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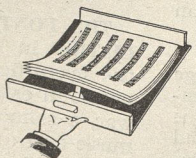
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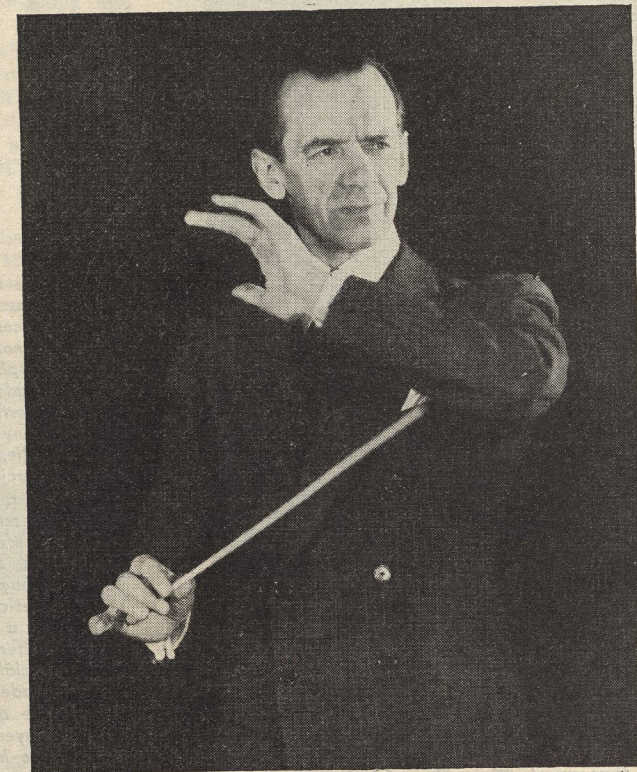
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## Music and World Unity

So many requests have been received for material dealing in a general way with "Music and World Unity" that the Editor of The Etude feels justified at this time in presenting, instead of the usual editorial, an address (with some few additions) prepared in consonance with the Interfaith Brotherhood Movement designed to promote unity and understanding in our land. This is done with the thought that our readers may use this as a basis for preparing similar addresses for discussion in club groups.

The address was given at the Simon Gratz High School, Philadelphia, as part of a program of religious music in which early Hebrew melodies, music of the Catholic Church, music of the Protestant Church, and Negro Spirituals were presented. This address and the program accompanying it were recorded and reproduced in the other public schools of Philadelphia. During the course of its more than sixty years, The Etude has been conducted upon a strictly international, intersocial, interracial, and interdenominational basis. Race, color, nationality, and religion have never entered into the selection of a manuscript for publication. The address follows. Quotations may be made without permission.



Ray Lee Jackson, NBC Studios

DR. MALCOLM SARGENT

Conductor of the London Philharmonic Orchestra

IT GIVES ME very great pleasure to return to this beautiful auditorium where I have heard so many excellent school music festivals supervised by my dear friend, the late Dr. George L. Lindsay, and where I expect to hear many more under the supervision of the new and able Director of Music Education of the School District of Philadelphia, Mr. Louis G. Wersen. Your standards of musical excellence have always been high, as I remember from the time I conducted one of my own compositions with your orchestra.

When Dr. Hoffman asked me to speak today, he gave me a subject which is alarmingly comprehensive. I realized that I was like the Swede who went into a tavern in Minnesota and said: "Ay bane yust vant a dreerk of skvirl veeskee." "Never heard of squirrel whiskey," said the waiter. "All we can give you is 'Old Crow.'" "No," replied the Swede. "Ay don't vant to fly; Ay yust bane vant to yump around a