeared as guest conductor with many of the major American symphony orchestras. His work as a composer is equally well known. Arrangements for



CARLOS CHAVEZ
Founder and Conductor of the
Mexican Symphony Orchestra

the special summer series of this organization were made in cooperation with Station XEOY, Radio Mil, Mutual's Mexican affiliate. The concerts will originate from Mexico City.

Looking back over some of the events of the past few months, it strikes us that Easter Sunday brought us some unusual broadcasts which will be remembered by many for years to come. Over the Columbia network we heard a Solemn High Mass from Keesler Field, Mississippi (7 to 7:30 A. M., EWT). The fifty-voice soldier choir of Keesler Field was most impressive in supplying the music and liturgical responses to the altar ceremony.

Then there was the special Sunrise Service from Camp Robert Smalls, Illinois (8:15 to 8:30 A. M., EWT), an all-Negro event, since this camp is the training school for Negro officers and seamen at the U. S. Naval Training Station on the Great Lakes. A large choir sang spirituals, as only Negroes can sing them. These Negro hymns were heard against a background of an original narrative poem which expressed the spirit of Easter and the brotherhood of man. No one who heard the choir singing that touching spiritual, *Were You There?*, could forget this Easter-morning broadcast.

The Easter Sunrise Services from Hyde Park in London, heard from 9:15 to 9:30 A. M., EWT over Mutual, was also an impressive event which illustrated the cooperation between two Allies. Three Chaplains of the U. S. Army assisted the Right Rev. Geoffrey Fisher, Bishop of London, and an American Army Band played the processional and national hymns.

There were many other similar programs which un-

RADIO

"FORWARD MARCH WITH MUSIC"

doubtedly were equally as impressive but this writer was unable to tune-in on all. Mutual broadcast a special Easter Sunrise Service from Camp Endicott, Davisville, Rhode Island (7 to 8 A. M., EWT), part of which it was our privilege to hear. Seven thousand Seabees participated in that service. The music was supplied by the hundred-piece band, the two hundred-voice choir, and the thirty-five-piece concert orchestra of the camp. All this array of talent surely demonstrated how much music means to those in service. Among the musicians participating were many who had only recently returned from active service on fronts all over the world. Events like this should be seen as well as heard, which brings us to the subject of television, which has been under discussion in radio studios from coast to coast of late.

The London papers have predicted that a scheme for television covering eighty-five per cent of Britain's homes will be in operation nine months after the termination of the war. Although the range of television will be limited to approximately thirty-five miles, the people of the British Isles will be able to visualize as well as hear with the advent of the proposed opening of about thirteen other television stations besides the B.B.C. main station. Niles Trammel, president of the National Broadcasting Company, predicts similar developments after the war in this country. He says, in part—"A deep and firm foundation for the ultimate television achievement has already been laid. Even though only the outlines of the structure as yet appear above the surface, post-war television has been given a solid base to build on." The necessity for competing networks owning and operating outlets in strategic cities, he regards as vital, for "Without such key origination points, the present network system in the United States could not have evolved successfully on a sound economic basis . . . The economic basis for television broadcasting on a national scale must eventually depend upon the interconnection of stations." There must be no lagging in the establishment of this great new service of sound and sight, he further states, after the war; what England plans is what every broadcasting concern in the United States hopes to realize when the time permits.

To return to our democratic observance of Easter, where else in the world of today could a performance of Bach's deeply impressive "St. Matthew Passion" have been heard in performance as it was on Easter Sunday this year? The exiled Bruno Walter, who conducted this music, could not have performed this work in the Europe of today. Nor would he have been honored as he was in the broadcast of March 19, when he celebrated the fiftieth anniversary of his debut as a conductor by directing the New York Philharmonic-Symphony in a notable performance of Beethoven's "Ninth Symphony." These events proved the freedom of the air in America; these events offered powerful weapons against the tyranny voiced by our enemies. When events like these take place, one is reminded of the ephemerality of radio, and we inevitably wish for a more permanent form of such performances. Perhaps, someday in the not too distant future, radio will make it possible for listeners to acquire recordings of cherished broadcasts.

The New York Philharmonic-Symphony Orchestra announces the engagement of four noted musicians as guest conductors during the orchestra's regular subscription season of 1944-45, which begins next October. During the rest periods of Dr. Artur Rodzinski, the regular conductor, the following musicians will lead the orchestra—Pierre Monteux, Igor Stravinsky, George Szell, and Leonard Bernstein.

For the summer season, the NBC Symphony Orchestra has been placed under the leadership of Dr. Frank Black. Many noted soloists will be heard in the concerts which Dr. Black has planned.

Hugh Thompson, the (Continued on Page 372)

THE ETUDE

ILLUSTRATED STORIES OF THE OPERAS

Four booklets lay on your reviewer's table, each one the story of an opera told in drawings. The drawings resemble the comic strips seen in newspapers, but are very well done and appropriately edited. The demand for cartoons of this kind is almost incredible. "Captain Marvel" sells one million a month. It is estimated that thirty million copies of comics, representing approximately one-fifth of the total population of our country, are published each month in the U. S. and that each book is read by about eight different persons. Now a publisher has adapted the principle to grand opera. That adults, as well as children "go for" such material is one of the reasons why the cartoonists have fabulous incomes. At Christmas your reviewer presented a story of the life of Christ, done in this fashion, to a child who amazed his Sunday School teacher with an astonishing array of facts that could not have been acquired in months of ordinary reading. As an introduction to opera, these paperbound booklets (octavo size) should prove practical and interesting.

"Illustrated Stories of the Operas"
("Aida"—"Carmen"—"Faust"—"Rigoletto")
Pages: 16 pages each
Price: 25 cents per volume
Publishers: Baily Publishing Company

TCHAIKOVSKY

A new, finely documented, and very comprehensive story of Tchaikovsky's life is Herbert Weinstock's biography of the Russian master. Nearly four hundred pages in length (format 9 inches by 6), it covers a great deal of ground not hitherto surveyed in any work in English. The author, with the cooperation of the Soviet Government, has gone back to original sources and secured much highly interesting and striking material.

Tchaikovsky's peculiar emotional nature, his love affairs, his methods in musical composition, his un-



TCHAIKOVSKY IN 1863

usual business ideas, his introspective personality, are shown in stronger relief than ever before to our knowledge. For instance, there is an incredible account of how Nikolai Rubinstein (brother of Anton) all but repudiated one of the famous Tchaikovsky concertos. This is a "key" book for the well-organized musical library. It is finely illustrated.

"Tchaikovsky"
By Herbert Weinstock
Pages: 386
Price: \$5.00
Publisher: Alfred A. Knopf

JUNE, 1944

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

MUSIC THEORY MADE OBJECTIVE

A very simple and visually understandable book upon the elements of musical theory is "Fundamentals of Music Theory," by Rohner and Howerton. The little work has many fresh, common-sense angles of approach which teachers will appreciate. One significant thing is the introduction of the viola clef in an elementary book of this type, and this is to be approved because the increase in the interest in orchestral music makes this very desirable. There is plenty of space in the book for working out theory examples. The book also includes valuable blank-sheets for special tests.

"Fundamentals of Music Theory"
By Traugott Rohner and George Howerton
Pages: 48
Price: 50¢
Publisher: Gamble Hinged Music Co.

FROM THE CONGO TO THE METROPOLITAN

Trumpets shriek and trombones blare, clarinets and saxophones moan, drums rumble, and cymbals clash. The march of Jazz jitters on in the same fantastic rhythms that set the world a-dancing at the beginning of the century and that have kept it jumping up and down like a gutta-percha ball ever since. Terpsichore, intoxicated with tunes and taps stemming from the jungles of Africa, apparently landed in New Orleans, where original groups of players started out to fascinate the American public and then the world.

The original clever Negro performers certainly never thought that their café dance music would enter the symphony halls or bring about the publication of a notable library of books upon Negro music of this type.

Clay Smith, old vaudeville and Chautauqua troupier, who knew the map of the United States as an insurance salesman knows his actuarial tables, insisted that Jazz was born in the honky-tonks of western mining towns and that the word had a very vulgar connotation. However, in these days, the honor of fathering Jazz is never taken from its Negro creators. Gradually it became a specialty and a small army of musicians (white and black) have developed Jazz in extraordinary fashion. When Debussy wrote his *Golliwog's Cake Walk*, he opened the eyes of many musicians to the fascination of jazz rhythms and took the snooty curse from the plebeian Jazz. The result has been that many have gone to the nether extreme, and our ears are calloused with sounds which are a cross between a dog fight and a boiler factory. That, however, does not dispute the fact that much exhilarating and joyous mu-

sic has come from jazz. Broadway musicians, trained in the advanced technique of the orchestra, have taken jazz themes, and with memories of Wagner, Rimsky-Korsakoff, Albeniz, Debussy, *et al*, have dressed it up for the carnival of really very lovely things that come to us "over the air."

All this is a preamble to saying that we find in Robert Goffin's recent book, "Jazz," the most concise and illuminating discussion of the subject your reviewer has yet seen. The writer, until the war, was a famous Belgian criminal lawyer, an authority on "rats and eels," the author of prose and poetry, and feels that jazz is the "music of democracy." It is a very entertaining and well-documented book, which is far more than your reviewer would care to say about many other attempts to dissect the subject. Goffin knows his jazz!

"Jazz"
By Robert Goffin
Pages: 254
Price: \$2.50
Publishers: Doubleday, Doran & Co., Inc.

It's A TOUCHDOWN

Music has a way of getting into everything, and everything gets into music. Modern football games in these days are placed in a spectacular setting in which the college bands "put on a show" that is the glory of youth and the pride of fathers and mothers. A series of "Six Football Programs, presenting six complete shows for football, baseball or any other outdoor function, with two optional fanfares, a formal opening, a formal closing," has just appeared and we are sure that thousands of youngsters, from nine to ninety, will enjoy this hugely.

The book is very clear, practical, and packed with fine suggestions which will add color upon color and lively action to college life. The useful work provides a necessary healthy outlet for youthful enthusiasms, without too much stupid regimentation. There are explanatory charts galore.

"Six Football Programs"
By Jack Savage and Paul Painter
Pages: 53
Price: \$1.50
Publisher: Gamble Hinged Music Company

"With every child given a chance to read and write the tone language, musical illiteracy will disappear, and the world of musical literature will become an open book to a greatly widened circle. With every child listening daily to the gems of good music, preference for the beautiful in music will follow as dawn follows night."

—Dr. Hollis Dann

BOOKS

"FORWARD MARCH WITH MUSIC"

Finger Conditioners

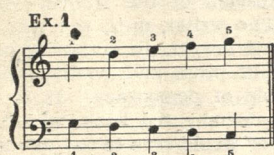
Can you suggest any special exercises suitable for getting our fingers into playing condition after protracted absence from the piano? There must be many people like myself who have been unable to do any piano practice during the summer months, who find their muscles stiffened and unresponsive when they attempt the music that was played with ease last spring. I spent the summer on a beautiful island in the Gulf of Georgia in British Columbia, came back refreshed in mind, but with fingers stiffened from disuse.—A. M. S., Washington

Here are ten "finger conditioners" calculated to limber up even the stiffest digits! All should be practiced single-handed first, then hands together in the slow-fast method recommended by this page. "Old-fashioned" pianists (bless 'em) may prefer to practice the exercises holding down the fingers not in use. Others may prefer to hold the unused (or used!) fingers high in the air; still others may want to work with close fingers. . . . No matter how you practice them,

"High fingers, low fingers,
Fast fingers, slow fingers,"

they are guaranteed to do the trick for you! All are, of course, to be practiced in rapid impulses of gradually increasing length.

Since the five finger position is used throughout:



finger numbers only are given after the first examples.

1. Single fingers in repeated-note impulses of 1, 2, 3, 4, 8, and 16. Practice each finger separately; depress other keys lightly or hold fingers silently at key-top position.



2. Trills in impulses of 1, 2, 4, 8, and 16 trills.

121	545
232	434
343	323
454	212



3. Three-finger groups: Note that the second column of figures is always the reverse of the first groupings.

1232	3212
2343	4323
3454	5434



231	213
342	324
453	435



2123	2321
3234	3432
4345	4543

6. Three fingers in rotational groups accenting final tone.

(a) Rotation toward fifth finger



(b) rotation toward thumb



7. Four-finger groups

432123	123432
543234	234543

8. Five-finger groups

54321234	12345432
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9. Five-finger groups starting on third finger

32123454	34543212
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"FORWARD MARCH WITH MUSIC"

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator



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

10. Five fingers in rotational groups.
(a) Rotation toward fifth finger.
121314151413 etc.



(b) Rotation toward thumb
545352515253 etc.



Boys Will Be Boys

I have an interesting challenge to meet. One of my boy students, ten years of age, has decided after two seasons of lessons to terminate the drudgery of practice. This summer he visited relatives in Indiana, and met a vocal teacher who gave him a songbook and a few instructions on singing, as well as advice on developing his voice. While he was with this teacher he was not required to practice at home; so, when he got back to Minnesota and the piano, he decided piano and practice are just not in his future. I have tried to explain how much piano skill and knowledge would help him, and his parents have agreed to allow me to teach him to accompany himself. But does it seem wise to have him develop his voice on just a few memories? Perhaps I shall have to take voice lessons!

Now for questions:

1. He has had for his piano instruction book, Mary Bacon Mason's "Boy Music" because of the good stunts and theory it contains. I bought him another book of pieces in the key of C, which was used for transposition. Besides this he has had popular war marches written in easy playing style by me. I also procured a song-sheet from the Cub Scouts of which he is a member, and together we wrote easy arrangements of the pieces. What now shall I get for material? He has not completed either book, and I can get plenty of interesting pieces with technical nuts to crack—but do you have definite pieces in mind? He needs wrist *staccato*, *arpeggios*, and I have to work with him for good tone production since he listens more to his voice than to the piano. He dislikes counting because he declares it muddles him. But I have insisted that he memorize the left hand and right hand separately to get phrasing and fingering, dynamics and counting to suit me.

2. Shall I rewrite the accompaniments which are grades III and IV with octave stretches occasionally? Do you have in mind a songbook easy enough? I thought of getting Ada Richter's "Foster's Songs."

3. Because this young boy feels that his gang does not approve of his piano work,

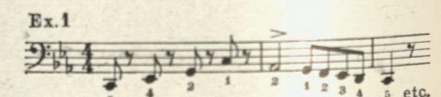
I have taken the names of all the boys in town with the idea of starting a boys' class, or classes, according to age levels. Can you word a sheet to give to the teachers to be filled out by the boys? Since you are a man, you ought to know the language of masculine appeal.

4. I have two other boys of boogie-woogie age with only one goal—to dispense with means procured by hard work and play to their fellow teen-agers. I tried the Wagness "Adult Approach" and gave them Sharon Pease' "Boogie-Woogie" books, and everything is fine so long as athletics stay in the background. What more can I do for them?—I. S. B., Minnesota.

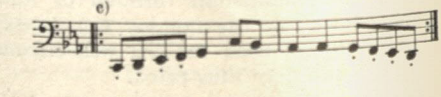
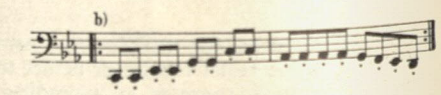
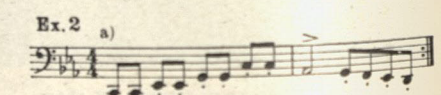
I have quoted so much of your splendid letter simply to show how presumptuous it would be for me to try to answer your questions. You are such an enterprising, vital, adept, and resourceful teacher that there is no point to my pretending that I can help you in your fine work with those boys. . . . So, right now, I confess my inadequacy; but I cannot resist sharing the thrill of your letter with Round Tablers! The methods you are using to meet the boys' problems are models for the rest of us to follow. If we had a few more hundred I. S. B.'s, we'd find a huge army of boys on our hands all playing the piano eagerly and joyfully!

I'm afraid you'll just have to take singing lessons to keep up with that ten-year-old. (And, by the way, all piano teachers, including myself, ought to be compelled to take vocal lessons. Boy—how we need voice placement!) By this time I'm sure you have found that the boy is not doing any harm to his voice; at any rate, don't worry on that score.

1. No, I have no definite pieces in mind beside those you suggest. You might try the boys on my own short *Fossil Parade*, which, with "variations" makes an endlessly profitable study in hand and finger independence, in rhythm and in various kinds of *staccato*. Here are a few variations I use in the left hand of the *Fossil Parade*: the original, slow, "boogie" bass:



can also be played in these and other ways:



By the time your boys combine the above with the right hand of the piece in fairly fast tempo, they will have tough but (Continued on Page 372)

THE ETUDE

A United Nations Piano Recital

by Mary L. Chisholm

Miss Chisholm is an instructor at Western Teachers' College, Bowling Green, Kentucky, and a student of Dr. Guy Maier.—EDITOR'S NOTE.

THE WRITER'S piano students gave a recital last year which was called "The United Nations Piano Recital." It undoubtedly received a more enthusiastic response than any other program we have ever presented. It is our hope it may be of assistance to other teachers.

Synopsis: The number of characters may vary.

A simple interior.

Costumes: American, Chinese, Russian, French.

Length of program: one hour.

Stage Setting: The United States flag is in the center back and on each side are the flags of the United Nations. The piano is placed center front and the microphone is at one side with a world-globe light near it.

Characters: A brilliant boy of ten dressed as Uncle Sam, who reads the script and announces each number; the bugler; a cub scout; the Rhythm Band of the Training School; a High School mixed vocal ensemble; and piano students in costume.

Costumes: Cub scout costumes, a sailor girl and boy costumes, one Chinese child, two Russian peasant girls, Betsy Ross, a French doll costume. Uncle Sam and Uncle Sam's own children (Americans) are dressed in white with red and blue accessories. The Rhythm Band makes an attractive picture in red and white capes and red caps.

Time: The present.

PROGRAM

Call to Assembly Bugler
(Uncle Sam, the radio announcer, enters.)

Uncle Sam: (At each appearance Uncle Sam enters from the right and stands at the right side of the stage. He retires at the end of each announcement and sits in state at the right of the U. S. flag): Welcome, ladies and gentlemen, to our United Nations program! The President of the United States, Franklin Delano Roosevelt, has said: "Because music knows no barriers of language, because it recognizes no impediment to free intercommunication, because it speaks a universal tongue, music can make us all more vividly aware of that common dignity which is ours and which shall one day unite the nations of the world in one great brotherhood."

Uncle Sam: The opening number on our program this evening is a duet, *God Bless America*, by two American girls.

Piano Duet—*God Bless America* Irving Berlin
Uncle Sam: Our six-year-old soldier boy will play *The Bugle March*, by Sawyer.

Piano Solo—*The Bugle March* Sawyer
Uncle Sam: We now introduce to you the Rhythm Band of the Training School representing Uncle Sam's children in the kindergarten and first grade. They will play: *King*

Cotton March, Marine's Hymn, Caisson Song, and Stars and Stripes Forever.

Rhythm Band—*King Cotton March*

Marine's Hymn

Caisson Song

Stars and Stripes Forever

Uncle Sam: My country 'tis of thee
Sweet land of liberty,
Of thee I sing,
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain side
Let freedom ring!

Piano Solo—*America* Arranged by Adler
Uncle Sam: China is the land of Madame Chiang Kai Shek, a recent visitor in the United States.

Piano Solo—*China Doll* Eckstein
Uncle Sam: Our sailor girl plays, *Yo Ho for the Briny Sea*, by Seuel-Holst

Piano Solo—*Yo Ho for the Briny Sea* Seuel-Holst
Uncle Sam: We Americans all love a parade!

Piano Solo—*Americans on Parade* Hirschberg
Uncle Sam: A bit of American history is portrayed by Betsy Ross and the making of Old Glory.

Piano Solo—*Betsy Ross Minuet* Rolfe
Piano Solo—*Old Glory* King

Uncle Sam: And the star-spangled banner
Oh, long may it wave
O'er the land of the free
And the home of the brave!

Two American boys will play the *National Anthem*.

Piano Duet—*The Star-Spangled Banner* Arranged by Wallis

(Uncle Sam stands at attention.)

Uncle Sam: May the spirit of liberty always pre-

vail in the good old U.S.A.!

Piano Solo—*The Spirit of Liberty* King
Uncle Sam: The gaiety of France is illustrated in *The French Doll Dance*.

Ballet Dancer—*The French Doll*—
(Here Uncle Sam lifts the lid of a decorative box and the French doll dances out.)

Uncle Sam: Baga Yaga is a witch in an old Russian legend.

Baga Yaga's on the road,
Ugly, warty as a toad
Voice like thunder, loudly crashing,
Eyes like lightning, wildly flashing
May she smash her mortar-vessel
May she lose her beating pestle,
Break the broom that sweeps her track
May she nevermore come back!

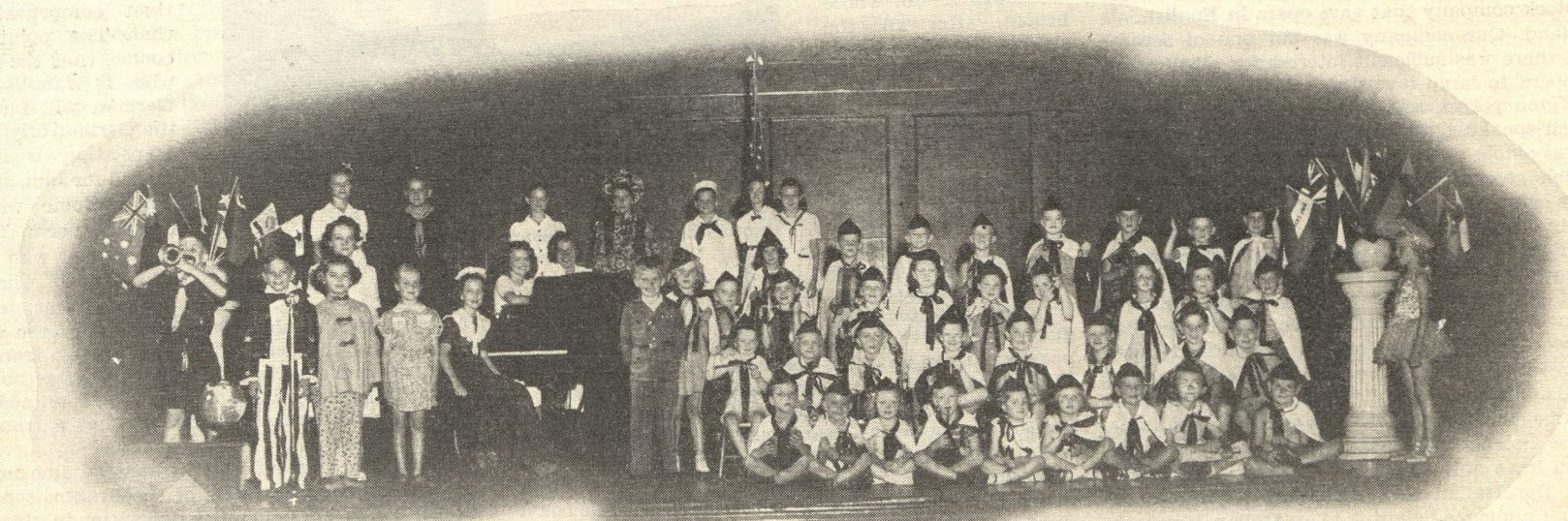
Piano Solo—*Baga Yaga* Bennett-Bentley
Uncle Sam: Our jaunty sailor boy pictures a sailor's dance at sea in *Ship Ahoy* by Lowenstein.

Piano Solo—*Ship Ahoy* Lowenstein
Uncle Sam: Russia is the native land of Rachmaninoff, the famous pianist and composer who died recently. A Russian peasant girl plays *The Cossacks* by Rebe.

Piano Solo—*The Cossacks* Rebe
Uncle Sam: The following number depicts a storm at sea.

Piano Solo—*Antarctic Seas* Blake
Uncle Sam: One of our American girls plays the *Russian Dance* by Engelmann.

Piano Solo—*Russian Dance* Engelmann
Uncle Sam: A mixed vocal ensemble from the Training School will conclude the program. They will sing *To* (Continued on Page 360)



A UNITED NATIONS RECITAL
Many of the writer's pupils taking part in a happy performance

"FORWARD MARCH WITH MUSIC"

Let Us Sing in English!

An Interview with

Florence Easton

World-Renowned Soprano
Formerly Prima Donna of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

A FEW SEASONS BACK, Florence Easton retired from the Metropolitan Opera Association, in the plenitude of her powers, in order to devote herself to study, private music-making, and the multitude of musical interests that are her hobbies. During the season of 1943, Mme. Easton emerged from her retirement to present a single recital, in New York City. It was no ordinary recital, in more senses than one; and it grew out of the hobbies that have been occupying Mme. Easton.

For many years this distinguished English-born soprano has held the conviction that English is just as good a language for singing as any other—especially for English-speaking audiences. In order to demonstrate the validity of her belief, Mme. Easton presented a recital of classic *Lieder* (Schubert, Schumann, Brahms) entirely in English. And, in order to have precisely the sort of English texts she desired for her experiment, Mme. Easton made the translations herself.

The experiment of an all-English *Lieder* program was sensationally successful. Critics "admitted" that English is fit for song—when it is well sung, in intelligent and meaningful translation; and audience reaction swept Mme. Easton with grateful thanks for "telling me a story I could follow"—"letting me understand what it's all about"—"giving me a chance to combine music and words"—"making the pleasure just doubly comprehensible." THE ETUDE has asked Mme. Easton to express her views on the value of English as a singing language, and to suggest means of improving its use in song.

First Consider the Audience

"When I began my own career, I had no notion that English could be a problem! I was a member of an operatic stock company that gave opera in English, all over England. Our company was but one of several such, and there was sufficient interest for all of them to carry opera to large towns and small. I sang *Marguerite*, *Mignon*, *Elsa*, and *Elisabeth* in English, and the English-speaking audience followed the opera as the *integral whole of music, plus drama*, which is the only sensible reason for opera. Later on I sang *Isolde* in English before I sang it in German! At the time I appeared in such a company, I didn't realize its value. Only later have I come to appreciate the manifold advantages that grew out of it.

"First of all, the audience was completely satisfied. It came to hear an entertainment composed of equal parts of words and music, and it understood both. Nothing will make me believe that the audience that understands only one-half of the operatic combination gets the same sincere and hearty enjoyment that stimulates those listeners who get both halves. For proof of this, you have only to witness the comparative reactions of the Italian and American sections of a cosmopolitan audience listening to an Italian-language performance of 'The Barber of Seville'; certainly the Americans enjoy the music, the singing, the pantomime—but the Italians, who enjoy all this, follow the fun, the jokes, and the story also. Naturally, their laughter

rings out first and most spontaneously. *They know what's going on.* I can think of no valid reason why this same kind of aware, personal, participative enjoyment should be denied our music lovers.

"The standard argument is, of course, that the performance is artistically more valid if it is given in the language in which it is written. This, to my mind, is only partially true—at least, it requires qualifying. The performance is artistically valid only in so far as it is understood. Comprehensibility must come first! Now, I am perfectly ready to admit that an all-French performance of French opera, sung by French artists in excellent French diction, is the ideal—to those who understand French! It is far from ideal to those who are actually debarred from comprehension by reason of the French language! If the English-speaking audience is to derive full value from vocal music of any sort, it must understand the text which represents half the performance value. Thus, my first argument in favor of singing in English concerns the audience—for whose benefit, after all, the singing is done, and whose interest and patronage makes public singing possible.

"In second place, then, let us consider the singers—particularly the young singers. Our American artists are at a distinct disadvantage because of the fetish that requires them to sing in at least three foreign languages before they have really learned how to sing opera at all! In no other country in the world does this phenomenon exist. In France, Italy, Austria (and I speak of these countries only in their musical significance), the audience heard opera in the language it could follow, and the native artist sang opera in the language he knew how to use. Naturally, resonance, diction, interpretation, all came easier to him; he could go ahead naturally, without stopping to detour his way around linguistic stumbling blocks. If there be any truth to the often-heard comment that we 'do not train our artists as they do in Europe,' one reason for it is all too evident—we don't work in the same way; we

don't give them the same chances; we have no place for them to work!

"We need to exert ourselves in three separate channels in order to develop an English language art for English-speaking audiences. First, the audience itself should demand what might be called its 'right of musical representation'—the right to know what's going on in song or story! If audiences insisted upon hearing young American artists sing in English, half the battle would be won at the outset. But—what would these young artists sing? That brings us to the second consideration—that of adequate translations.

Need for Adequate Translations

"One of the arguments against singing in English is that so few good translations exist. Well, then—let us develop better ones! To do this, we must be very sure of what constitutes a good song (or aria) translation. The secret here is that the *music* must not be tampered with through altered breath-marks, accentuation, or note-values. And that, of course, is difficult! Take, for instance, the opening of Brahms' *Ständchen*:

*'Der Mond steht ueber dem Berge
So recht fuer verliebte Leut';
Im Garten riesselt ein Brunnen,
Und Stille weit und breit ...'*

"The first thing for the song-translator to do is not to attempt a strict, scholarly version that duplicates the order, meter, and rhyme of the poem! He must combine the meaning, feeling, and color of the lines with the flow of the musical line and the musical phrase. Word order and rhyme will turn out to be quite beside the point, if this is done. This is my singing translation of these lines:—

*'The moon is over the
hill-top,
Just right for young
folks in love;
The fountain murmurs
in the garden,
And silence far and
wide.'*

It does not attempt to reproduce an English equivalent of a German poem; but it 'sings.' It gives back the sense, the mood, the color and meaning of the German lines, but it does not concern itself with word-order or rhyme. It does not need to! The comprehensible oneness of words and music more than compensates for that. The point is, of course, that the listener who is familiar with German will far prefer the German original; the translation is not intended for him, and does not compete with the German poem. But for the listener who has no inkling of what the German text means—

who must depend upon the expression of the singer's face to know whether it's funny or sad!—a translation that gives him understandable meaning, without distorting the accent-values of the music, is an additional source of enjoyment. And that is what a translation is meant to be.

"In making translations, the musical line must set the pace. In my translation of the Brahms song, only the third line offered initial difficulties in this direction: *'Im Garten riesselt ein Brunnen ...'* A literal translation would be impossible—'In the garden murmurs a fountain'—since that would defeat musical accentuation as well as English idiom. Thus, the adaptation keeps the mood and (Continued on Page 358)



FLORENCE EASTON
Celebrated prima donna of many world-famous
opera companies

FOR MANY YEARS the term "tone placement" has been a persistently used shibboleth among voice teachers. Students have been told to "place the tone forward." Many teachers have, with individual variations, advised more specific "placements"—"dans le masque" (in the face); "against the front teeth"; "against the hard palate"; "in the nasal cavity"; "at the forehead between the eyes"; and so on.

Irrespective of the results of such admonitions to students to improve their voice production, it should be interesting to determine whether or not the idea of "tone placement" may be sustained in the light of such facts about the functional behavior of the human vocal mechanism as are now known. In this attempt to apply the principles of logic to an analysis of vocal processes, let us first set down a few facts about which there can hardly be any controversy:

1. All vocal tone, regardless of pitch, volume, or quality, begins in the larynx when the vocal bands (or "lips" or "folds") are set in motion by the breath and caused to produce periodic "sound waves."
2. As these waves emerge from the larynx into the throat (*laryngeal pharynx*), the air always contained within the throat is stimulated into sympathetic vibrations. Since the so-called "oral pharynx" and "nasal pharynx" are in fact only higher areas in the throat tube, with no dividing barriers save imaginary lines, and since the mouth cavity is connected with the throat by an open archway and is therefore merely an "elbow" of the main "tube," it is inevitable that any agitation of air in the lower throat must immediately involve all the air contained within these cavities.
3. We know through study of the laws of physics and acoustics that whenever periodic pulsations (sound waves) are communicated to a body of partially confined air, there results sympathetic vibration in that body of air which amplifies (or resonates) the original sound waves generated by the vibrator.

The Tone Established

It follows, then, that when the vocal bands vibrate and thus create a series of rhythmic sound waves and these waves contact the contained air in the connecting throat-mouth passage, the ensuing sympathetic vibration of this *entire* body of air will result in amplification (resonance) of the original sound wave pattern. By this involuntary process of amplification, the tone generated within the larynx—already having vowel and pitch characteristics conforming to the mental concept of the singer—attains volume. The tone has been established.

The most rudimentary understanding of the physics of sound should convince one that the singer could not possibly move this tone from the throat and "place" it at some point above the resonator; nor can he separate a *part* of that tone from the whole vibrating body of air, and "place" it in head cavities, front of the mouth, or in any area removed from the resonator into which sound waves from the vibrators are passing.

The Tone Regulated

Despite the obvious factual soundness of this analysis, all singers and voice teachers know that the quality and volume of vocal tone may be regulated or controlled to a considerable extent by mental concepts. Often the employment of nasal consonant prefixes—*m*, *n*, or *ng*—prove efficient for inducing a free and mellow tone. Superficial reasoning would accept this result as a justification of the "tone-placing" theory. Proponents of tone "placing" might argue—as many of them do—that the use of such nasal consonants directs tone into the nasal cavities of the head and takes it out of the throat. The fact that the singer is often conscious of a vibration-sensation in the facial mask, while feeling no sensation in the lower throat, is accepted as proof of head "placement." Such acceptance of localized sensations as proof that tone has been directed to the area where the sensations are felt has resulted in much confusion of thought regarding the singing tone. One has only to remember that vibratory sensations may be

About "Tone Placing"

by John C. Wilcox

detected at almost any distance from the source of the vibrating impulse, provided that distance is spanned by some element that functions as a *conductor* of vibratory energy, to realize how untenable is this localization theory of tone "placement."

To attempt in this brief article any complete exposition of the physical and acoustical phenomena involved in this matter of tone "placement" or control would be futile. The reader who wishes to get the whole picture may study the available books and reports of scientific research by G. Oscar Russell, Douglas Stanley, Ortman and Bartholomew, et al. Through this study he will become aware of facts which will clearly reveal the fallacy of the "tone-placing" theory and at the same time clarify the paradox between vocal laws and pedagogic devices which seem to contradict those laws and yet induce desirable results.

Important Facts

I will go no further in explaining vocal phenomena than to set down a few explanatory facts:

1. Vibratory sensations in the nasal passages when sustaining the humming sounds of *m*, *n*, and *ng* are due to the fact that the nostrils, rather than the mouth, become the "vent" for such sounds; thus, the sound waves, condensed in these relatively small passages, create a local sensation because of friction against the walls of those passageways. The tone *body* of the humming sounds remains the neutral vowel *uh*, formed and resonated in the pharynx. The reason why employment of these nasal prefixes often helps to produce a tone of greater freedom and beauty is mainly that in forming them the tongue, soft palate, and pillars of the fauces are released from tension caused by the antagonistic swallowing muscles, thus freeing the throat. Result: stronger fundamental and correspondingly stronger upper partials or overtones. This is especially true of the *ng* prefix.

2. *Surfaces* of cavities and passages wherein tone is resonated, and through which it emerges, have a definite effect upon quality. Soft, membranous surfaces with which sound waves are in contact dampen the high partials; hard surfaces stimulate high partials. Since sparkle and brilliancy of tone depend upon stimulated high partials, and because the hard palate (front roof of mouth) and teeth provide such stimulation, widening of the mouth orifice will add brilliancy; while the oral and laryngeal pharynx (having membranous linings) will contribute mellowness. In correct balance a tone will have both mellow "depth" and a high "ring." Too much wide mouth without balancing depth will result in a metallic, piercing tone; too little will result in a dull tone. The tone is not "placed" against the roof of the mouth to get this "ring." It is merely *contact* with the hard surfaces, as the sound waves pass over them in their exit from the mouth-vent, which stimulates the high partials and gives the "ring." A buoyant, smiling attitude will automatically induce the widening of front-mouth area favorable to a ringing tone, and

the only "placing" thought necessary will be the *vowel* and *pitch* thought, accurately held in mind as tones are attacked. When a more somber tone is thought appropriate (to express sorrow, deep tenderness, or any mood where the "dark" tone is indicated) a consistent mental responsiveness to the mood will automatically bring about a physical adjustment of the vowel-forming and resonating tracts which will minimize influence of the hard surfaces sufficiently to give the desired tone color. Here, again, the problem is not to attempt any localized

"placing" of tone, but merely, under correct conditions of release and balanced breath support, to accurately think *pitch* and hold the appropriate emotional concept.

Interesting Revelations

Singers and teachers who still cling to the belief that head cavities are major resonators of tone, and that it is desirable to "get the tone out of the throat" and "place it in the head," should give some open-minded study to the report of G. Oscar Russell's research, sponsored by the American Academy of Teachers of Singing and financed by the Carnegie Foundation; and to an article by Wilmer T. Bartholomew, Department of Research, Peabody Conservatory of Music, Baltimore, which was printed in the *Journal of the Acoustical Society of America* in April, 1940. Dr. Russell examined many eminent singers with the aid of a specially devised "sonometer" which recorded vibratory energy in throat, mouth, and head areas. This revealed consistently that in all these singers the throat was the main resonator, and that no appreciable volume was contributed by the head cavities. (Dr. Russell made it clear, however, that these head cavities are *quality* regulators, and thus play their important part in voice production.)

Mr. Bartholomew's research convinced him that "nose and head passages add practically nothing in the way of useful resonance, yet are of paramount importance in securing indirectly a proper setting of the throat resonators." He continues: "We have performed the experiment several times of getting an experienced singer who can control the back of the throat muscularly to sing a good quality tone with the velum opened, and then with it closed, cutting out head resonance. When the throat setting is kept large and constant, the resulting tones cannot be surely distinguished by competent listeners. . . . Repeated experiments show that although the *attempt* to feel head resonance frequently improves the tone markedly . . . the actual resonating of sound in the head cavities is of little importance, if any, in the physical production of good quality. The tingling sensation sometimes felt in the head cavities during singing should be considered more as a result of good production than as a contributing cause."

The Main Resonator

When even the scientists who have demonstrated in their laboratory research that the throat is the main resonator of vocal tone; that the head cavities are not important resonators; and that tone cannot be "placed"—when in spite of all this they concede that the *thought* of head resonance may often help the singer to produce a free tone, the "tone-placing" adherents may ask why, then, they should not continue to "adhere."

Well, they *should* continue to use—as a *pedagogical device*—any imagery that helps a student to improve his tone production if it proves more efficient than directions which conform to the *facts*. But the teacher should *know* the facts, and *know* when he is employing imagery. Knowing the facts, his intelligence will keep him from persisting in the use of devices which will interfere with, rather than assist, the student in mastering correct vocal habits. And persistent attempt to "place" tone in *any* localized spot is pretty certain to lead to localized, constrained tone.

VOICE

"FORWARD MARCH WITH MUSIC"

What Do You Know About Schubert?

The Story of a Man Who Died a Pauper
but Left Millions to Posterity

by Dr. Paul Stefan

Schubert's Most Famous Biographer

This is the last article by the renowned Austrian music critic and biographer, Paul Stefan, who died at the age of sixty-three in New York City, on November 12, 1943. Dr. Stefan was violently anti-Nazi. He came to America in 1941 after many dramatic escapes from the invaders whom he had angered by his vitriolic attacks upon Hitler. His degree of Doctor of Philosophy was from the University of Vienna. He studied music with Arnold Schoenberg. Of his twelve best-known books, "Schubert" is his most famous. It is published in this country and in Spanish translation in South America. Over two hundred thousand copies have been sold.

Dr. Stefan and his wife fled from their Viennese home in 1938 (a few days prior to the arrival of German troops) to Zurich, Switzerland. Thence they went to France where he arranged musical and political programs for the French State Radio. These included special broadcasts to the stricken people of Austria. Later they made attempts to escape the Germans by crossing the Pyrenees. The first time they were arrested; the second time they spied a sentinel and abandoned the attempt; the third time they walked for hours over the mountains and finally got to Lisbon and then to America. Dr. Stefan was a founder of the International Society for Contemporary Music.

GO INTO the average group of business men and ask them who Franz Schubert was and they will probably answer, variously, "He was the song composer." . . . "He was the one who wrote the 'Unfinished Symphony.'" . . . "He was the hero of the operetta, 'Blossom Time' (in England, it is known as 'Lilac Time')." They have no real conception or knowledge of his great importance in the life of today. They do not realize that many of the most beautiful melodies that they hear over the radio and in the movie theater, probably first sprung into existence in Schubert's imagination while he sat in a little wine garden at Grünzing on the outskirts of Vienna.

A Distorted Picture

The picture that has been painted of Schubert for literary, stage, and movie purposes is often greatly distorted. One might infer that he was always miserably in love, after the romantic European pattern. He was everlastingly bungling and awkward. In "Blossom Time," he is made to fall in love with three charming "sweet young things" in succession. Later we find him enamored with the alluring Countess, in the moving picture which is partly based upon the popular operetta. One often wonders if the public realizes that in thirty-one short years, Schubert found time to write such a vast number of compositions, many of them immortal. This could not have left so very much time for affairs of the heart.

Some of his biographers, in recording the facts of his life, have failed to reveal the very charming personality of the man who, in face of great adversity, managed to keep a blithe spirit and a joyous heart. Many biographers saw in him a sympathetic Bohemian type, who wrote an undertermined number of songs. The Schubert songs one hears in the concert hall are almost always the same ones, chosen over and over, and rarely extend beyond twenty well-known compositions. As a matter of fact, there are over six hundred



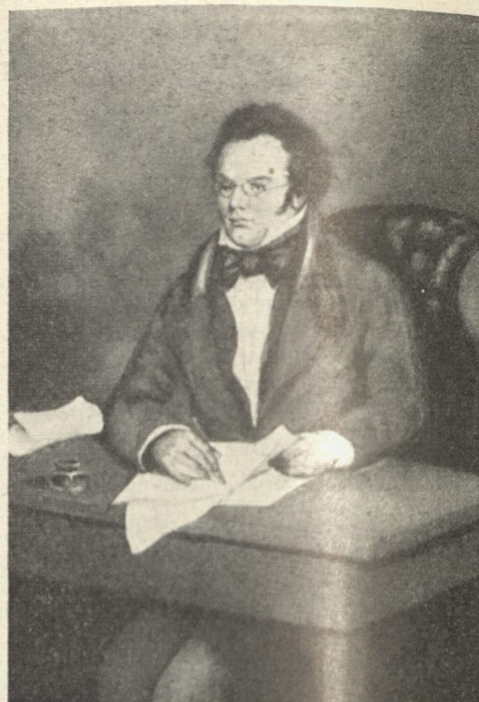
DEATH MASK OF SCHUBERT
This mask was made immediately
after his passing.

songs, the greatest font of musical melody to pour from the mind of any man.

With the condescending superiority that the people of Germany held toward the eloquent Austrians, they used to tap him on the shoulder and call him "little master" (*Masterlein*). "Little Master" indeed! Schubert is recognized now as one of the very greatest examples of real musical genius.

The real Schubert was no timid bachelor in his love affairs. He was frequently shy toward women, but he did not fear them. The truth was that he was seemingly impelled by a force which unrelentingly compelled him to compose. He just had to compose, and in some mysterious manner, he seemed to sense that he would have only thirty-one years of precious time in which to deliver his message to mankind. This gave him scant time even to hear his own works performed and, indeed, many of the beautiful things that he composed and put down on paper remained only in his imagination, as Fate never permitted him to hear them played. Many were never published during his lifetime, and others were concealed in manuscripts which were lost.

Schubert's powerful and beautiful "C Major Symphony," so well known today, was not discovered until eleven years after his death, when it was found in the home of his brother. It was Robert Schumann who ferreted it out. The so-called famous "Unfinished" Symphony in B Minor—which belies its name, as it is really one of the most finished of all musical



FRANZ SCHUBERT
This idealistic oil portrait was made
by the Hungarian artist, M. Sandor.

art works—was dragged from a half-mad friend of his younger days. He had guarded it in uncanny fashion. Even Schubert's first biographer makes no mention of it and evidently had never heard of it. Yes, and another entire Symphony is missing today! In 1928, amid the noise of the centenary observance of Schubert's death, a person, who proved to be a psychopath, claimed to have found it. Unfortunately, this proved to be a swindle. The exquisite *Rosamunde Entracte* and Ballet music first produced December 28, 1823 at the *Theatre an der Wien*, was lost until it was discovered by Sir George Grove and Sir Arthur Sullivan (1867) on a trip to Vienna, forty-four years after it was first heard. In 1830, Diabelli started to publish the posthumous works of Schubert in a series. By 1850, there were no less than fifty parts. Other publishers continued to "discover" and issue Schubert's works until 1875, when his *Mass in A-Flat* was issued.

A Perpetual Spring

It is not at all unlikely that more of Schubert's important works were published after his death than during his lifetime. (See Nottebohm's *Thematic Catalogue*.) This was partly Schubert's fault, as one of his contemporaries claimed that Schubert would write a work and then lock it in a drawer and never think of it again. His creative impulse was like that of a perpetual spring, in that a great deal of the overflow was lost.

It is possible that Schubert suffered inordinately from one or two experiences with women. The first came very early in his life. The second (if there were indeed a second) was of short duration. A girl of the Viennese middle class sang the soprano solo in his first *Mass*, which was performed when he was seventeen. Evidently she was in love with Schubert. But he was poorer than poor and remained so. Apart from that he was afraid of marriage all his life. "It is a frightening thought for a reflective person," he once wrote. His first sweetheart, Therese Grob, waited three years, then married another and was properly unhappy.

The hypothetical "second" (Continued on Page 364)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

"Oh, Those Pedals!"

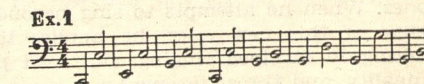
by Rollo F. Maitland

Mus. Doc., F.A.G.O.

REPRODUCED BY REQUEST FROM THE ETUDE OF OCTOBER, 1933

Many have asked for reprints of this article by Dr. Maitland (first issued over ten years ago). We have been unable to supply copies, since the edition is entirely out of print, as with many past issues. The short biography of Dr. Maitland, at the end of this article, was published recently in a valuable series of tributes to American organists, issued by the M. P. Möller Organ Company.—Editor's Note.

To illustrate these two principles—sensing the pedals and the lateral motion of the feet—let us take the following pedal passage:



The first thing to do is to find both C's—one with the left toe at the lower end of the pedal clavier (very easy) and the other in the middle of the pedal clavier—by placing the right toe in the gap between A-sharp and C-sharp, this gap being very easily sensed with the toe. Both of these pedal keys should be found and both feet should be in position before starting to play the exercises. It is obvious that this passage should be played with alternate toes.

Let us consider first, the notes with only the left foot. We note that there is a skip from C to E. The operation in playing these two notes is first to play the C with a firm, but not too heavy, stroke. Then we let the foot pass to the D, sensing it but not depressing it, perhaps for a second, until we are thoroughly conscious of the contact of the toe with the key. Now we pass to the E, sensing it consciously for just an instant, then depressing it. Let us do this a few times, somewhat after this fashion:



The small note D is the one sensed but not played, and the grace note E indicates the sensing of this key before depressing it. This is a principle that can be applied to any skip, for example:



Here the three notes between the G and the C are sensed consciously in the motion from the first to the second. The C also is sensed for an instant before playing. In the first example we are said to pass one pedal; in the last we pass three pedals.

It might be objected that this is a slow process and could not be used in rapid pedal playing. Of course we know that all practice is, or should be, slow; but it will be found that constant repetition of the exercise increases the rapidity with which the intervening pedals may be sensed until, like all playing operations, this becomes subconscious. This involves the psychological principle that the conscious and the subconscious minds must work together at all times; that is, if we have our minds on what we are doing, we always shall be more or less conscious of the sensation of passing the in- (Continued on Page 358)

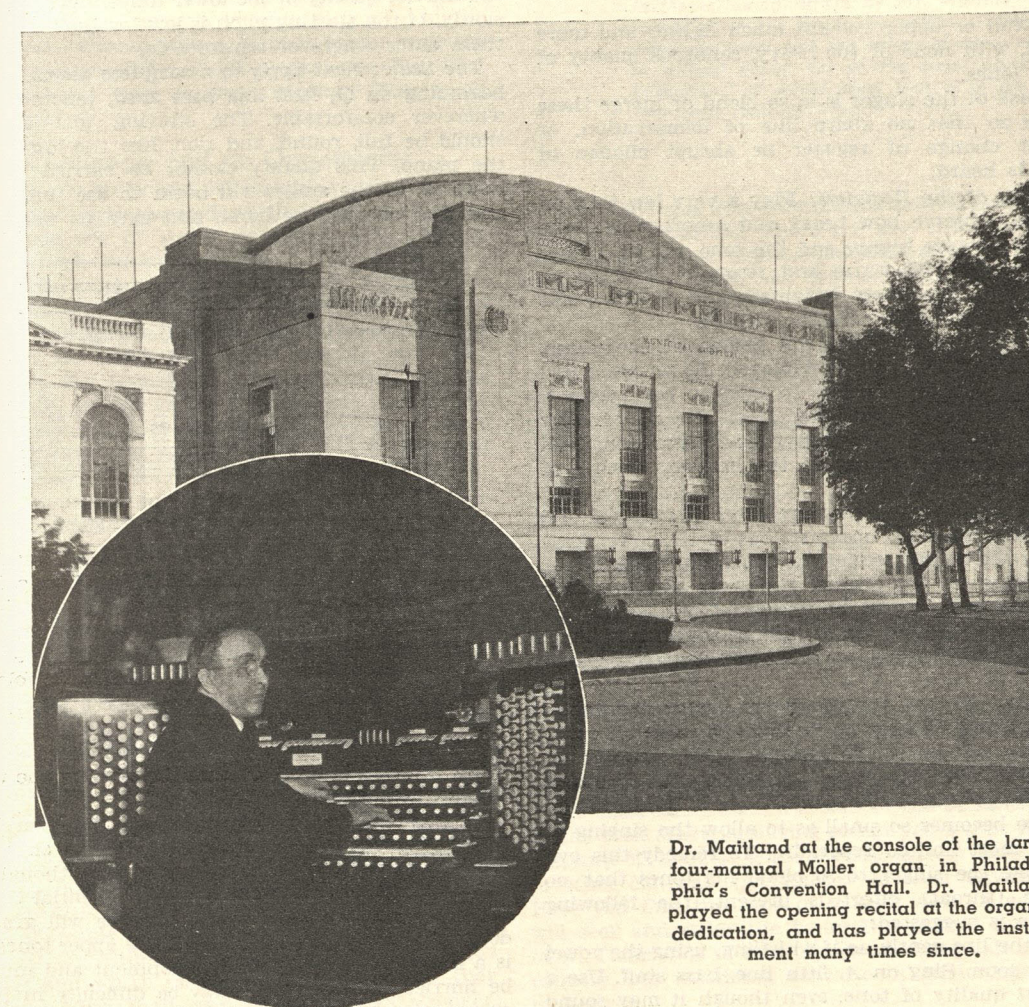
"OH, THOSE PEDALS!"

This is the exclamation that is uttered silently by nearly every music student who sits down at an organ console to begin the study of this great instrument. The reason for this is obvious. Most students who approach the study of the organ, previously have gained some knowledge of the piano. Under ideal conditions, they have had at least three years of piano study. Therefore, the chief new thing about the manuals of an organ is that there are two or more of them. But the stops and the pedals, particularly the latter, give rise in the student to a feeling of confusion, almost of panic.

How to Find the Pedals

The first thing we want to know is how we ever are going to find those pedal keys with our feet. The very first essential is the ability consciously to feel or sense the pedal keys with our toes and heels. A first glance at the pedal keyboard, to see that there are white and black keys, as on the manuals, is all that the eye ordinarily should be allowed.

"Why, then, are there lights over the pedal board?" the student asks. The answer is, "In order to find the various expression pedals and mechanical accessories; though, after a time, even these may be located without looking."



Dr. Maitland at the console of the large four-manual Möller organ in Philadelphia's Convention Hall. Dr. Maitland played the opening recital at the organ's dedication, and has played the instrument many times since.

Some present-day organ instructors rigorously condemn the practice of placing the toe in the gap between the groups of black keys to find C or B, and F or E, in any octave. This writer is old-fashioned enough to hold the opinion that as a starting point this method involves less physical and mental effort than any other. I say, "as a starting point." To me it is the easiest way of finding the pedals at the beginning of a performance. This also would hold true for the beginning of a passage after the pedals have been inactive for a time.

The Principle of Lateral Motion

After the first note of a pedal passage has been found in this way, what might be called the principle of lateral motion of the foot is the one most advanced

tageously used in going from one pedal to another. This includes also the sensing of pedal keys in passing over a skip, rather than measurement of distance. We hear a great deal about organists becoming confused in going from one pedal clavier to another of different dimensions and measurements. This will be more easily obviated by sensing the pedals, than by lifting the foot and haphazardly striking the pedal key so many inches away from the previous one.

ORGAN

"FORWARD MARCH WITH MUSIC"

Tone, the Glory of a Fine Chorus

by Carol M. Pitts

THIS IS A SECOND SECTION OF THE SPLENDID ARTICLE IN THE MAY ETUDE

Release of the Upper Tones

ONE OF THE CHARACTERISTICS of a well-trained voice is the ability to use it in its entirety, from its lowest range to its highest in an even scale, without a break, without a definite change of quality (two or even three distinct voices), and without strain or throat effort (muscular singing).

The young man whose voice has changed has added to his boy-voice a new voice of an octave or more. Frequently he has considerable difficulty in joining these voices which differ so greatly in quality, with the result that he confines his singing to his heavy or chest tones, with consequent short range and no top or high tones. When he attempts to sing beyond the normal range of this new voice, he applies throat effort, resulting in strained singing, flattened pitch, poor tone quality, and throat fatigue.

Frequently his voice will stop or break when such methods are used. If he has experienced this most embarrassing situation, a psychological difficulty is added to the vocal confusion already present, and fear of so-called "high tones" enters an already difficult situation with disastrous results. Then he says, "I can't sing high," meaning anything above middle C; and indeed he cannot, in the manner in which he is using his voice, but only because of misuse of it.

If all young singers—indeed all singers—can be trained in the use of the complete voice and can be shown how to blend the registers, vocal freedom will result, bringing with it increased range both upward and downward. The tone quality will improve and intonation problems will vanish.

How often are contraltos heard who sing only with heavy chest tones, and who change voices completely above C, third space, treble staff, lapsing into thin, piping tones comparable to a man's falsetto! These singers have no middle voice and no top.

Many young tenor voices are either lost or ruined because they do not know how to release the upper tones. Young baritones and basses are frequently useless above middle C because of the same difficulty.

Anticipating Needs

All of these difficulties can be remedied. For this purpose, a careful explanation to the young singer usually is greatly appreciated, since it enables him to understand first what he is trying to do, and then aids him in discovering how to secure the desired results.

Registers: Most automobiles have three speeds: low or first, intermediate or second, and high or third—for adaptation to the terrain over which the car is traveling. Every good driver should handle his car in such a manner as to avoid unnecessary wear, undue heating of the engine, and heavy gas consumption. Consequently, he strives to get into "high" as quickly as possible, thereby securing greater speed, flexibility, and smoother performance, with less wear, heating and gas consumption.

He does not continue in any one speed longer than satisfactory, or until the car can no longer perform well, but changes or shifts as need arises. These changes or shifts are always in advance or anticipation of actual necessity. This adaptation by the driver to conditions is comparable to satisfactory handling of the human voice by the singer.

A register is that part of the voice produced with the same mechanism. All changed voices have three

registers or qualities commonly called chest or low, middle or intermediate (mixed), and head or high (light). They are employed in different parts of the range and differ in quality.

The chest or low register is used in the lower part of the range and produces deep, sonorous, full tones.

The middle or intermediate voice is a mixed quality with much of the fullness and richness of the low tones, but with increased lightness and less heavy quality.

The head or upper voice is much lighter and more brilliant, with none of the heavy, sonorous quality of the low tones.

The task of the singer is to so blend or merge these qualities so that no sharp line of demarcation, or apparent change of register or abrupt change of quality, is heard.

Blending of the Registers: Play a very low tone on the piano. Observe how heavy and sonorous the tone is. Play an octave higher and the tone will be lighter in quality but still warm and resonant. Proceed by octaves. The tone loses heaviness and fullness, but gains brilliance and clarity.

Play a scale slowly, the full length of the piano, beginning with the tone first played. At no place will there be a complete change in quality, but rather a gradual merging or blending from the very heavy quality through the less heavy or lighter (but still warm and resonant tone) to the brilliant quality of the upper range.

If a piano manufacturer were short of material and were to use the long, heavy strings of the lower keyboard for the middle section, he could apply tension, or stretch them till the desired pitch was attained. The quality, however, would be unsatisfactory, and if he continued the tension for additional tones, eventually the strain would become too great and the string would snap.

In similar manner, the singer can apply muscular or throat tension, pushing or forcing the voice on every tone, until nature warns him by voice stoppage or break that incorrect usage is present, with resultant voice damage and decrease of range. If persisted in, the range becomes so small as to allow the singing of only the most limited repertoire. To remedy this evil and enable the singer to so blend his tones that no muscular (throat) effort is present, the following procedure is suggested:

Purse the lips gently as if whistling, using the vowel oo, as in soon. Sing on A, fifth line, bass staff. Use a very light quality of tone, even though it may sound very thin or almost falsetto.

If used in group work, develop with men's voices first, having the sopranos and altos listen carefully. Later the same procedure may be followed with women alone, and finally with the full choir.

Sustain the tone for several counts, very lightly and absolutely free of tension or effort. Move the head frequently from side to side to be sure there is no

tightness at the back of the neck or in the throat muscles. Listen carefully to the tone, which should be flowing, and effortless. A light, flute-like quality should result. Next sing a descending scale as:

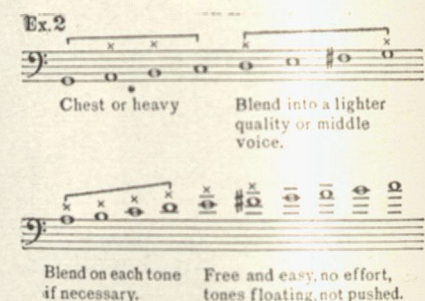


Continue by transposing upward by semitones. Be sure that the starting tone is always free, relaxed, and of light, flute-like quality.

After two or three attempts the low basses will find they can easily sing to G. Baritones will probably be able to extend this two or three tones. Tenors can frequently sing high C, and in many cases reach F beyond. Again, be sure the starting tone is free, light, and floating. This is most important.

Crescendo: At first keep the light quality throughout the passage. After this has been done several times and the singer is thoroughly familiar with it, crescendo slightly on each descending tone in order to blend into the heavier quality of the lower tones. Always practice slowly. If the starting pitch is low for the tenors, have them enter wherever comfortable.

The Scale: Next apply to a complete ascending scale beginning on G, first line bass staff, tenors entering wherever comfortable. The starting tone this time should be full, round, and rich, like the low tones of the piano. This quality cannot be carried very far, however, or the singer will begin to use throat effort and the tone will be harsh and ugly, as well as flat.



At the pitch A—first space, bass staff—or B, depending on the individual voice, blend into a lighter quality and continue till about A, fifth line. In the case of low basses it may be a little lower, and in tenors, higher, when the singer must again blend into a lighter quality. From here on to D or E, first line treble staff, it may be necessary to blend on every tone, as the difficult spot in all voices, especially male, is between A, fifth line, and E above. From D above the bass staff, blend on practically every tone, being sure the tone is a light, high quality or head tone.

By removing all interference from tight neck and throat muscles, the singer will be able to sing upper tones as easily and freely as lower ones, though they will be much lighter in quality. It is essential that the tone be kept very light. Daily practice will gradually develop resonance and fullness in the upper tones. This is a matter of growth and development and must not be hurried. At first there may be difficulty in finding or securing this light quality of tone, especially if the singer has used only heavy chest tones for some time and this part of the voice has not been employed. A little patience on his part will usually succeed in recovering it.

After the foregoing is thoroughly developed, more volume, or rather fuller tones, may be secured by application of the breath. At all times keep the rib cage well expanded. The tone will be very light at first, but in a short time volume will develop naturally and easily as coordination with the breath is secured.

Each individual must discover for himself where he needs to blend into a lighter quality to relieve throat pressure, as no two voices are exactly alike. As a rule, the pitches suggested may be used but may vary with individual voices. Be sure that whenever the singer has to make the tone come, (Continued on Page 360)

THE ACHIEVEMENTS of any musical organization, successful though they may be, are not an end in themselves, but a means to an end—a means with the humanistic cultivation of human beings as the ideal objective of true music education today.

What has this to do with the justification of music in the schools of America? Certainly music as it now exists in our schools is not a business enterprise, and yet it is one of the most costly programs functioning in our educational systems, with enormous sums of money being invested yearly in musical equipment, facilities, and instruction. Moreover, in normal times large organizations, bands, orchestras, and choruses have traveled some distances to competition and festival centers, with the blessing (moral as well as monetary) of the community and the school authorities. Despite these materialistic gains, school music never has been a self-supporting project. Why then, does it continue to exist in our educational institutions?

A school band might well justify its existence by its display of color, glamour, and military precision, or perhaps by its gridiron demonstrations and concert performances. But here, again, are entailed certain expenses for music, instruments, uniforms, and maintenance. School music must be a potent force; for, although it has cost the educational systems great sums of money with practically no financial gain—and frequently financial losses—it continues undaunted, recognized by educational authorities, administrators, music educators, and parents as containing meaningful, lifelike values—human values. Human values veritably justify the existence of music in our schools. But what are these values? How do they function? How much are they worth?

A Challenge and an Opportunity

To all who love music and believe with passionate conviction in the richness and worth of its mission to mankind, the era of social, economic, and political change through which civilization is passing is a challenge and an opportunity. Forces beyond our control have made it impossible for us complacently to go on as we have in the past. We must re-examine our ideals, and we must inexorably test all our daily activities by the touchstone of those ideals. All the values of life, all the values of education, and all the values of music have been winnowed by a great wind. This great wind has resulted in the organization of music in education for the sake of human values.

True educational and musical values are human values. Education and music exist wholly and solely for the sake of life. Anything in education or in music which does not serve the ends of better and fuller living in no way deserves its place. Music study is valuable only insofar as a mastery of it enables one to live more richly and wholesomely; to be a stronger, better, happier, more cooperative individual; to succeed more fully in the great business of being human. If it fails in this, it fails completely and should be rejected as a detriment to true music education.

We cannot define the educated man in terms of any list of things he ought to know, or of skills he ought to possess. No knowledge is worth anything at all merely for the sake of having it. No skill, whether mental or manual, is in itself intrinsically desirable. No subject, however esteemed its traditional place in the scheme of schooling or however artificially attractive and plausible its claims may seem, has, in itself or for itself, any value at all. All such things are worth possessing and worth mastering only insofar as they enable boys, girls, men, and women to live stronger, more satisfying, more worthy lives; only insofar as they release human and spiritual qualities. Let us examine some of the more salient values attributed to music education.

Unquestionably the most important value derived from musical experience as far as our daily life is concerned is that of health—both mental and physical. Next to our love of God and religion, general well-being is our chief pursuit in our daily endeavors. Musical participation (vocal as well as instrumental) makes for correct posture and rhythmical deep breathing, which certainly contribute in no small measure to health. But even farther reaching in its salutary effects are the mental and emotional stimuli of music. If a sense of wholeness in living, as well as correct posture and rhythmical breathing, results from singing

Human Values That Count in Music Education

by Daniel L. Martino

Acting Band Conductor and Instructor of Music, University of Minnesota

Many theses, lectures, and articles have been presented on the subject of justifying the music program as conducted in the public schools of our nation. The majority of the discussions and papers concerned themselves chiefly with the values of the music program as either an independent educational subject or as an integrating agency of the total educational program.

In the following article by Mr. Martino, we are presented with a most interesting and enlightening viewpoint on the humanistic values of the music education program. We are all becoming more and more concerned with the values of music education as a contributing force in our daily living. As this is, without doubt, one of the major objectives of the current theme, "Widening Horizons for Music Education," it would seem that it is our responsibility to see that such aims are encouraged and eventually realized.—Editor's Note.

or from playing a wind instrument, general health cannot but be benefited. There are also those advocates (and they are not without practical experience) who maintain that music has definite therapeutic values.

Music and Morale

Willem Van de Wall, in his book "The Utilization of Music in Prisons and Mental Hospitals," relates of his work with inmates of several corrective institutions. He is of the opinion that his work has done a great deal toward establishing the efficacy of music in treating the abnormal or deranged mind. Consider our foremost problem today—the world crisis—the upheaval of civilization and the setback of culture. Here we find, gleaming through the shambles of war, the radiant glow of music, with its healing qualities. Our gallant men of the Armed Forces crave music. They are continuously singing in the face of adversities, marching vigorously to the rhythmic beats of music. Yes, this is music for morale, esprit de corps; but it goes deeper than that—it is music for health. Truly then, music is a pertinent part of our daily health program, but even more it is an invisible but potent weapon of war. Music will be a contributing factor in the victorious culmination of our present conflict.

Our next consideration is that of the cultural values. It has been observed during recent years that the participants in musical activities are usually more awake to other cultural opportunities in their environment. Here you find the type of student who in adult life will seek and enjoy the better things that life has to offer. Thousands of music students today, all over the country, are attending concerts by major symphony orchestras.

Perhaps the following incident will illustrate the cultural values of musical training: Recently in a record shop several boys and girls of high school age were contemplating the purchase of records. One boy was debating whether to buy Toscanini's recording of Brahms' "First Symphony" or that conducted by Stokowski. Another was arguing with his friends about the treatment of certain passages in a Beethoven Symphony. There was no question that these students were members of school bands and orchestras. What a great

contribution music has made to the cultural development of these individuals! A human value—without a doubt.

It has been pointed out—with justification—by many educators that one of the most striking and essential characteristics of music is that it is a social art. Says James L. Mursell, an educator vitally interested in human values in music education, "Music implies social situations. It tends to create social patterns of very diverse kinds, and it realizes itself properly in only a social environment. All this is true of music to an extent which holds of no other art."

It goes without saying that normally the performance of music constitutes a social act. We can interpret this in two ways. It is social in the sense of being an overt act of utterance relating something to somebody. The solo playing or singing to an audience is comparable to a certain quality of oratory. When appearing as soloist in front of a band, or playing an incidental solo in a band, let us say, a really lifelike social situation is created. The soloist is well aware of his situation; his audience, fellow-bandsmen, all combine to spell social approval, the most potent force influencing human beings.

Our soloist, then, is anxious for social approval, and busily prepares for his performance. His proud mother is concerned, warns him about slumping, about leaning on one foot, or keeping his feet far apart—and, oh, yes, the shined shoes.

A Subtle Development

What is the band conductor's chief concern? "Johnny, hold your horn up! Are you sure you want to play this by memory? Don't forget that I hold the band at Letter I, while you play your cadenza." Yes, all of this goes into a performance, but what is really happening to Johnny through all this confusion? The answer is simple. He is developing poise, the responsibility of standing on a stage performing for an audience. Will this and similar experiences avail him anything as he prepares for adult life as a worthy member of society? Unquestionably so! He has developed confidence and leadership which make for a useful citizen.

We need not elaborate on the disciplinary value of musical experiences. We are well aware of this value. Music education, sincerely conducted, involves a rigid discipline. A student realizes this from the moment he produces a sound on his instrument. Posture, holding the instrument, placement of the tongue, mouth—

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

BAND and ORCHESTRA Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

JUNE, 1944

THE ETUDE

piece, fingering; watching the director attentively, arriving at rehearsals on time, and so forth, all make for a well-disciplined performer. We might raise the question whether this type of discipline has any transfer value to other daily obligations. Experience has proved that it does. We find most school musicians prompt, attentive, and exacting in other school activities.

Need we mention the special discipline pertinent to the wearing of the uniform? And what about the discipline essential for drilling the smart, precise gridiron or parade band?

This leads finally to our last human value, and one which is by no means useless or meaningless. It is the value of *coöperativeness*. That a musical organization depends on the loyal coöperation of its members to achieve success is well understood by all. Members of a band all contribute to the general performance. Attention is needed to details pointed out by the director. Some performers are asked to subdue their playing, since others have something more important to say at that moment. Some are asked to watch the baton, while other members are reminded to play certain notes in a certain manner. A band is comparable to a large machine with its distinctive, essential parts, some moving slowly, some rapidly, some small, some large, some needing more attention than others, but all functioning according to plan, each contributing to the realization of the finished product.

Truly then, we can justify the existence of music in the schools of America. Music always has been, and always will be, a powerful factor in the development and enrichment of the personality—a personality enhanced with vital and meaningful tools, to be used during progress through life. Music—the universal language, the language of human emotions, the gift of the Creator to mankind—contributes to life itself with its human values.

Music Brings Joy to the Coal Fields

DEMANDS from coal miners and their families for good music has led recently to a strange and interesting quest among the mountains of West Virginia. From many attics there are being dragged down old wood, reed, and stringed instruments, long discarded, a few of which were once used in the symphony orchestras of Europe. They are being repaired and placed in the hands of school children, in order that these young people may become musicians and provide the talent to keep alive the symphony orchestra which was formed in Bluefield about three years ago.

The effort to provide good music in the heart of the mining section centering about Bluefield recently was brought to the attention of the Bituminous Coal Institute by W. E. E. Koepler, Chairman of the Music Committee of the Bluefield Chamber of Commerce, who was largely responsible for organizing a campaign in which coal operators, educators, miners and their families are coöperating to find instruments enough to equip children of Bluefield and Mercer County who have musical talent.

Bluefield is a city of 20,600 people. Its industries are mining and the shipping of coal. The Pocahontas Coal Field, of which it is the center, normally employs 26,000 miners, of which about thirty-five per cent are foreign born or of foreign extraction, thirty-five per cent colored, and thirty-five per cent native whites. Many of the native whites are "hillbilly" musicians. The foreign-born have brought from Europe their native love of music.

The musical abilities of the various groups were united about three years ago to form the Bluefield Symphony Orchestra. This orchestra was made up of miners and their wives, other employees of the coal companies, land companies, and instructors and students in the public schools. The orchestra had seventy-

one players, fifty-two of whom finished their rehearsal for the premiere last year. Bluefield boasted that it was the smallest city in the United States to have a symphony orchestra, and compared its performances with those of Cincinnati and Chicago.

The schools of the area sponsor annually, in May, a music festival with about 1,200 of the best singers taking part, and the *a cappella* choir, organized eleven years ago.

Mr. Koepler states: "For a number of years, a group varying from five to twenty members of the choir was taken to Summer Camp held in connection with the Master's Summer School by Dr. John Finley Williamson, of Westminster Choir College, Princeton, New Jersey. These camps were either in Northfield, Massachusetts, or Mt. Herman, a boys' school close by. The inspiration gained by the boys and girls who attended camp influenced the morale of the entire group when the campers returned to Bluefield."

VALE CHAMINADE



MME. CÉCILE CHAMINADE

This picture is taken from a moving picture film made at Tamaris, France (on the shores of the Mediterranean) by the Editor of The Etude and is believed to be the last portrait of the composer.

MME. Cécile (Louise-Stéphanie) Chaminade, virtuoso pianist and composer, was born at Paris, August 8, 1857 and died at Monte Carlo. This was reported by the Paris radio

"After the war commenced, transportation was impossible, so we attempted a Choir Camp at Concord College, eighteen miles away. This summer camp in 1942 was most successful. Thirty-five boys and girls were enrolled and had classes in directing, voice, and model choir. The entire group engaged in folk dances for an hour every evening, and rolled out for early morning exercises at 6:15 every morning. John Burkner, a former member of the choir and a graduate of Westminster Choir College, was in charge of the instruction, with the help of three assistants. At the end of two weeks the boys and girls gave an excellent account of themselves, singing an entire program of songs from memory. The concert was repeated in two nearby towns. During the two weeks, the campers attended an organ recital; a concert by a very fine pianist; and a concert given by a singer, a voice major at Concord College. All in all, it was a program of which any camp might well be proud."

on April 18, 1944. She was a pupil of Lecoupey, Savard, Marsick, and Benjamin Godard. In addition to over two hundred piano pieces and numerous beautiful songs she wrote the ballet-symphonie, "Callirhoë"; the *symphonie lyrique*, "Les Amazones"; a *Concertstück* for piano with orchestra; and other works. Her melodic gifts were fresh, original, and endowed with rare charm. She might be called a master musical lapidary whose tonal jewels have become a permanent part of the literature of music. She knew her limitations and never tried to waste her ability upon works of large dimensions. Like Benvenuto Cellini she recognized and appreciated the beautiful and embellished it with a skill that will give permanence to her creations when more pretentious works of pompous composers are long forgotten. She was a Chevalier of the Legion of Honor; and Queen Victoria bestowed upon her the Diamond Jubilee Medal in 1897. She toured America in 1908. Her most popular composition, *The Scarf Dance*, sold over a million copies. Her last and extremely beautiful composition, *Romanze Appassionata*, was written for THE ETUDE MUSIC MAGAZINE. She was a valued contributor to this magazine and extolled the publication repeatedly to musicians in Europe.

A Novel Idea for Buying New Anthems

by George A. Holleman

ONE OF THE most serious problems our choir has had to face was how to finance the purchase of new anthems. The music budget of the church allowed little more than the combined salaries of the organist and choir director, hence if any new music was to be bought the money had to be raised by a special program. For years an annual concert had been given by the choir but after the expenses had been deducted there was little left for music. The congregation looked upon these concerts as a necessary evil, had little interest in them, and consequently they were never a financial success.

Three years ago we inaugurated a new idea which has not only packed the auditorium but has added over one hundred new anthems to our library. Best of all, it has made the congregation feel that it is essentially a part of the choir and gives its support.

This is what we did:

First, an excellent, all-secular concert program was arranged. This program was as diverse as possible, with groups to please any taste. We invited a guest artist to be with us, who was only too glad to help us, and who in her own right was a drawing card.

We then had our tickets printed, twice as many as there were available seats. About two-thirds of these tickets were printed "COMPLIMENTARY," and separated into sets of ten. Each choir member was given

several sets of tickets and the names of prospective purchasers. He was also given several tickets priced at fifty cents each for individual sale. His duty was to explain to his prospect that we were inviting the members of the church to donate a complete anthem to the choir, which would be presented in his name or in memory of a loved one as a living memorial. Each copy would be inscribed accordingly. In return for this, the choir would present to him a set of ten complimentary tickets to the concert so that he could bring his family and friends. As a further incentive, he would be assured that on the Sunday when his anthem was to be sung, special notice would be made in the church bulletin that the anthem had been presented by him.

Needless to say, we made certain that the concert was a success, musically. As soon as the new anthems could be worked up we began singing them at the worship services, making sure that proper recognition was given the donors in the bulletin. After a few weeks, members of the church were asking if they too could not present the choir with a new anthem. These requests were held until the next concert, which we presented on the same basis, and which netted twice as many new anthems as before.

One of our main objectives was to sing to a packed house, for we felt that people (Continued on Page 372)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

The Little Finger Curls

1. I have a fourteen-year-old pupil who always curls his left-hand fourth finger into the palm of his hand, except when he is using it. I have reminded him of it hundreds of times, but he does not improve, though in other ways he is a good student. Are there any special exercises I could give him? I have been teaching nearly five years, but this is the first time I have met with this fault.

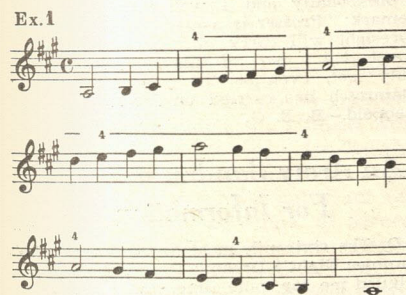
2. Is it advisable for a teacher to play along with a pupil to improve his intonation?

3. How high should the right elbow be when one is playing at the frog? I was taught to keep it quite low, but I notice most violinists do not play this way and I wonder if I am right in teaching it. —Miss V. M. M., Colorado.

1. Certainly some good fairy must have been watching over you! The habit of curling the fourth finger downwards is one of the most widespread and persistent of student-faults, and rare indeed must be the teacher who has not had to deal with it in five years.

The habit is difficult to overcome because, in the early stages of study, the student is not aware of any handicap arising from it. He may know that it should be corrected, he may even have it in mind when he is playing easy passages, but as soon as anything occurs that calls for a little extra attention, down will go that fourth finger—and he will be quite unconscious of the fact that it has happened.

There is only one way for you to correct the fault: you must make your pupil very conscious of that particular finger. First you must make sure that he clearly understands what a handicap a curled-down finger will be when he wants to play at a faster tempo. Demonstrate to him the impossibility of getting the finger into place, with a firm grip, in a passage of rapid sixteenths. Then tell him that for the next two or three weeks you are going to concentrate on that one point to the exclusion of everything else except good intonation. Have him practice only studies that have no difficulty for him in either right or left hand, using the fourth finger in preference to the open string wherever possible. You should also write out some scales for him on the following model:



On the ascending scale, the fourth finger should be held down until a moment before it has to be used on the next string; descending, it should be moved into position above the next lower string as soon as it is lifted. Make sure that the pupil, before he leaves your studio, fully understands how the scales should be practiced.

If the lad can play in the third position, after a week or so the scales can be extended to include the shift; for example:



JUNE, 1944

The Violinist's Forum

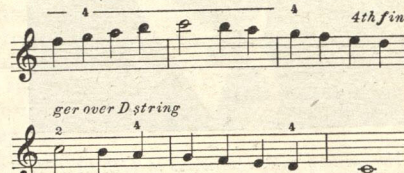
Conducted by

Harold Berkley

Prominent Teacher and Conductor



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



He will find that it takes some thought to keep the finger on or over the appropriate string while making the shifts.

In addition, you should invent and write out one or two simple exercises in which the fourth finger is repeatedly used on neighboring strings; as, for instance:



Stubborn though the habit often is, this kind of practice should overcome it within a few weeks—and your pupil will be delighted by the increased facility of his left-hand technic.

2. No, it is not a good idea for a teacher to play in unison with a pupil. His tone will dominate the pupil's, making it almost impossible for him to hear what the latter is doing. And sometimes, if he is giving all his attention to the pupil, he does not even hear himself!

There are only two circumstances in which it may be useful: 1. As an aid in correcting a rhythmic fault; and 2. As an encouragement to enhance the expression of a passage. Even in these cases it should not be used very often.

The best means of developing a pupil's ear is to have him accompanied at the piano at least every other lesson, for this not only gives him the correct pitch of the notes, but also familiarizes him with the harmonic foundation of the music he is playing. If the use of a piano is not

practicable, the teacher may improvise a simple accompaniment on his violin—which, however, will probably absorb too much of his attention—or he may play an octave above or below the pupil. The latter expedient is good, if used sparingly, for each can hear the other clearly and the pupil can hear at once when he goes out of tune.

There is a certain type of violin instructor who habitually plays in unison with his pupils. He may do it in order to make the lesson hour more pleasant, to avoid the mental activity necessary in criticism and explanation, or to give himself a little practice. It may be interesting—but is it teaching?

3. At the commencement of a downbow at the frog, the elbow should be level with the frog; so that a line drawn from the elbow, through the wrist, to the knuckles of the hand, is approximately parallel to the floor. This is an essential element in the modern school of bowing, and is largely responsible for the free tone-production of most modern violinists.

The old German school, which dominated violin playing for the greater part of the nineteenth century, insisted upon the low-held elbow, and seemingly made every effort to immobilize the upper arm as much as possible. I have tried in vain to find a logical explanation of this idea; the authoritative books of the period content themselves with saying that the low elbow is correct, and leave it at that. Nowadays, however, most violinists realize that a freely moving upper arm—which implies a higher elbow—not only encourages a more beautiful quality of tone but also is essential to a good control of the bow in the lower third.

When an upbow is being taken to the frog, the elbow should begin to rise as soon as the middle of the bow is passed; and it should continue to rise until, at the end of the stroke, the hand and arm are in the position described above. On the downbow, the first half of the stroke should be taken almost entirely from the shoulder, so that when the middle of the bow is reached, the relative positions of the forearm, the wrist, and the hand are as they were at the beginning of the stroke.

For these reasons, the low-held elbow is not to be recommended, and I would suggest that you remodel your own bowing on more modern lines. If you do, you will play with much greater ease, and you will certainly produce a more eloquent tone. This re-vamping of your bowing may require a little effort on your part, but the results will be worth it.

The Study and Teaching of Thirds

In a recent issue of THE ETUDE I read some remarks on the study of thirds which impressed me. I should much appreciate further suggestions on the application of the principle to younger and less advanced students.—H. M., Illinois.

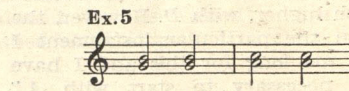
I am very glad to have another opportunity of discussing the study and teaching of thirds, for it is a subject deserving of a good deal of thought. The suggestions in the December, 1943, issue of THE ETUDE were for the benefit of the advanced player who was not satisfied with his control of rapid thirds, and only a short paragraph was devoted to the means by which they can best be taught in the earlier stages of study. Yet it is the young student who should have the most careful instructions in this branch of violin technic. A rapid passage in thirds requires a completely automatic and subconscious technical control, and it is in the early stages of study that the essentials of this control can most easily be acquired.

A scale in thirds presents three separate though closely allied difficulties: (1) the correct placing of the fingers in the same position; (2) the change of position on the same pair of strings; and (3) the change of position in crossing the strings. If these three difficulties are studied and mastered separately, thirds need give little real trouble to the intelligent student.

The first problem can be studied as soon as the pupil has acquired a fair accuracy and facility in the first position—when he can play the later studies of Wohlfahrt, "Op. 45, Book One," for example. He should be given exercises of the following nature in various combinations of major and minor thirds and on each pair of strings:



Later, when these can be played accurately and without hesitation, the following exercises can be introduced:

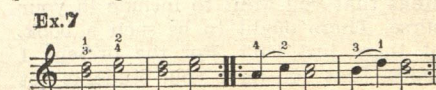


and



These should be practiced, off and on, until the second one can be accurately played in eighths, *legato*, at a tempo of about $\text{♩} = 60$.

By this time the pupil is probably familiar with the third position and can make single-note shifts with ease. He is now ready for another series of exercises. They should be given in the following order, and each mastered before proceeding to the next:



(Continued on Page 372)

"FORWARD MARCH WITH MUSIC"

Are Piano Teachers Licensed in Michigan?

Q. Will you please tell me if the bill providing that no person can take private pupils unless certified by the State Board of Education was passed by the General Assembly at Lansing?—M. R. E.

A. Upon receipt of your inquiry I wrote to my friend, Dr. Earl Moore, for information, and he replies, "I haven't heard anything about it." Dr. Moore is Director of the School of Music of the University of Michigan, so he would know if any such scheme were in operation. Attempts at certification have been made by a number of States, and if you are interested I advise you to write to Miss Edith Lucille Robbins, Liberty Theatre Building, Lincoln, Nebraska. Miss Robbins has been for some years Chairman of the Council of State Presidents which is maintained by the Music Teachers National Association as one of its functional activities, and she is therefore in close touch with all sorts of matters such as certification, State associations, and so forth.

More Information About the Dulcimer

One of our readers has been kind enough to provide us with additional information about the dulcimer, and we are glad to add to what was said in the July, 1943 issue the following, which is quoted literally from a letter signed R.S.T.: "There are apparently two different instruments called the dulcimer. One is the old dulcimer which is listed in the reference books. There is also the so-called dulcimer which was used a number of years ago in Pennsylvania, Tennessee, Kentucky, and other localities. I got hold of one of these instruments sometime back, and in making an investigation at that time I found that Mr. John Jacob Niles, Boot Hill, Rural Route 7, Lexington, Kentucky, probably knows more about these instruments than anyone else in the country. The dulcimers made in this country were apparently practically all homemade instruments and varied considerably in design, number of strings, and so on. The instrument I have is tuned in open fifths, starting with A. Some of the instruments, I understand, can be tuned starting a fifth higher, with D. However, the strings on the particular instrument I have are too long for this and I have found it necessary to start with A." Thank you very much, R.S.T.

An Introductory Theory Course

Q. I am writing to ask if you will be so kind as to give me some advice regarding a textbook to be used in a class in Elements of Music to be given to students in the second year of high school. The course will meet five times a week, and in connection with two years of Harmony or two of Appreciation of Music, will receive one unit of college entrance credit. The course is to include scales, key signatures, intervals, chord formation and inversion, rhythm and meter, transposition, melody writing, sight-singing, dictation, and so forth.—M. C.

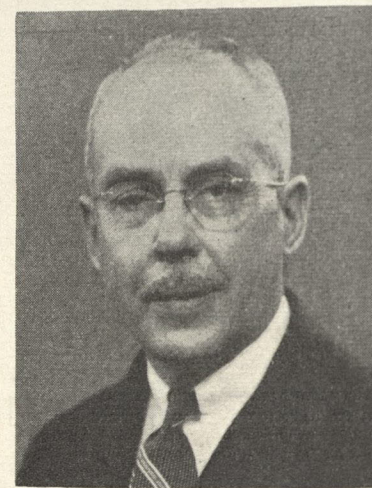
A. I doubt whether you will be able to find any one textbook that covers all the things that you want to include in your course. There ought to be such a book, but there just isn't. For the present I suggest that you have your students get either my "Fundamentals of Music" or

Questions and Answers

Conducted by

Karl W. Gehrken

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



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"Music Notation and Terminology." This will give them something to do outside of class, and you will need to provide a set of books for sight-singing during the class hour. "Supplementary Sight-Singing Exercises," is a satisfactory book for this purpose.

As your students become familiar with notation you can then teach them scales, chords, and intervals—by sound, sight, and keyboard. This will lead naturally into the invention of melodies, and before long they will be adding chords to their melodies. Dictation is a natural accompaniment of sight-singing, and within a few months you will find yourself teaching a course in integrated theory in the most approved manner. By which time you may find yourself making a book of your own—if someone else hasn't done it by that time! The material suggested may be procured from the publishers of THE ETUDE.

Can One Play Without the Middle Finger?

Q. Could you advise me of an instruction in special fingering on the piano for a girl who has lost the middle finger of her right hand? I am wondering especially about the wisdom of practicing scales, arpeggios, and exercises with the right hand as well as the left.

A. Since there is no music edited especially for cases such as this, it is up to the teacher to solve each problem as best he can. It is altogether possible to learn to play the piano quite well in spite of this handicap. The most important thing will be to develop sufficient flexibility of thumb and wrist to get the thumb under the fifth finger in ascending passages, instead of under the fourth as is usually done, and to get the fifth finger over the thumb in descending passages instead of the fourth finger over the thumb.

By all means, practice scales and arpeggios with the right hand as well as with the left. Fingerings for scales will have to be adapted but will, in general, follow set patterns. Finger the C major scale 1-2-4-1-2-4-5-1; and so on; the C-sharp major scale, 2-4-1-2-4-5-1-2, and so forth. Other scales will follow this general pattern.

Triad arpeggios from the white keys will have to be fingered 1-2-4-1-2-4-1, instead of the usual 1-2-3-1-2-3-1, and so forth. From black keys they can be man-

aged very well by beginning on the second finger, as from D-flat, 2-1-2-4-1-2-4, and so on. Or, if all black notes are used, as from G-flat, use the same fingerings as from C.

As you can see, it is necessary always to use the fourth finger where the third is usually used, and the fifth finger for the fourth. In time the performer will easily read in fingerings, 4 for 3, and 5 for 4, and will undoubtedly develop considerable facility in playing the piano.

About Playing Trills

Q. I have great trouble executing trills, and since entering the armed Services my trill is worse than ever. I can trill better with my left hand than with my right, and yet I have never practiced trills with my left hand. About five years ago I got a book of trill studies but I never got anywhere near the speed they were meant to be played. I enjoy THE ETUDE and especially the "Questions and Answers" page very much.—E. F.

A. To trill both rapidly and evenly takes extreme nervous and muscular control, and it may very well be that the hard work you are doing with your right hand and arm is interfering with your trilling. If you are very right-handed you are probably using the right hand and arm more than the left—which may be the reason you can apparently trill better with the left hand. Under army conditions it is difficult to improve one's technic and probably the best you can

hope for is to hold your own fairly well, in the expectation that when you are mustered out you will be able to practice for several hours a day without interference and thus build up both your mechanical and your musical ability again. Good luck to you, and may you always continue to find comfort and satisfaction in playing the piano!

Piano Teaching as a Career

Q. I read your Question and Answer column every month, and I have decided to write you for some information. In the eighth grade this year we are making career books on what we would like to be. I am making my book on piano teaching and I would like some information. Do you know of any pamphlets that I could obtain for my book, and if so where can I get them? How many piano teachers are there in the United States? Is music teaching becoming more or less important, and what are the prospects for a piano teacher?—P. I.

A. I advise you to write to Mr. C. M. Tremaine, National Bureau for the Advancement of Music, Rockefeller Center, New York City. He will probably be able to supply you with some free literature and also with some of the statistics that you want. My own guess is that piano teachers as a class are probably not doing as well during wartime, but that they will have a great burst of business as soon as the war is over. Certainly the interest in music is growing steadily, and even in the midst of war, some teachers report that they have more pupils than ever and that they are able to charge larger fees because there is so much money in circulation at this time. If there is a piano teachers' association in your nearest large city, you might get one of its officers to tell you what the situation is there.

Orchids for the Editor and a Fine Tribute to Theodore Presser

Many times has it been my wish to express appreciation and admiration for not only your scholarly answers to those seeking solutions to make things look reasonable, but that rare ability to place your own personality in mutual understanding and sympathy.

In the very earliest days of THE ETUDE I was a small boy of seven years, and my father was principal of the high school in Wilkes-Barre, Pennsylvania. He also sang professionally and I well remember his remark: "Presser is a great man, and his foresight will carry on." You have just cause that a part of this ideal has been ably met, even as the younger Walter Damosch has carried on for his father, Leopold.—B. E. G.

An Army Bandmaster Asks For Information

Q. The sixteenth measure of the "Midsummer Night's Dream" Overture has intrigued me for some time, and I am taking the liberty of stating my curiosity. Why at that particular spot does the viola in the orchestral score play just one note and then remain out again? We have been using this number in one of the Army bands, and the arranger gives this one note to the oboe. I studied conducting with you many years ago and am coming back to my old teacher for advice.—R. V. H.

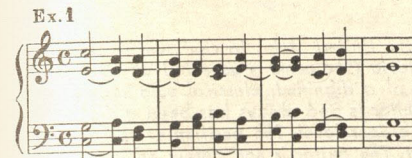
A. I have asked my friend Maurice Kessler, an experienced orchestral conductor, for his opinion about this, and he states that to him the purpose of the single viola note is to start off the next section with a "ping," as it were, and that he thinks it logical and effective. I don't think the single note played by the oboe would produce the same effect at

(Continued on Page 367)

THE STUDY of beginning harmony can be made more interesting than it usually is. Students, even the good ones, often fail to make any practical use of their harmonic knowledge. This is because there is little direct connection between the traditional four-part, hymn-tune harmony exercise and the musical compositions which the student encounters in his daily playing and listening experience.

A pupil may learn to add tenor, alto, and soprano above a figured bass; or he may learn to add the three lower voices below a given soprano. He may even succeed in avoiding that thorn in the side of the harmonic purist—parallel fifths. And yet, this painfully acquired knowledge may not increase his understanding and appreciation of music in the least, and probably will not stimulate his creative instinct at all.

This lack of relationship between the theoretical and the practical is even more apparent to the instrumentalist than to the vocalist. Below (Ex. 1) is a typical sample of the type of material encountered by the elementary harmony student; while the next (Ex. 2) is typical of elementary instrumental music.



At first glance one might think that the main difference between the two examples is merely the fact that the first is in four parts, while the second is a single melody with rhythmic accompaniment. But there is a more significant difference than that. In the second example, only *basic harmony* is used.

In practical harmony there are really two classes of chords: *basic*, or necessary chords; and *ornamental*, or embellishing chords. The composer may use only *basic harmony*, depending on rhythmic figuration for the necessary variety, or he may embellish the harmony by a judicious use of ornamental chords. The average harmony student, however, is apt to turn out an exercise in which the two kinds of chords are hopelessly confused—indeed, in which all chords are used as if they were of equal importance. The net result is that the student, while acquiring a certain facility in voice-leading and a certain cleverness in cramming a lot of harmonic variety into a limited space, is usually lacking in feeling for cadence, phrasing, balance, unity, and form.

Tracing the Faults

The faults mentioned above are directly traceable to the method by which the student works—the method which he is forced to adopt by the very nature of the hymn-tune style. The common practice is to go along, note by note, choosing a chord for each melody tone. The student tries to think of several chords which contain the given tone. He then tries to choose the one which gives the best voice-leading with the chords immediately preceding and immediately following. If some forbidden progression appears, he tries to avoid it by making an inversion.

The final outcome of such an effort is usually an uninteresting succession of chords—a hopeless jumble in which secondary harmonies are used where primary harmonies are needed; dissonance occurs at the wrong places, rhythmically speaking; and the melodically unimportant notes may have as much harmonic stress as the principal tones.

In most practical compositions there is only one basic chord to each measure. Often there is only one change of harmony in an entire phrase. It is not necessary that every melody tone be contained in the underlying harmony. At certain points the rhythm may demand a change of harmony even though the melody notes may not change. The experienced com-

Simplifying the Approach to Harmony

by Ralph Ritchey

poser is guided by his feeling for rhythmic balance in deciding where a chord change is needed and in alternating dissonance with consonance.

The understanding of four-part vocal writing is essential to a well-rounded musical education. But good voice writing is complicated and difficult—much more difficult to teach than simple piano style. Hymn-tune composition should come late, rather than early, in a course of study in harmony.

The pupil should first be taught to scan each measure and choose a chord which fits the important tones. He should be taught from the beginning that, while some melody tones have also a harmonic function, many tones have only a melodic function. In the following (Ex. 3) the *basic harmony* is obviously the C major chord; the D-sharp is merely melodic in function.



In more advanced vocal style the D-sharp might be harmonized by some embellishing chord, but for the beginner the following basic treatment is more useful.



A good exercise for developing a feeling for form is to have the pupil, at the piano, play a simple melody with the right hand while the left hand strikes the tonic chord over and over again as the phrase is being played. The tonic chord will probably sound possible for several beats, even for several measures. But eventually a point will be reached where the tonic chord will become unbearable to the ear. That is the point where the *basic harmony* needs to change. The pupil will

know that any chords, other than tonic, which are introduced preceding this point of necessary harmonic change are purely ornamental and are not part of the *basic harmony*. The following (Ex. 5) shows the application of this method. The only bad spot occurs on the tone marked (*). A new basic chord must be chosen at that point.



A pupil working by ear can now arrive at the following improvement (Ex. 6):



Now, to make this into a little musical phrase the student need only apply some uniform rhythmic pattern to the basic chords (Ex. 7):



A few simple accompaniment patterns, such as the following, can be given the pupil as models as soon as the tonic, dominant seventh, and sub-dominant chords are learned. The pupil can discover other forms of accompaniment by observation and analysis of simple, published compositions.



The use of *piano-style, basic harmony* will prove more interesting to the pupil because it is more directly related to his everyday needs. After much practice in the use of this style, the more complicated harmonies can be correctly understood and intelligently used, and four-part voice writing can be done artistically with a proper feeling for the interplay of *basic harmony* with ornamental effects.

SHARE YOUR ETUDE

Paper limitations are so severe that it is only with difficulty that we can print enough copies of THE ETUDE to fill the fast-growing demand. Make your ETUDE "work double" by sharing it with some less fortunate music lover.

"FORWARD MARCH WITH MUSIC"



ANDRES SEGOVIA

The Guitar and Its Tradition

A Conference with

Andres Segovia

The World's Greatest Guitarist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

After an absence of five years, Andres Segovia has returned to the United States to continue his singular achievement of keeping a tradition alive, single-handed. Mr. Segovia (the name is accented on its second syllable) has been said to have raised the guitar to the level of a dignified, classical solo instrument. Actually, Mr. Segovia objects, he has done no such thing. The guitar is and always has been a dignified, classical solo instrument; what he has done is to keep it on its proper level. The position of the guitar, then, has fluctuated because people did not know much about it. The guitar is not merely an instrument for playing accompaniments, native gypsy melodies, and the sort of "plunk-plunk-plunk" that cannot be gotten elsewhere; neither is it a cross-breed of banjo or mandolin. The guitar is a stringed instrument, somewhere between the violin and the violoncello in size, and similar to them in shape, except that it is flat in floor and cover and has a large round hole in the cover for resonance. It has six strings (of gut, not steel) and is played by the fingers. The Etude has asked Mr. Segovia himself to comment on its history, tradition, and uses in relation to modern music.—EDITOR'S NOTE.

THE TRADITION of the guitar is extremely old, and when I speak of its tradition, I mean its purely musical tradition. The 'popular' guitar, used for the playing of folk-songs, accompaniments, dances and the like, bears about the same relation to the classical tradition as the piano played in the amusement center of some Western pioneer town (where traditional melodies are sung) might bear to the musical development of the piano of Beethoven or the clavichord of Bach. In other words, the instrument is the same, but the uses to which it is put divide its history into separate and very different chapters.

The classical guitar, then, is solely a musical instrument and it dates back to the oldest classic times. The name itself comes from the Greek, *kithara*; and either the guitar as we know it, or some ancestor built along similar lines, was known since the days of Pericles. It was brought into Europe by the Spanish, who got it from the Moors. From Spain, it was carried all over Europe; and though it easily became popular in each country it entered, the guitar has retained a peculiarly Spanish cast of personality. That does not mean that music of other lands cannot be performed upon it; still, it seems to me that the personality of the guitar and the personality of the Spaniard have a sort of predestined affinity. In my own case, I like to say that I formed my affection for the guitar before I was born, and came to earth only in order to find and play it!

A Tradition of Its Own

The real nature of the guitar is best realized when one understands that, in the fourteenth and fifteenth centuries, it and the organ were the only polyphonic instruments known. The Greek *kithara* developed a tradition of its own as it traveled from land to land; the tradition of the lute, or lute-type of instrument. We find Bach writing directly for the lute (*die Laute*) in the seventeenth century—but fully two hundred years earlier the lute-type developed in Spain as *la vihuela*. It is this instrument, the *vihuela*, that is the direct ancestor of our present-day guitar. Indeed, the transition between the *vihuela* and the guitar was almost imperceptible, both instruments being found at the same time. The difference is that the older form has double strings, while the modern guitar has single strings. In rural Spain, the guitar is even now still called *la vihuela*, for the sake of old tradition.

The earliest formal composers wrote directly for the lute or *vihuela* (or guitar). In 1535 we find Don Luis Milan and, at about the same epoch, Valderrá-

bano and Alonso de Mudarra writing noble music for this instrument. Indeed, it may not be an exaggeration to say that much of the development of polyphonic instrumental music (as opposed to the natural polyphony of the orchestra) stems directly from this old guitar. And, of course, the classic tradition of the guitar is much older and much more widely circulated than the lighter forms with which the guitar is very often popularly associated.

The question naturally arises: if the guitar is so old and so musical and so lovely, why is it not better known and more widely played? The answer is a complex one. In first place, the guitar is difficult to play well. Certainly, I realize that the same is true of every instrument—it is not easy to produce a beautiful, balanced, artistic effect on a violin or a piano, either. But apart from this general kind of difficulty, which roots into the impossibility of perfection, a special sort of technic must be developed in guitar playing. That, perhaps, is due to the fact that the guitar shares the nature of two instruments and requires a mastery of two techniques. The left hand manipulates the strings, as in violin playing, finding its own tonalities and producing intonations. The right hand is responsible for the polyphonic effects, for tone quality, for expression—in a word, for sounding forth the tones that the left hand has produced and for investing them with musical soul and meaning besides. The right hand, then, shares the properties of harp playing. Thus, the combined techniques required for any satisfactory approach to guitar playing make the instrument a bit more difficult even than either of the other two alone. I may add here that the guitar strings are never plucked with an instrument—between soul and sound there is

only the skin of the artist's sensitive finger tips!

Another difficulty of guitar playing is that of tone quality. The instrument has, of course, no pedals. The task of the pedals, which is to prolong tonal vibrations, thus making the sound more lasting and more binding, must be achieved entirely by the fingers. In other words, the natural tone of the guitar is one of brief duration; the art of the (Continued on Page 365)



GIRL WITH GUITAR
From a painting by Jose Huerta

"FORWARD MARCH WITH MUSIC"

THE ETUDE

BRAVE HEROES OF BATAAN

A timely *bravura* tribute to Americans who bore the first brunt of the enemy and made unthinkable sacrifices. It is written upon three staves, for simplification, the notes on the upper staff being played while those on the lower staves are held with the pedal. The second section in D minor, despite the grimness of the subject, should not be played like a funeral march. Grade 3½.

FRANK GREY

Maestoso marziale M.M. ♩ = 96

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PASO ARROGANTE

Paso arrogante really means "arrogant dance" or more literally, "arrogant steps" and suggests *hidalgos* dancing at a court function. The rhythms should be strictly obtained, without being rigid. The Spanish flavor is splendidly marked. Grade 5.

FRANCISCA VALLEJO

With fire and sentiment M.M. ♩ = 60

ff Not too fast

Mysteriously

ff

Graciously
5 a tempo

rit.

mf

Quicker

rit.

Ped. simile

a tempo

mf

rit.

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THE ETUDE

1st Last time

sf Fine

p legato

Ped. simile

a tempo

rit.

D.S.

GAY HUMMING BIRD

Here is a fine test of your speed and articulation. Every note must be clear, but the long phrases must be made to sound as much as possible like the little, prismatic, winged beauty in flight. Work with the *pianissimo* passage until it is like a breath of springtime. Grade 3½.

C. FRANZ KOEHLER

As fast as you can play it

mf

Ped. simile

f

cresc.

f

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VALSE DEBUTANTE

JAMES FRANCIS COOKE

A *valse gracieuse* in fluent French style, after the manner of the salons of the days of Liszt, Chopin, and the romantic Forties of the past century. Play it poetically, as though reciting an enchanting legend. The melody of the first section should sing like a violin. Grade 3½.

Valse grazioso M. M. ♩ = 104

Valse grazioso M. M. ♩ = 104

Musical score for "The Swan" (Le Cygne) by Camille Saint-Saëns, Op. 20, No. 6. The score is in 3/4 time and consists of six systems of piano and bass staves. The piece begins with a piano (pp) dynamic and features various musical notations including slurs, ties, and fingerings. The score includes dynamic markings such as pp-p, mf, cresc., f, non rit., p, f subito, and pp. The piece concludes with a Coda section marked with a double bar line and the word "CODA".

poetically, as

Valse grazioso M.M. = 104

mf sempre cantabile ed espressivo

rubato (b)

mf a tempo

cresc.

f

mp

1st

Last

Fine

L.H.

Piu mosso

rit.

a tempo

f

Dreamily

pp

lento una corda

p

D.C.

molto rit.

R.H.

L.H.

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PRELUDE

See lesson by Dr. Guy Maier in "The Technic of the Month" elsewhere in this issue. F. CHOPIN, Op. 28, No. 3

Vivace M. M. $\text{♩} = 72-76$

leggeramente

mf *p*

10

15

f

20

p

a tempo

25 *poco rit.*

p leggiero

30

poco rit.

mf *pp*

RONDO A CAPRICCIO

Beethoven called this lively rondo "Rage over a Lost Penny" and, as he had a fine sense of irony, he is believed to have pictured a fussy old gentleman very much put out in seeking a lost coin. This work was written in 1825-26, one year before the master's death, when he was tired, sick, and deaf, but not without his sense of humor. Grade 4.

L. VAN BEETHOVEN, from Op. 129

Allegro vivace M. M. $\text{♩} = 126-144$

p

23 *ten.*

f

Musical score for page 344, featuring piano and organ parts. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of music. The piano part is in the right hand, and the organ part is in the left hand. Dynamics include *f*, *sf*, *cresc.*, *dimin.*, *p*, *fp*, and *a tempo*. Fingerings are indicated by numbers 1-5. The organ part includes a section with the lyrics "ri - tar - dan - do" and a section marked "a tempo".

Musical score for page 345, featuring piano and organ parts. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of music. The piano part is in the right hand, and the organ part is in the left hand. Dynamics include *f*, *sf*, *cresc.*, *dimin.*, *p*, *fp*, *ff*, and *a tempo*. Fingerings are indicated by numbers 1-5. The organ part includes a section with the lyrics "ri - tar - dan - do" and a section marked "a tempo".

Grade 3.

MEADOW FROLIC

WILLIAM SCHER

Moderato M. M. ♩ = 132

mp

L. H.

To Coda

f

mf

p

D. C. al

CODA

p

mp

p

pp

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Grade 4.

ALL HAIL THE POWER OF JESUS' NAME

(CORONATION)

OLIVER HOLDEN
Arr. by Clarence Kohlmann

Fanfare

Maestoso

Pomposo

Con brio

melodia marcato

Grandioso

ff

f

p

ff

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HERE COMES THE BAND

SECONDO

WALTER ROLFE

Tempo di Marcia M.M. ♩ = 120

The musical score for the SECONDO part is written for a four-part vocal or instrumental ensemble in bass clef. It begins with a forte (f) dynamic and a tempo of 120 beats per minute. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like sf, mf, ff, and cresc. The piece concludes with a 'Fine' marking and a mezzo-piano (mp) dynamic.

HERE COMES THE BAND

WALTER ROLFE

PRIMO

Tempo di Marcia M.M. ♩ = 120

The musical score for the PRIMO part is written for a four-part vocal or instrumental ensemble in treble clef. It begins with a forte (f) dynamic and a tempo of 120 beats per minute. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like sf, mf, ff, and cresc. The piece concludes with a 'Fine' marking and a mezzo-piano (mp) dynamic.

Dorothy B. Gurney

O PERFECT LOVE

LOUISE E. STAIRS

Andante

p

1. O per-fect Love, All hu-man thought trans-cend-ing,
3. Grant them the joy Which bright-ens earth-ly sor-row;

mf

mf

Low-ly we kneel in pray'r be-fore Thy throne,— That theirs may be the Love which knows no end-ing,
Grant them the peace which calms all earth-ly strife,— And to life's day the glo-rious un-known mor-row

1st

Last time rit.

Fine

Whom Thou for-ev-er-more dost join in one. That dawns up-on e-ter-nal love and life.—

rit.

A little faster

mf

2. O per-fect Life,— be Thou their full as-sur-ance Of ten-der char-i-ty and stead-fast faith.—

f

rit.

mp

rit.

D. C.

Of pa-tient hope— and qui-et, brave en-dur-ance, With child-like trust— that fears nor pain nor death.—

rit.

mp

rit.

Registration

Ch. or Gt. Soft String 8' & Flute 8' (coup. to Sw.)
Sw. Soft 8'
Ped. Soft 16' (coup. to Sw.)

INTERMEZZO

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(A2) (10) 00 6742 000

JAMES H. ROGERS

Quasi allegretto, con grazia M.M. = 108

MANUALS

p

Gt. 1

Sw.

PEDAL

Ped. 41

Sw. add Flute 4'

Sw.

Gt.

poco cresc.

Sw.

Gt.

Sw.

ben sostenuto

p

Gt.

cresc.

Gt. 1

Sw.

mf

ten.

p poco rall.

Sw.

a tempo

dim.

poco vivace

pp

AT DAWNING

Millions have been thrilled with the performance of this, the best known-work of the famous American master of melody, Charles Wakefield Cadman, by Fritz Kreisler, eminent Austrian violin virtuoso. Victor Record No. 1165-A has had an especially large sale and may be used as a teaching model for students learning this composition.

CHARLES WAKEFIELD CADMAN
Transcribed by Karl Rissland

Andante

VIOLIN

PIANO

la melodia marcato

rit. *mf* *molto espress.*

mp *a tempo*

cresc. *f* *affettuoso*

meno f *rall.*

a tempo *p* *espress.* *rit.* *pp*

piu f *molto espress.*

ten. *f* *espress.*

espress. Cadenza *a tempo* *3*

molto *rubato* *molto rit.* *espress.* *espress.* *mf* *molto espress.*

molto pp *molto rit.* *p* *a tempo*

With greatest expression *ff* *marcato* *ff*

affettuoso *p* *molto rit.* *pp* *molto rit.* *pp* *espress.* *dim.* *ppp* *pp* *pppp*

THE LAUGHING BROOK

LOUISE GODFREY OGLE

Grade 2½

Allegro M.M. ♩ = 120

mp leggiero

cresc.

dim.

mp

poco cresc.

p

mf

mp a tempo

mp

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THE ETUDE

SONG OF THE PINES

MILDRED ADAIR

Grade 1½

Slowly, with swaying motion M.M. ♩ = 144

mp

p

mf

D.C.

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SOLDIERS' MARCH

ROBERT SCHUMANN, Op. 68, No. 2

Grade 2

Allegro deciso M.M. ♩ = 120

f

mp

JUNE 1944

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GLISTENING GLIDER

ELIZABETH L. HOPSON

Grade 1.

Moderato M. M. ♩ = 72

The Technic of the Month

Conducted by Guy Maier

Prelude in G Major, Op. 28, No. 3

by Frédéric Chopin

THE FAMILIAR G Major Prelude makes an excellent foil for the F Major Prelude presented in the April ETUDE. The wise student will study both at the same time, for the G Major's left hand, spinning gaily in the sunshine, is an ideal balance wheel for the softly purring right hand of No. 23.

Like the F Major Prelude, the G Major should be thoroughly practiced with separate hands. Don't make the common mistake of neglecting the right hand, for it sets the pace for the left and must be taught to sing richly and ardently, yet leisurely. Just for fun, try playing this right hand with simple "tango" accompaniment, and you will quickly sense its warm, carefree, Latin flavor, thus:

Chopin has inserted many rests during the progress of the melody; to play these separate articulations without loss of line, use some such contrasting touches as are indicated above. Note the suggestions for dynamics which I have made. And have you noticed those triple-dotted half notes? Rare, aren't they? Can you "figure 'em out?"

Emphasize the contrast between Measures 16-19, (forte) and Measures 20-26 (piano). . . . A brief poco ritard is recommended in Measure 25, with an immediate a tempo in Measure 26.

Here are a few pointers for that difficult left hand:

Keep hand and arm completely quiet at all times; curve finger tips as much as possible; avoid the "trick" fingerings given in some editions; if you prefer, use fourth finger on G (seventh note of measure) instead of fifth. Practice in the following fast impulses:

Also in "off beats" to smooth out pattern:

The above directions must be followed also in practicing Measures 28-31, right hand alone, and hands together. Be sure to make a short but convincing ritard and diminuendo as this unison pattern spins off into the air (Measure 31).

Play the first of the two final chords mezzo forte and in time, like sharply plucked harp strings; then immediately start arpeggiating the last "echo" chord very slowly and softly, thus:

Use soft pedal often in the Prelude, but damper pedal very sparingly—since practically all the passage work lies below middle C. For best results I advise confining your foot-work to brief touches of damper pedal on the first and third quarters of each measure. . . . If in doubt about pedal in compositions like this Prelude, always use less rather than more. . . .

Sunshine and sparkle below; soft laughter, cool fragrance above; such is the mood of the G Major Prelude.

"When music and courtesy are better understood, there will be no war."
—CONFUCIUS (551-478 B. C.)



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HAMMOND ORGAN

MORE THAN 1000 HAMMOND ORGANS ARE
DOING WAR DUTY WITH THE ARMY, NAVY AND MARINE CORPS

Let Phrasing Solve Your Difficulties

(Continued from Page 321)

lights from the strong beat (see Ex. 1, second and third phrases), but also, if they cover more than one measure, from the strong *measure*. For there are strong and weak measures, just as there are strong and weak beats. There are exceptions to the placing of emphasis on the strong beat, which will be considered later. But at first the motive should be studied with reference to the measure accent. We shall find that the longer motives, like the shorter ones, can have

a *diminuendo* modeling, growing continually weaker; or they can have the *crecendo* modeling, always growing stronger. But they can also have *crecendo-diminuendo* emphases; or the opposite, *diminuendo-crecendo*, which is not often found.

Even if we are content with these two points only, the limiting of the phrase and the placing of emphases, we are still better off than the woodpecker; for he can limit the phrase only by breaking the rhythm. If a phrase or motive is composed of *staccato* notes or chords, as his are, we must see that the silences between the phrases are more marked, more telling, than the intervals between the notes within the phrase; but we must not interfere with the rhythm.

We are seeking a high grade of musicianship. This requires that the *legato*

shall be smooth, that the notes at the close of each phrase shall be released with just the right expression. Therefore, the quality of tone which we make is vitally important. It must be of flowing quality. There is a wide difference between merely connecting the notes and a true *legato*. The most intense *legato* usually cannot be developed before the fifth or even the sixth grade is reached. But a fine connection can be achieved and also the ear can be trained in perceiving artistic effects.

To lay the foundation for the flowing tone, do not discard as wrong the downward swing of the arm at the wrist, which many children instinctively make. Instead of discouraging it, teach the student how, when, and where to use it, and how to modify it.

For first-grade work, begin by making

sure that when the arm swings down, every joint is soft and *movable*—wrist, elbow, and shoulder. Even the hand should feel loose, down to the finger tip. This joint should be firm but not stiff. Test for the looseness by suddenly pushing on any joint. For an exercise, place the five fingers on C-D-E-F-G. Let the pupil swing the wrist down-up, down-up, several times on each finger, with the sensation of the arm being seaweed, the finger tip attached to the rock, the wave swinging the arm up and down—not sideways—until the free coordination of all the joints is easily felt and understood. When this is satisfactory, swing down-up once on each finger in turn, resting in the "up" position (not too high!) until the next "down" connects the two tones.

(Continued on Page 372)

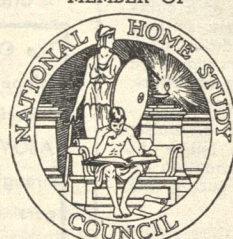
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 - 2846 Little Boy Blue, C-1... (Left Hand Melody)
 - 2850 Santa Claus, C-1... (Finger Technique)
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VIOLIN QUESTIONS

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.

Violin Lessons by Mail?

Miss M. G., California.—I am sorry to say that I know of no correspondence course in violin playing that would be of the slightest use to you. The violin is an instrument that must be taught personally, for there are so many things that the teacher must see in order to give proper instruction. If you are eager to study as your letter implies, you should try to find a teacher in some neighboring town to whom you can go every week or every other week. The extra trouble would not seem much if you found yourself making satisfactory progress.

A Czech-Slovakian Maker

J. E. F., Minnesota.—The inscription, "Conservatory Violin," on the pegbox of your violin is a clear indication that the instrument is not a Guarnerius; on the contrary, it identifies the violin as a factory-made, German instrument worth about fifty or sixty dollars. So far as I know, none of the Guarneri family branded their violins—and if they had, I think it would not have been in English! The label in a violin means nothing, for there is no law against inserting a Stradivarius or Guarnerius or Amati label in a violin that has not the slightest resemblance to the work of any of those makers.

(2) John Juzek is, or was up to the outbreak of the war, a Czech-Slovakian maker whose work was imported into this country by the Czech-Slovakian Music Co., now the Metropolitan Music Co. He copied various models, carefully stating on each label what maker he had followed in that particular violin. His violins vary in value from about one hundred to about three hundred fifty dollars for his more carefully finished work.

Violins by Chappuy

H. M. D., Connecticut.—Nicholas-Augustin Chappuy was born in Mirecourt, France, in 1730, and died there in 1790. Much of his work, however, was done in Paris. He used a spirit varnish, usually yellow or brown in color. Most of his best violins are branded "N. Chappuy" either on the back under the shoulder button, or else inside where the label is usually placed. He also used an ornate label with the inscription in Latin, as you have transcribed it. His violins vary in value from three hundred to six hundred dollars. There are, however, on the market many violins bearing the Chappuy label which never saw the inside of his workshop. Dealers inserted these labels in inferior instruments with the hope, probably, of effecting a more ready sale. I cannot say, without examination, whether your violin is a genuine Chappuy or not.

A short fingerboard is a handicap to a violin—and to the player—and I would advise you to have another one fitted. It would not be a difficult job for a good repairer, and when it is done, your violin would probably sound a good deal better. It is just possible, though not likely, that the neck of the violin is too short; if this is the case, a new neck would have to be grafted in. This would be a more ticklish job, and I advise you to have it done in New York.

Violins by F. A. Glass

Rev. T. A. G., Pennsylvania.—Friedrich August Glass was a violin maker who worked in Germany between 1840 and 1855. There is no evidence that he even went to Italy, much less worked there. His violins are not well liked; he used an inferior resin varnish, and consequently they have a hard, brittle tone. They are worth between fifty and one hundred dollars.

Value of an Albani Violin

E. A., Virginia.—There is only one way for you to find out whether your violin is a genuine Joseph Albani, and that is for you to take or send it to a reliable dealer for appraisal. The measurements you give are approximately correct, and the label is correctly worded, but only personal examination by an expert can determine whether it is genuine or a copy. There are many clever copies of Albani (father and

son) on the market, most of them of German origin. If genuine, your violin would be worth from three hundred to five hundred dollars, according to its condition; if a copy, it may be worth only fifty or seventy-five dollars.

Stradivarius Model

P. B., New York.—Yes, Stradivarius made violins with one-piece backs and tops. That, however, is no evidence at all that your violin is a Strad. If you have been reading these columns regularly, you probably know that there are hundreds of imitations for every genuine Strad. But even if yours is not genuine, you may have a very good instrument, for many fine makers copied Stradivarius. By all means send it to a reliable dealer for appraisal. As regards packing it, you should first put it in its case with crumpled newspaper around the sides and on the top. Do not pack it too tightly, however. Then put it in a strong cardboard carton and fill up the carton with more newspaper or excelsior. Finally, wrap the carton in stout paper and cord it firmly. In the advertising columns of THE ETUDE you will find the names of several New York dealers of the highest repute.

Violin Solo Material

E. G. R., Iowa.—For minuets, I can recommend: Menuet, Dussek-Burmester; Menuet in D, Haydn-Burmester; Menuet, Mozart-Burmester; Tempo di Minuetto, Pugnani-Kreisler; Menuet, Porpora-Kreisler. For solos with double-stops: Spanish Dance, Granados-Kreisler; Slavonic Dance, Dvořák-Kreisler; Romanza Andaluza, Sarasate; From the Canebrake, Gardner; Alabama, Spalding; Humoreske, Tschaiowsky-Kreisler; Alt-Wien, Godowsky-Heifetz. For solos with harmonics: Lotus Land, Scott-Kreisler; Serenade Espagnole, Chaminade-Kreisler; Malaguena, Albeniz-Kreisler; Caprice Basque, Sarasate; Hejre Kati, Hubay.

A Viola Maker

W. G. E., Texas.—I. Hermann Ritter, a German viola player, was born in 1849. Apparently he became dissatisfied with the violas available to him, for he designed one more to his taste. In fact, quite a number were made according to his specifications, and they attained some popularity in Germany among players big enough to handle them. They are very large instruments, measuring more than eighteen inches in body-length. At the present time they are worth between one hundred and fifty and two hundred and fifty dollars. As they have a very good tone, they would be worth more if it were not for their extreme size.

2. The double-bass maker, Prescott, worked in New Hampshire around 1850. Originally a cabinet maker, he took to making double-basses and some cellos, and produced some very good instruments. A few years ago, there were several Prescott basses used in the Boston Symphony Orchestra. His instruments are made of native wood and are rather large, though excellently constructed.

Books on Violin Study

T. P. M., Michigan.—I think the following books would give you the information and help that you want: "Practical Violin Study," by Frederick Hahn; "Modern Violin Playing," by Grimsen and Forsyth; "Violin Teaching and Violin Study," by Eugene Gruenberg; "The Modern Technique of Violin Bowing," by Berkle. In these books you will find many hints on vibrato, bowing, shifting, and so on. They may be procured from the publishers of THE ETUDE.

2. There is a mute on the market which has a heavy leaden weight at the top, called the "wolf-tone." Using this mute, you would be quite inaudible in the next room. However, the continuous use of such a mute plays havoc with a violinist's tone production, and I cannot recommend that you use it except when it is absolutely necessary. As a matter of fact, you may have difficulty in obtaining one, for they are of German manufacture. Try to arrange your practice time so that you can play normally—you will have a lot more fun.



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- 3465 An Airplane Ride, D-2... (Alternating Hands)
- 3454 The Playful Echo, C-2... (Staccato)
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What Do You Know About Schubert?

(Continued from Page 328)

was really a Countess Esterhazy. He was music teacher in the Esterhazy palace, not very far from Vienna, in a region which is now reckoned Hungarian, now Slovakian; hence, so many echoes of so-called Hungarian music in his works. Schubert was twice a guest on this estate. The first time this Countess (the younger of two sisters) was only eleven years old; but the second time she was seventeen. When she asked him why he never dedicated a work to her, he answered, "Everything is dedicated to you, as it is." That is all we know about the matter. But he did dedicate a work to her. She married later and collected these widely scattered works which he had laid at her feet. There is no reason to maintain that he never flirted, but there is no warrant in available authentic records for picturing him as eternally and sentimentally in love. "Lilac Time" is based on a pretty Austrian novel which, however, is nothing more than fiction.

One might remonstrate that Schubert did find time, either alone or in feminine company, to fritter away his hours in the vineyards surrounding Vienna, or waste hours sitting in Viennese coffee houses. But the vineyards were for him a portion of the kind of nature he loved. His friends gave him various opportunities for merriment. In the main, however, these assemblages were reading societies in which one read the other members' best works of literature and sometimes even from one's own new works. Then there was music-making. The friends themselves were "the elite of intellectual Vienna," as Spitta, the biographer of J. S. Bach, called them. One has only to remember the painters, Schwind and Kupelwieser; the poet and subsequent diplomat, Baron Schöber; and the dramatist, Bauernfeld. These are the ones who appear in the operetta as the lighthearted Bohemians, singing comic ensembles.

A Lover of Nature

Schubert often complained that "unworthy elements" attempted to force their way into this company (whose sessions were presently called "Schubertiads"). His letters and some of his remarks are very serious, oftentimes written in tones of despair. Sometimes he felt himself so lonely that he wished that he might not awaken the next morning. Toward the end of his short life, his terrible material situation must have tormented him. He had long since given up his post as schoolmaster, and he had never received an official post as a court musician. His compositions were miserably paid for by publishers in Vienna and elsewhere. An anecdote, which unfortunately is true, relates how a foreign musician once visited a Viennese publisher. At the same time, a shy person entered the shop holding a piece of music. But the publisher said merely, "No, not today." And he told the stranger, "That is Schubert. He comes nearly every day to offer me a song for one Guilder." (Not quite a dollar.) "But I cannot publish so much." Schubert was often hungry. He died

of typhus, but it is almost certain that the illness would have taken a lighter form if a normally nourished body had been able to resist it.

The official inventory of Schubert's effects sounds shocking. After itemizing the pitiable possessions, we read, "Apart from some old music, valued at ten Gulden (less than ten dollars) the deceased left nothing." And the entire estate was valued at sixty-three Gulden, in contrast to which the expenses of sickness and burial amounted to two hundred sixty-nine Gulden. His surviving father paid the rest. So far as the "old music" was concerned, this consisted of the manuscripts of about five-sixths of Schubert's works, which today merely as autographs would be of incalculable worth.

Noble Aspiration

But not only loneliness and poverty weighed down on Schubert, who is always pictured as a gay and lighthearted person. He scorned the bourgeois that surrounded him, especially when they were musicians. Because of this, he felt himself more closely related to the great master, Beethoven, who then lived in Vienna, a creator who was opening up new paths in his art. The great sonata, the string quartet, and the symphony, were the channels through which Beethoven uttered his message in his last period. And Schubert, likewise, aspired to create works of this type. One need only consider from this standpoint his chamber music, especially the "Quartets in A minor, D minor and G major; the string 'Quintet,' the later symphonies, and the much too little-known piano sonatas, to realize his ideals.

Schubert wrote spontaneously, quickly, as if hearkening to a divine inspiration. One scarcely finds sketches for the completed works. If you compare the different versions of various songs—particularly those with texts by Goethe (sometimes as many as seven musical settings of one poem)—you can appreciate how he worked, how much thought he gave to his art. His few remaining jottings and letters (almost all were lost) attest to a thoroughly revolutionary, proud, deeply philosophic understanding, which was marked in every instance by a very keen mind. To his contemporaries, he was often weird. His music was repeatedly "too melancholy" for them. "Do you know any merry music?" he would ask. "I don't."

A simple man in provincial Austria, in whose presence Schubert had once talked about art and life, wrote to some friends, "I was constantly more and more astonished about this soul of whom it was said that the practice of his art was so unreflective. He gave glimpses into a great world conception, one peculiar to himself."

If, to put it musically, one has busied oneself too long with the sweet, easily grasped melody of Schubert, one should now turn more attention to his harmony and to the transformations of his forms, and also to the almost Slavic somberness into which, for all the seeming cheerfulness, he occasionally lapses. He has wholly recognizable Slavic models, especially in his little piano pieces. That alone makes him a cosmopolitan Austrian and frees him from German heaviness. He aspired to reach the heights of Beethoven, but he remained nearer to the background of Mozart from which he came.

The Guitar and Its Tradition

(Continued from Page 336)

guitarist consists, in part, in prolonging that tone and in creating the illusion of a smooth, round *legato*.

"Now, these difficulties of guitar playing have had a profound effect on the history of the instrument! The guitar still finds itself more or less at the center of a vicious circle. Since few serious artists devote themselves to it, few serious composers write for it—with the result that little 'news' of the instrument reaches the general music-loving public. Many, otherwise, might easily learn to love the guitar, play it, listen to it, and provide the very interest in it that would induce artists to perform upon it and composers to write for it! That sounds rather complicated, but that is exactly what the case is. Say 'guitar' to the average music lover, and he will think in terms of an instrument used for playing accompaniments and having fun at parties.

A Musical Missionary

"Gradually, the situation is being remedied. Since my fourteenth year, I have been playing recitals of classic guitar music and have worked hard in my native Spain, as well as in every country I have visited, to gain for this noble instrument the recognition it deserves. And, to my intense gratification, a certain amount of special guitar music has been written for me by some of our most distinguished modern composers, including Falla, Jacques-Ibert, Turina, and Castelnuovo-Tedesco. I play much Bach music also, and only the least of it is what one calls an 'arrangement.' No, I play Bach as he himself wrote for the lute. Some of these works he himself transcribed for other instruments at a later time. But the original lute parts exist, and it is to these that I turn. A bit of adjustment may be necessary to adapt them to use on the modern guitar, but certainly no transcribing or arranging is required.

"Through the means of good new music, then, the guitar is coming to be better known and better understood. Already several of the great conservatories are introducing full courses in guitar playing. Such courses now exist in Madrid, Barcelona, Buenos Aires, and other cities of directly Spanish tradition; and they are coming to be included in countries that welcome the guitar solely on its musical merits.

A Wide Interest

"In Geneva, for instance, I was honored by the request to found and head a guitar department, and only my concert engagements prevented my considering it most seriously. And in Russia, where I have made several tours, there were two hundred-fifty ambitious young musicians eager for specialized instruction on the

six-stringed guitar—which is a slight variant of their native, or gypsy, guitar of seven strings. This instrument, I may add, is used largely for accompaniments and folk-airs; its seventh string is not definitely superfluous—if the guitarist has his technic well in his fingers, he does not require the added mechanism of an extra string to help him make music! All this is most encouraging. It shows that the guitar is surely, if slowly, finding its way back to the position of eminence it occupied so many centuries ago.

"My own advice, of course, is to make friends with the guitar! It is an instrument excellently calculated to hold the interest of every musical person. Certainly, it is not a substitute for the ukulele as a means of 'party fun'—but it offers the finest kind of musical entertainment. To me, to hear it is to fall in love with it. That, actually, is the history of my own approach to the guitar.

A Self-taught Artist

"In my native Granada, I heard many instruments, but all of them frightened me! Looking back today, I think I must have unconsciously blamed the sins of the performer on the instrument he played; but the fact is that I listened to a violin, was conscious of its scratching tone, and said, 'Ah! That is bad! Not for me!' Then I heard a piano, and became terrified at its blurred thunder; and again I declined with thanks. The same was the case with the violoncello. Through all of these attempts to find something to love, I loved music with all my heart. And there was the guitar that I heard about me all the time. No matter how indifferently it was played, it sounded musical, beautiful. So I decided that I must have been waiting for the guitar all the while—from the time before I was born. The guitar, however, was a popular instrument.

"I studied music at the Granada Musical Institute, but there was no professor of the guitar. So I became my own teacher. Also, I became my own pupil. Teacher and pupil have never had any serious quarrels. I have had no instruction beyond what I provided for myself by studying the music before me and determining, musically, how I wished it to sound. I have toured the world many times since then. Each time I am gratified anew by the interest shown my guitar and its music. I am confident that the time will soon come when guitar study and guitar playing will not be considered something odd, but part of a complete knowledge of music."

"Music is one of the most forcible instruments for training, for arousing, for governing the mind and spirit of man."

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Rolled Chords

(Continued from Page 320)

one of the following ways:

Ex. 10

Ex. 11

Written

Played

In Liszt's *Concerto Etude in D-flat* there is a series of difficult reaches for the right hand, in which case it would doubtless be more advantageous for the lower member of one of these chords to be struck simultaneously with the left hand, as illustrated below.

Special Problems

"Recently, for example, a play-script that dealt with certain phases of the war, called for a mechanism used in connection with submarine detection. There exists such a mechanism, but, for obvious reasons, its name, nature, appearance, and sounds must be kept secret. Also, there are enough people acquainted with the mechanism (through manufacturing and using it) to know if we went wrong in duplicating its sound. From a detailed study of similar mechanisms used in pre-war time, the nature of which is no longer secret, we put together a sound that seemed at least suitable enough not to be proved wrong. Then we telephoned to a nearby Naval Base to ask one of the officers there to listen to our 'mechanism' and tell us if it was right or wrong. He listened—but could not tell us about our rightness or wrongness!"

Another problem confronting the experts who devise our ear-scenery is the curious one of judging between what is true and what seems true. Suppose a scene carries our hero and heroine as far as the subway. The listeners must know at once whether they enter the subway or pass it; whether both of them enter; how it 'looks' and feels in the subway. It would spoil the realism of the scene to allow them to talk about it—people do not go about remarking, 'Oh, now we are in the subway!'—and yet the scene must be painted by ear. What sound-effects experts do is to pipe in echoes that reverberate about the voices as they go down into the subway, thus establishing a change of plane and level. Now, in actual truth, such a descent into more constricted space would cut out echoes and deaden the voices—echoes and reverberations could assert themselves only in large halls with arches or surfaces that reflect sound waves. The sound-effects men are fully aware of this; yet the use of the echo suggests a believable change in level, and is accepted as a convention.

A similar convention has to do with the sound of an automobile. The most recent models have succeeded in cutting out motor-hum almost entirely; and the difference in motor-hum intensity while running and while in the act of stopping is negligible. Yet when you take a ride in a car in radio, you hear the motor humming (among other conventional motor sounds, such as wind-rush and the contact of the tires against the surface of the road!) and when your ride ends, you hear the marked slowing-down of the engine. It isn't real, but it's the ac-

Ear Scenery

(Continued from Page 319)

but not essential. General alertness is important, as well as a good background of general information that would warn a man not to use steam whistles in a scene that took place before the discovery of steam. A dramatic sense and keenness of ear are among the best qualifications for the work.

"Some years ago it was still necessary to devise and invent effects to represent various sounds; today, however, so many of the normally required sounds have been duplicated and recorded, that the actual pioneer stage may be said to lie behind us. It is still necessary, however, to analyze all scenes for the various sounds they contain; to determine which of those sounds are the most likely to stimulate the desired association of ideas; and to reproduce them most believably. Often the writer of the play, or the radio script, suggests certain desired sound effects. In many cases he suggests merely the mood he wants, and leaves it to the producer to determine the means of setting this mood; then the sound effects men are called in to do the job! Sometimes we are faced with interesting problems.

"Chief of these is the task of devising sounds for which there is no known original to copy . . . for instance, the cry, or noise, of a dinosaur in a prehistoric scene. No one knows how that beast sounded—whether it gave forth a peep squeak or a gigantic bellow, or neither. We reconstruct what we believe to be a plausible noise, but it is always a problem to work in the dark. Then, too, there are sounds which are known to only a comparative few—as, for example, the sounds of certain pieces of machinery used in Arctic expeditions. We ourselves have no idea of what they sound like, and neither has the general listening public—but there are enough experts to check up on us if we go wrong. Therefore, we must guide ourselves by expert advice before we put such a sound on the air, and it is not always easy to find the guidance we need.

cepted, conventional device for letting you know you're in a car. If radio reflected the actual sound of a modern motor engine, which is just about nothing at all, you'd be getting an aural reflection of truth, but no association of ideas. You wouldn't know what the sound was meant to represent. Sound effects work on Aristotle's principle—that a *believable impossibility* is much more convincing than an incredible truth.

Normal, everyday sounds, like the rattling of teacups or the breaking of eggshells, are easily enough produced; the cups and the shells are simply taken down from their pigeonholes on the carefully cataloged shelves of sound-effects materials, rolled into the studio, and rattled. But the next time you hear the call of a dinosaur, the whirr of a secret engine of war, the calling of a voice in a dream sequence, or the rolling of distant thunder, just remember that the most careful scientific research has been devoted to setting the scene and establishing a mood by ear.

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Where Airy Voices Lead

(Continued from Page 315)

Most people give up trying in those troubled periods (and we all have them) when we seem to be getting no place. Life takes on the aspect of an endless treadmill. If we give up trying, we concede defeat. On the other hand, if we can bridge the gap, generally we find achievement on the other side.

Then again, how many people miss the mark of real achievement because they give up too soon! They are unable to push through the drag, which may last for years. We are thinking here of Fritz Kreisler. If Kreisler had given up at thirty-six he would have been unknown to the world today. Although a mature artist at that time, he could not fill the smallest concert hall in either America or Europe, and did not command the fee of a fifth-rate violinist.

Untapped Reservoirs of Musical Treasures

(Continued from Page 316)

that our ability to learn decreases with age.

Childhood, for instance, is supposed to be the time to learn languages. Professor Edward L. Thorndike wanted to find out if this were really so. He set three groups to work for the same hours and under the same teachers learning *Esperanto*. He chose this unusual language, since none of the group knew the first thing about it. The three groups were aged respectively: twenty to twenty-five, twenty-six to thirty-four, and thirty-five to fifty-seven. He found no appreciable difference in the progress made in any group.

Questions & Answers

(Continued from Page 334)

all, and I can see how you would feel about having just a single "burst" from a wind instrument, with the rest of the passage sounding an entirely different color. If in your arrangement it is the clarinets that carry the passage on after the one oboe note, I should advise you to try having the clarinets play the single note as well as the rest of the passage. It is entirely legitimate to make slight changes of this sort in an arrangement, even though you would probably not feel like doing it in an original score.

Not satisfied, he pitted the oldest group against the eighteen-year-olds of high intelligence. The oldsters made twice as much progress as the younger learners, notwithstanding the fact that the latter were accustomed to study and the others were not. Again he pitted the older group against children of high I.Q. from nine to eleven; with this astonishing result: *the young children learned the language the most slowly of all.*

The chief factor that keeps us from learning and growing in skill and stature

Fame at Last

Then again, how many people miss the mark of real achievement because they give up too soon! They are unable to push through the drag, which may last for years. We are thinking here of Fritz Kreisler. If Kreisler had given up at thirty-six he would have been unknown to the world today. Although a mature artist at that time, he could not fill the smallest concert hall in either America or Europe, and did not command the fee of a fifth-rate violinist.

Not only was Kreisler many years in gaining recognition, but ill luck seemed to dog him. He appeared twelve or fifteen times in London, but failed to attract either the public or the press. Then came his big opportunity—an appearance with the London Philharmonic Orchestra, playing the Beethoven "Concerto." This seemed to assure the presence of audience and critics at least. The big night arrived. But on the night of the concert, the Boer War terminated. The next day the surrender at Mafeking completely filled the papers. The concert was not even mentioned.

Where Airy Voices Lead

(Continued from Page 315)

No mystery of life can enthrall man like that of immortality. No one knows whence it comes or when it may appear. Certainly it is a part of the infinite, divine scheme. Will it ever come to you? Who knows? Perhaps some day, like Joan of Arc, you, too, may hear the angel voices. Remember the words of Keats:

*He ne'er is crowned
With immortality, who fears
to follow
Where airy voices lead.*

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Junior Etude

Edited by

ELIZABETH A. GEST

To Grieg

by Dorothy Rabner (Age 11)

(JUNE ANNIVERSARY ACROSTIC)

E-ndless fiords and mountains peaked
with snow
D-escribe the land Grieg's music
helps us know;
V-ariant, hardy peasants haunt his
notes
A-nd sometimes folk-tunes tell of
fishing boats.
R-ugged, lofty, just like Norway's
shore,
D-EEP like its waters in his music

score.
H-ear melodies in "Peer Gynt Suite,"
G-entility in *Solveig's Song*, so sweet,
R-ich his chords and such a thrill to
play—
I practice some of Grieg's things
every day
E-ven though this mighty man is
gone,
G-rieg's music, great and fine, lives
ever on.

English and Music

by Gertrude Greenhalgh Walker

Lewis was having his music lesson. "My new scale is G-sharp minor, harmonic form," he said, "but I don't know what that funny x is."

"That is a double-sharp," explained Miss Brown. "It raises a tone one whole-step."

"So that would make the seventh note, F, raised a whole-step to G," said Lewis. "Why can't they write G then instead of F double-sharp?"

"Because that would not be good writing or spelling. Remember, a scale follows the alphabet and no letter can be repeated or omitted in the octave. G is in this scale as G-sharp, so you have to write F double-sharp," Miss Brown told him.

The next day in school the class was having homonyms and synonyms and the teacher had written

an example on the board: bare-bear, here-hear, blue-blew. This gave Lewis an idea, and he raised his hand and remarked, "I think that is like writing in music, because we have to spell correctly in music, too."

"Lewis, will you please explain that to the class?" said the teacher, and Lewis went to the piano and struck G, explaining that sometimes it is G and sometimes F-double sharp. "To a musician it would be funny to use one when the other is intended, just like this sentence (and he wrote on the board as he spoke)—'The wind blue around hear threw the bear trees.'"

"Wheel!" exclaimed Jim. "That's a phoney. I never knew you had to spell in music, too!"

"You bet you do," answered Lewis.

Serenade

by Martha V. Binde

A mockingbird sings all night long,
In our old cottonwood!
He must be giving lessons to
His downy, baby brood.

Or, then again, perhaps this is
His evening serenade,
To tell us that he's thankful for
The tall tree's friendly shade!

The Season in Music

by Paul Fouquet

"HERE it is June, Uncle John," said Bobby, "and you know what that means. That means summer is here."

"Yes, Bobby, I guess everybody is always glad to see summer coming" answered Uncle John. "And have you ever noticed that the changing seasons have inspired composers to write some of their loveliest music? Tchaikovsky composed a set of pieces he called *The Seasons*. Perhaps the best known of these is the barcarolle called *June*."

"Miss Brown said that is going to be my next piece!" exclaimed Bobby. Uncle John continued: "The happy days of summer have suggested so many pieces with flower titles, such as MacDowell's *To a Wild Rose* and *To a Water Lily*. And when we think of flowers we often think of bees and butterflies, too. Of all the butterfly pieces Grieg's is the best known. Then there is the etude of Lavallée called the *Butterfly*. And, of course, you have heard Schumann's set of pieces called 'Papillons.' That is the French for butterfly, you know."

"I heard them played in a concert once," said Bobby, "but I did not think they sounded like butterflies."

"Well, you see, Bob," Uncle John explained, "Schumann did not intend to describe the flight of a butterfly in his music. He used the word butterflies more in a poetic sense, meaning that each number in the set is a dainty trifle. As a matter of fact, Schumann, in his 'Papillons,' depicts a gay carnival scene."

"Then what about bees? You mentioned bees in summer, you know."

"Oh, yes, I nearly forgot the bees. Well, I know you have heard the *Flight of the Bumblebee*, by Rimsky-Korsakoff on the radio. Remember? We heard it last Sunday afternoon. And there is a buzzing violin piece frequently heard on violinists' programs, called *L'Abeille (The Bee)*. Strange as it may seem, this was written by a Franz Schubert, a violinist in Dresden, who is said not to be related to the great Franz Peter Schubert."

"That's funny," said Bob, "but then I know three fellows named Bill Smith. What about autumn music?" he asked.

"Of course. When the trees color up and the frost gets into the air, inspiration seems to come to composers. MacDowell has a short composition called *Autumn*. Chaminade has one by this title, also. And in the set of pieces by Tchaikovsky we mentioned, there is one for every month, the one for *November* called *Troika* (sleigh ride) is particularly well known."

"And then, what about winter?" asked Bobby, wanting to make the calendar complete.

"Winter brings its compositions, too, Bobby. Debussy has a delightful piece in his set called 'The Children's Corner,' in which he depicts snow-flakes; it is called *The Snow is Dancing*. Tchaikovsky wrote an entire opera called 'The Snow Maiden.' You'll see it some time."

"I hope so. And now what about spring music? I like spring because it means summer is almost here."

"Every one likes spring, I think," answered Uncle John. "Spring, when the snow melts and the early flowers peep out, seems to be a source of inspiration to composers. Grieg's *To Spring* is very well known. So is Sinding's *Rustle of Spring*. Mendelssohn called one of his songs without words *May Breeze*. And a more modern one that many music students play is Palmgren's *May Night*."

"Do you know, Uncle John, I never realized before that we really have a complete musical calendar. I'm going to learn a piece for each season as it comes along. There is so much to choose from!"

Discord

by Nancy Donohue



(Dog belongs to Mrs. McDaniel Amarillo, Texas)

What's that discord on the keys? Stop that racket, if you please! Oh, what would our teacher say if she heard the way you play! Well, dear me! Excuse it please! It's just my doggie on the keys!

Answers to Hidden Instrument Puzzle:

1, ocarina; 2, tuba, 3, oboe; 4, fife; 5, piccolo; 6, spinet; 7, harmonica; 8, piano; 9, cornet; 10, drum.

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

My First Lesson

(Prize Winner in Class C)

I guess I will always remember my first clarinet lesson, for at that time I had a metal clarinet loaned to me by my public school teacher. I was told if I did well I would receive a wooden one. Yes, I did well that day and acquired my new possession. I was nine years old at that time and was very proud of my instrument. I am now eleven and am still very happy about it. My teacher is in the Goldman Band and I am lucky to have such an experienced teacher. When I graduate from here I hope to be in the high school band.

Carl Wolf (Age 11),
New York

Puzzle Square

by E. Mendes

* * * * *
* * * * *
* * * * *
* * * * *

Across: 1, a musical instrument; 2, a volume; 3, night birds; 4, otherwise. Initials spell the same musical instrument.

Prize Winners for Hidden Instrument Puzzle in March:

Class A. Seymour Bernstein (Age 16), New Jersey
Class B. Lucy Ruple (Age 12), Michigan.
Class C. Mary Lou Bukowski (Age 11), New York

Red Cross Afghans

Knitted or woolen goods squares have recently been received from the following, some of whom sent large numbers of squares: Friscilla Huprich; Mona Guardipee; Margaret Hassall; June Rowland; Nancy Stephens; Dolores Preston; Gladys M. Stein; Joy Jakely; Joe DeWeese; Marie Olson; Mary Rolfe O'Neil; Joan Seibold; Maureen Wiltz; Agnes Zimmerman; Jean Sessions; Mary Moegling; Mary Boron; Shirley Givens; Carole Rogers; Jane Jackson; Carol Hoolber; George Bechtel; Harold Bingham; Jeanne Weaver; Ross Hildebrand; Jacqueline Watson; Virginia Leeper; David Pryor.

Honorable Mention for First Lesson Essays:

Lorraine Ross; Rosemary Bruhl; Jeannette Schoenbauer; Elaine Schrank; Mary Kay Stevens; Carole Brooks; Carma Rerie; Joan Welling; Robert Martin; Emily Baird Pierce; Margaret Goodman; Ruth Sciarro; Barthymia Masse; Naomi Pollin; Donald Ross Hunsberger; Virginia Johnson; Susan Cadou; Edward Boyer; Lydia Jane Bartlett; Mary Louise Pendery; Esther Fischer; Wilma Jean Wyatt; Patricia Isbell; Daniel Emory Dowell; Rena Roberts; Florence Armstrong; Bruce Daniels; Betsy Carson; Louise Lawton; Ann Mott.

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 June. Results of contest will appear in September. Subject for this month's essay, "The Violin."



Juniors of Apollo, Pennsylvania

Dawn Walker; Thomas Slonaker; Kenneth Bash; Jacqueline Bortz; Nancy Crawford; Marilyn Kinkle; Linda Barclay; Beverly Dodson; Eleanor Bash; Barbara Coleman; Margaret Brackin.

My First Lesson

(Prize Winner in Class A)

I had auditioned for my new teacher, and in my opinion, I had been terrible, even though I had only sung a simple song. It is rather terrifying, when you have had little or no training, and you are suddenly taken to a former Metropolitan Opera singer as a prospective pupil and given a song to sing. I had been looking forward to this but now that the time had come I was petrified and a huge lump was dancing in my throat. But there was nothing to do about it!

Well, the teacher proved to be a wonderful person and not the lofty prima donna I had visualized. She told me to come to her studio at the opera house the following Friday, and having gotten the complete terror out of my system, at the audition, I made a success of my first lesson. Since then I have worked hard, made progress, and have come to love my lessons better than anything I do.

Mary Strachen (Age 16),
New York

Prize Winner in Class B:

Bonnie Bear, Missouri.

Letter Box

(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:
I was just reading the Junior Etude and decided to write and tell you how much I enjoyed it. I play the flute in our high school band and orchestra, and also the piano. I would be glad to hear from anyone who enjoys music.

From your friend,
MAXINE E. RUTH (Age 15),
Kansas

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NOTICE

In an effort to insure subscribers receiving their copies in the best possible condition and to eliminate the danger of damage in removing wrappers from rolled copies, the publishers of THE ETUDE are experimenting with a new method of mailing. Most of our subscribers (not all) will receive their copies of this issue unwrapped with merely a label pasted on the cover indicating the name and address.

So that we may know whether this change is working to the best interests of subscribers, it is hoped that all will feel free to advise us just how the new method appeals to them and whether copies are being received in satisfactory condition.

THE COVER FOR THIS MONTH—The month of June (traditionally favored for weddings) turns many singers, organists, and pianists to planning for their requested participation in wedding ceremonies. Oddly enough all of the favorite selections played and sung in connection with wedding ceremonies today are products of 19th and 20th century composers. The two favorite wedding marches came into use about 1850, and the majority of vocal selections are by contemporary composers. The two most favored hymns, *O Perfect Love* and *The Voice That Breathed O'er Eden*, are texts that were written in 1883 and 1857 respectively.

The bright and cheerful *Wedding March* by Mendelssohn is used in part on the cover of this issue. This is one of the numbers written by Mendelssohn as special incidental music for Shakespeare's *A Midsummer Night's Dream*. Mendelssohn had written the overture to *A Midsummer Night's Dream* in 1826 when he was only 17 years of age, and it was in 1843 that Mendelssohn wrote some dozen or so other pieces, including the famous *Wedding March* to complete the incidental music to accompany the full presentation of the play.

The picture of the young miss rendering music for the wedding procession of her dolls was made available to THE ETUDE by the Harold M. Lambert Photographic Studios, of Philadelphia, Pa.

USING THE SUMMER ADVANTAGEOUSLY

—The summertime just naturally seems to invite everyone to look after physical benefits, and yet it also offers splendid opportunities for those who would improve themselves in other directions as well. Everyone interested in music could widen personal musical horizons and would enlarge enjoyment of music through planning now a definite program of summertime reading and practicing.

Music teachers will find it profitable and beneficial to organize special summer study classes. There could be daytime classes for children and evening classes for adults readily conducted for the study of music history or theoretical subjects. Such books as *YOUNG FOLKS' PICTURE HISTORY OF MUSIC* by Dr. James Francis Cooke and the various individual composer biographical booklets in the *CHILD'S OWN BOOK OF GREAT MUSICIANS* series by Thomas Tapper are ideal for giving youngsters pleasurable times together in gaining knowledge of things musical. For some insight to theoretical subjects there are for young people's classes such books as *FIRST CLASSICS IN FOUNDATION HARMONY* by Mason, *KEYBOARD HARMONY FOR JUNIORS* by Gest, *THE ROBYN-HANKS HARMONY, Books One and Two*, and *COMPOSITION FOR BEGINNERS* by A. H. Hamilton.

For students of high school age or older some of the text books popular for special classes are *STANDARD HISTORY OF MUSIC—Cooke*; *OUTLINES OF MUSIC HISTORY—Hamilton*; *HARMONY BOOK FOR BEGINNERS—Orem*; *THEORY AND COMPOSITION OF MUSIC—Orem*; *THE ART OF INTERWEAVING MELODIES—Orem*; *HARMONY SIMPLIFIED—York*; *COUNTERPOINT SIMPLIFIED—York*; *ELEMENTARY MUSIC THEORY—R. F. Smith*; *NEW HARMONIC DEVICES—Miller*; and *FUNDAMENTALS IN MUSIC—Gehrken*. Some of these books also will be helpful to young teachers who have had insufficient study opportunities in history and theoretical subjects since they could be used in summer self-study by such teachers.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

June 1944

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 Marches for the Organ.....	.60
Finger Fun.....	.20
More Concert Transcriptions of Favorite Hymns.....	.45
Nutcracker Suite—Piano Duet.....	1.00
Our Latin-American Neighbors.....	.40
Piano Pieces for Pleasure.....	.60
Practical Keyboard Modulation.....	.50
Read This and Sing!—Student's Book.....	.25
Read This and Sing!—Teacher's Manual.....	1.00
Reverential Anthems.....	.25
Second Piano Part to Bach's Fifteen Two-Part Inventions.....	.35
Second Piano Part to Thompson's Tuneless Tasks.....	.35
Twenty Piano Duet Transcriptions of Favorite Hymns.....	.60

All teachers finding themselves with extra time during the summer through shortened teaching schedules owe it to themselves and to their future pupils to give some attention during the summer to adding to their personal repertoires and to brush up their own technical accomplishments.

Any teachers wanting suggestions as to materials for summer classes or for their own self-study efforts are welcome to seek such help by writing to the THEODORE PRESSER CO., 1712 Chestnut Street, Philadelphia (1), Pa.

NUTCRACKER SUITE by P. I. Tchaikowsky, arranged for *Piano Duet* by William M. Felton—Familiar to every music lover, the *NUTCRACKER SUITE* has long been a favorite on concert and radio programs, while each new arrangement is awaited with avid interest on the part of performers and teachers. Those familiar with the splendid arrangements of William Felton likewise anticipate the issuance of his skillful arrangements. Successfully preserving the color and harmonies of the entrancing Tchaikowsky score, Mr. Felton has arranged this duet for students between grades four and six and kept both parts within a comfortable range of difficulty so they may be interchanged between players. The entire suite is given, including the *Overture, March, Dance of the Candy Fairy, Russian Dance, Arabian Dance, Chinese Dance, Dance of the Reed Pipes*, and the *Waltz of the Flowers*.

A single copy may be assured upon publication by placing your order now, at the special Advance of Publication cash price of \$1.00, postpaid.

TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS, by Clarence Kohlmann—The hymn transcriptions of Clarence Kohlmann have proven so popular and have given so much pleasure to many thousands of people that there is now a demand for some in piano duet form. It, therefore, gives us genuine pleasure to announce this new book by Mr. Kohlmann, *TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS*. This is not a duplicate of either solo album but a new collection of hymns arranged for one piano, four hands.

The contents are all favorites and include such well-loved hymns as: *When Morning Gilds the Skies; Abide With Me; The King of Love My Shepherd Is; In the Cross of Christ I Glory; Nearer, My God, To Thee; Rock of Ages; O Perfect Love*; and others.

The hymns are all arranged in singable keys and the book may therefore be used with equal facility for piano duet playing or to accompany singing in Church, Sunday School, or the home.

Advance orders are now being accepted for one copy of this book at the special Advance of Publication cash price of 60 cents, postpaid. The sale, however, is limited to the United States and its possessions.

READ THIS AND SING!—For Voice Students, Chorus and Choir Singers, by Clyde R. Dengler—Thirty-six weeks of vocal study, designed especially for Junior and Senior High School age levels, but adaptable for grade school use, are provided in this little volume. It is the outgrowth of Dr. Dengler's wide experience with young voices. Practically every conceivable vocal action is presented, and review and test questions appear at proper intervals.

Of special interest to the instructor is the *TEACHER'S MANUAL*, which expands the material in the student's book lesson by lesson, and provides supplementary material for the instructor. Because it contains valuable information on all the attributes of the art of singing, this book will be a welcome addition to the library of every singing teacher and choral director. To be assured of first-from-the-press copies, place your order now for *READ THIS AND SING!* at 25 cents, the *TEACHER'S MANUAL* at \$1.00, postage prepaid.

PRACTICAL KEYBOARD MODULATION—For Class, Private, or Self Instruction, by Rob Roy Peery—Possibly the inability of many other people to become proficient performers to modulate from key to key in playing a succession of hymns, or other compositions, may be attributed to the fact that modulation had been treated more theoretically than practically in their student days. The ability to write out modulations on paper doesn't necessarily imply that the student can play such modulations, without the aid of notes, at the keyboard.

Modern teaching procedures include practice in modulating as part of the keyboard harmony taught almost from the first lessons. This work should prove of much assistance to teachers for use with more advanced students and those of more mature years. For the self-help student it will prove invaluable as all exercises are to be worked out right at the keyboard. The supplementary pages, giving modulations to all intervals, probably will earn this book a permanent place in the library of many a musician.

Prior to publication, a single copy of *PRACTICAL KEYBOARD MODULATION* may be ordered for delivery when published at the special Advance of Publication cash price, 50 cents, postpaid.

REVERENTIAL ANTHEMS by William Baines—As a composer of music for the church, William Baines has enjoyed a conspicuous success. In view of this, we have been encouraged to prepare this special collection of anthems from his pen. While it will be made up chiefly of this composer's more established favorites, this book also will include works composed especially for it, a point which will establish it a compilation of real interest.

The general usefulness of the book should and will appeal to choir directors at large, since the content has been made up with the average volunteer choir in mind. Incidentally, there is little in the way of solo work. Anthems for Christmas, Easter, and Lent make up part of the material in this excellent book, and add to its usefulness at practically any time of the year.

Prior to publication, a single copy of Mr. Baines' *REVERENTIAL ANTHEMS* may be ordered at the special Advance of Publication cash price of 25 cents, postpaid.

PIANO PIECES FOR PLEASURE, by John M. Williams—It is with particular pride that we announce the forthcoming publication of an important new book by the eminently successful educator, Mr. John M. Williams. Readers of these columns need no introduction to the famous "Year by Year" series of instruction books by this author, as well as the supplementary books for children and older beginners.

As the title indicates, this book is a compilation of piano pieces for diversion and entertainment. The arrangements are newly made and engraved especially for this book with Mr. Williams' well-known thoroughness for details of editing, phrasing, and fingering. The very choice contents draws upon classic and contemporary piano compositions; song transcriptions; and arrangements from symphonies, operas, folk songs, and hymns. Of special appeal are Mr. Williams' own versions of such well-known favorites as *Morrison's Meditation*; Engelmann's *Melody of Love*; *The Marines' Hymn*; *Gondoliers* by Ethelbert Nevin; and *The Swallow* by Serradell. Classic works include adaptations from Chopin's *Nocturne, Op. 37, No. 2*; the *Funeral March*, and the *Fantasia-Improvisi*; Schubert's *By the Sea* and *Rosamunde Air*; and Schumann's *Träumerei*. Favorite hymns in new arrangements include *Holy, Holy, Holy; Abide with Me; Lead, Kindly Light; All Hail the Power of Jesus' Name*; and several Christmas carols.

Enterprising teachers need not be urged to place their orders early for a single copy of this important work at our low Advance of Publication cash price, 60 cents, postpaid.

MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, for Piano, by Clarence Kohlmann—As a result of the great interest shown in the *CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS* and innumerable requests for a companion book, the publisher is happy to offer *MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS* by the same popular arranger, Clarence Kohlmann. Given a new brilliance, but still retaining the reverent quality of the original hymns, these will be equally as useful for supplying accompaniments for singing, for prelude, offertory, or postlude, as for home enjoyment. Included in the list of contents are such well loved hymns as *O Love That Wilt Not Let Me Go; Beneath the Cross of Jesus; Softly and Tenderly Jesus is Calling; Fairest Lord Jesus; Lead On, O King Eternal*. All completely edited with fingering, dynamic, and pedal markings, these hymns are well within the capabilities of students of grades three or four.

Prior to the date of publication a single copy may be reserved at the special Advance of Publication cash price of 45 cents, postpaid.

A SECOND PIANO PART—to the Fifteen Two-Part Inventions of BACH, by Ruggero Vene—The *Bach TWO-PART INVENTIONS* still remain a prerequisite to artistic piano playing. Mr. Vene has added further interest in these compositions by writing a second piano part to each of these *Inventions*. In doing this, he has not only given the pianist excellent study material, but has made a worthy contribution to the better music for two-pianos, four hands.

In this arrangement the first piano plays the original *Invention*. The second piano part adheres strictly to the harmonic, melodic and rhythmic style of Bach. There is no attempt to introduce new material of melodic or contrapuntal character which might distract from Bach's original idea.

This book will include the original Bach music in score (the original *Invention* appears over the Second Piano Part). This is a "must" for the library of every active piano teacher as well as the repertory of the professional two piano team.

A single copy may be ordered while this work is in preparation. The Advance of Publication cash price is 35 cents, postpaid, and delivery will be made immediately after publication.

ALBUM OF MARCHES FOR THE ORGAN—It is quite evident from the advance orders received, that this collection will fill a definite need of the busy organist. Marches suitable for use as postludes at Sunday and mid-week services, for church festival occasions, holidays, weddings and funerals, marches for the lodge room and community gatherings, make up the contents.

A feature that will appeal to many is the fact that none of the marches is beyond the playing ability of the average performer. Suggested registration is given both for the standard church pipe organ and for the popular, modern Hammond Organ that has found a place in so many American homes.

The extensive repertoire needed by the average organist prompts the addition to his library at times of music in book form as a convenience and an economy. The acquisition of a single copy of this album at the special Advance of Publication cash price, 60 cents, postpaid, is a bargain few practical organists can afford to overlook.

SECOND PIANO PART—by Robert T. Benford—to Tuneless Tasks—by John Thompson—One of the greatest needs in piano teaching is the opportunity for students to do ensemble playing. Thus the progressive teacher must turn to the materials for two-pianos, four hands to fill this gap in the training of their pupils. Mr. Benford's *SECOND PIANO PART* to John Thompson's *TUNELESS TASKS* ideally meets this requirement, and also contributes more interesting and worthwhile material to the easy two piano literature.

Mr. Benford has purposely written these second piano parts in the same grade as the *TUNELESS TASKS* so that parts may be changed between the two players. This feature offers an opportunity for pupils to become proficient sight readers. Both the original compositions and the second piano parts are interesting from the standpoint of thematic material, and they display unique rhythmic and melodic characteristics. These delightful, easy, numbers are worthy of presentation on any recital program.

A single copy of the *SECOND PIANO PARTS* may be ordered at the special Advance of Publication cash price of 35 cents, postpaid. Those placing their orders now may be assured of receiving this volume as soon as it is released from the press.

FINGER FUN for the Little Piano Beginner, by Myra Adler—Miss Adler's new studies are destined for quick success, for their musical attractiveness combined with their educational value will make them outstanding among early grade study materials for the piano. They comprise the best easy technical work we have discovered for a long time, since each of the twelve units has been planned within a limit of five notes for the sake of good hand position. Only common time has been indicated, only the key of C has been utilized, and all exercises are presented in the treble and bass clefs.

As a feature of special importance to young students, the notation in this little book will be of large size, so that there will be no difficulty with regard to clear reading. Also there will be entertaining rhymes for each study, prepared with a view to instruction as well. The exercises will cover: *Diatonic Succession; Intervals up to the Fifth; Repeated Notes; and Legato and Staccato Phrasings*.

In order to receive one of the first to come from the press, you now may reserve a single copy of *FINGER FUN* at the special Advance of Publication cash price of 20 cents, postpaid.

OUR LATIN-AMERICAN NEIGHBORS—for Piano, Compiled and Arranged by Ada Richter—At a time when the rhythms and melodies of our southern neighbors are showing a marked influence on our popular musical taste and on our own comular compositions, this collection of folk songs and dances, prepared by the ever-alert Mrs. Richter, will prove to be of exceptional value in portraying to the young pupil the characteristic features of the music of Mexico and Central and South America.

Mrs. Richter, with her customary taste and judgment, has chosen typical examples from the abundance of folk material available. Her arrangements, which are prepared especially for piano pupils of about second grade, are made with an eye to their adaptability for teaching. Those numbers taken from song sources are provided with words printed between the staves.

The book is attractively illustrated and among its contents are *La Golondrina; La Paloma; Tu Tu Maramba; Carmela; Cielito Lindo*; and *El Cholo*.

Before publication, a single copy of *OUR LATIN-AMERICAN NEIGHBORS* may be reserved for the special Advance of Publication cash price of 40 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—This month two books that have enjoyed extraordinary advance sales are about ready for delivery to those who ordered copies. Each is a publication of the type that appeals to many because of the fine music included, and the pianists and organists who are awaiting their copies no doubt will be delighted to know that soon they will be received. As is customary, this note will serve as a notice of the withdrawal of the special Advance of Publication cash price. Copies of the books may be obtained from your local music dealer, or, for examination, direct from the publishers.

Cems of Masterworks for the Organ, With Hammond Organ Registration, Compiled and Arranged by Paul Tonner, is a two-staff organ book containing arrangements well within the playing capabilities of the average church, lodge, or home organist. It will be appreciated especially by the player whose organ training has been limited, or the pianist whose instruction in organ playing has been largely of the self-help variety. As in *Presser's Two-Staff Organ Book* the pedal notes are printed on the same staff as those for the left hand. Price, \$1.00.

Themes from the Great Operas, Compiled and Arranged by Henry Levine, is the third book published in this series which already has given piano players *Themes from the Great Concertos* and *Themes from the Great Symphonies*. As in its predecessors, Mr. Levine has chosen for this book the most popular melodies from the most popular operas, presenting them in not-too-lengthy piano arrangements which both players and those who listen will enjoy. About a dozen different operas will be represented. Price, 75 cents.

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Let Phrasing Solve Your Difficulties

(Continued from Page 362)

Legato

To apply this use of the arm to the longer groups, the student may begin at the end of the first grade, or in the second grade, the "flowing" *legato*. Now the wrist is swung down only once for a group of several notes, and the arm leans on each finger in turn, as the wrist is swung upward. As:



Often the student makes the three-note "waves" instinctively, especially in such groups as C-E-G, E-G-C, the forms so common in accompaniments. But this stage of the development must be carefully watched, so that (1) the wrist will be swung down *intentionally* and at the *right moment*; not accidentally nor promiscuously; (2) there is no "bobbing" up and down during the wave-group, for this will destroy the *legato*; and (3) the wrist begins to rise at once, after the dip is made. Until the teacher is quite familiar with the effects of this use of the arm-wave, it is well to experiment beforehand, in order to be able to show the student precisely where the dip of the wrist should be made.

As soon as the wave-forms can be made easily with contact-playing—that is, with *finger on the key* when the wrist is swung down—then the student may be allowed to use a natural, free movement of the fingers also in rapid passages for the better articulation of the tones, and for "sparkle." It seems hardly necessary to remark that exercises for thorough and intelligent development of finger-playing should constantly be used.

The swing of the arm must be gradual, not sudden, in these waves, and must be so controlled that the tones are even in quantity. The objective—a smoothly flowing group of notes—must always be kept in mind.

The technic of the climax of the phrase, the high light, must be properly managed. If the finger strikes hard in order to play *forte*, or if the hand swings suddenly in the middle of a phrase, or even for the final note, the smooth flow of the *legato* will be destroyed. This is a common fault with amateurs. The increase in power must be made by leaning more strongly with *elastic* muscles (not stiff pressure) by means of the swinging arm. The intensity of the *pressure-legato* is not for this grade.

The technic of the final note is important, for the expression of this last note can color the whole phrase. If it is a short note it may be left, at the end of the wave, with a gentle, floating movement as the wrist rises. Examples 1a and 1b may be played thus. Or it may be played—and left—with a sudden upward spring (not too high!), as in the Ex. 1. The eighth note should, of course, be

released more quickly than the quarter note of the second measure. If the final note is long, usually it should be played with the down-swing, and gently released with the upward movement.

Certain tones should be "lifted out" lightly with the whole arm while the wrist and hand remain level. This is often the case in the work of the advanced grades, though it is effective in the less rapid groups, especially where much feeling is required.

The advanced student should learn to play both slow and rapid phrases with intense *pressure-legato*. In this *legato* the power comes from the shoulder, not from the finger, and not from any freely swinging impulse of the arm. The fingers and hand transmit a pressure from the shoulder while they move close to the keys. Though they are always held under control, they must be ready to yield at any moment, and must move with so sensitive a coordination that shoulder and fingers seem to be one skillful tool.

Staccato and Portato Phrases

If the motives are *staccato* or *portato*, the final note may be made effective by a forward thrust, especially if it is accented. But even here the arm must remain supple. Usually the forward movement is preferable to the backward or outward movement, for it gives the last note a more agreeable tone and, besides, the arm can be better controlled than when moving outward.

The phrase, then, is not merely a group of notes; it is a group of notes with graded intensity of tone and expression, and, in the majority of cases, with flowing *legato*.

The sense of phrasing is a matter of intensely personal musicianship. It is one of the qualities which makes the readings of one master, whether conductor, pianist, or violinist, satisfying beyond our own anticipations, while those of another seem not only mediocre, but even untrue to the composer. Though it must be founded on knowledge, it must not be mere intellectual measurement of effect. The musicianship of Toscanini is based on the certainty of knowledge—knowledge of chords, of rhythmic figures, of the balance of measures, but it is combined with that intuition which every musician should seek to cultivate, the feeling for the sense of the music itself.

The Teacher's Round Table

(Continued from Page 324)

fascinating assignments! Also, I require students to transpose the Fossil piece into several other keys, and also to play it with hands crossed—left hand playing its part in the treble, right hand in the bass.

2. Now that your ten-year-old's hands are growing larger, it won't hurt him to stretch an occasional octave here and there. I certainly would not bother any longer to rewrite pieces for him on account of his stretch. Yes, any of the Ada Richter books of simple song arrangements are excellent, "Songs of My Country," "Melody Joys," "Play and Sing," and so on. There are also several good volumes of easy March arrangements to be had; any of them will do for the lad.

3. You've certainly "got" me here! I'm afraid that I can only discourage you in your efforts to organize young boys into music clubs. Honestly, I think you will have nothing but heartbreaking work and unsatisfactory results in the end unless all the boys are studying piano with you. The only sensible way to go about this is to persuade your school music supervisor to organize such groups in your town. This is certainly his job; you would, of course, assist him . . . after all, don't you think you already have a full-time job now—of teaching piano without gratuitously adding more grief to it?

4. You are doing everything possible for your Boogie-Woogers. . . . Have you used the Whitefield "Boogie-Woogie" book? And have you read the boys good, simple arrangements of the *Rhapsody in Blue*, *The Man I Love*, *Blues in the Night*, *White Christmas*, and many others which are now available?

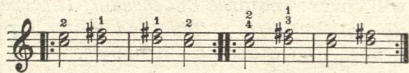
The Violinist's Forum

(Continued from Page 333)



The second and third of these will need the most attention, and the pupil should be allowed all the time he needs to master them. During this time, the student is probably becoming accustomed to the fifth position; at the proper moment, therefore, the teacher may extend these exercises to include that position.

When the foregoing can be played easily and accurately—and not a day earlier—the student should take up the third series. As follows:



After this, complete scales in various keys should be studied. In this last series of exercises, the important thing is that the pupil have each pair of fingers in position over the strings on which they are to play. Other exercises, such as changing position with the same pair of fingers, can be introduced at the teacher's discretion.

I should like to emphasize again that the best and quickest results will be obtained only if the pupil practices each exercise on each pair of strings and with all possible combinations of intervals. This method of study will take time, possibly two or three years, but the inevitable result will be the attainment of complete technical control by the time the pupil meets passages of thirds in his studies or solos. Moreover, this practicing will have two important by-products: the pupil's ear will be trained to greater accuracy, and his left-hand position unquestionably will become excellent.

A Novel Idea for Buying New Anthems

(Continued from Page 332)

enjoy a concert more if space is at a premium. With this in mind we sent complimentary tickets to neighborhood choirs and musicians and asked our donors to be sure that all tickets were used. The response was most gratifying.

We are now getting ready for our next concert in the Spring and are looking forward to the greatest success of all. Who knows, maybe it will be the means of providing our choir members with new robes.

Radio Music at a Time of World Crisis

(Continued from Page 322)

young baritone soloist of Mutual's Music for Remembrance (heard Fridays from 4:30 to 5 P.M. and Saturdays from 8 to 8:30 P.M., EWT) recently won a Metropolitan Opera contract. The twenty-eight-year-old singer has been heard on many WOR-Mutual programs since the end of December. He was signed by Mutual's New York station WOR after having been heard as a Metropolitan Opera auditioner on December 12. Thompson, a son of Oscar Thompson, the eminent music critic of the New York Sun, has sung with the Chicago, San Carlo, and Chautauqua Opera companies and with many music festivals. A product of the Juilliard Graduate School of Music in New York, this young baritone is one of the most gifted singers of our times. His musicianship commands respect. Thompson should establish himself as one of the most valuable younger recruits to radio. Columbia's Invitation to Music, which is heard Wednesdays from 11:30 to midnight, EWT, is a program which offers a stimulating answer to those music lovers who from time to time wish for the opportunity to hear a greater number of unusual fare on orchestral programs in the concert hall. More than seventeen per cent of its programs this past year has been devoted to world or American premières of compositions by worthy composers. Most of the programs have presented distinguished soloists. Bernard Herrmann has conducted the greater part of these concerts, but among the guest conductors have been Sir Thomas Beecham, Darius Milhaud, and Paul Hindemith. Some of the works which have been given world premières in this series during the past year have been Shostakovich's "Second Piano Sonata," the "First Symphony" of Richard Arnell, Herrmann's "Welles Raises Kane Suite" and his "Fantasticks," and Ketterling's "Johnny Appleseed." Among American premières on the programs were Rubbra's "Third Symphony," Delius' "Songs of Sunset," and Lambert's "Horoscope."

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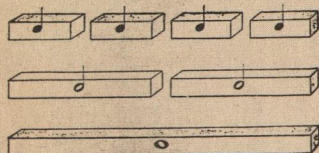
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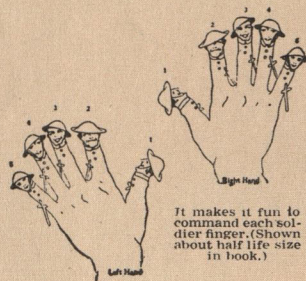
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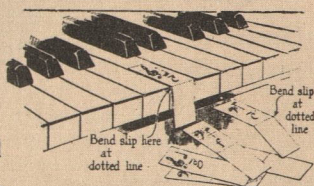
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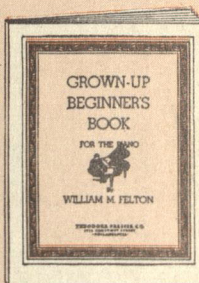
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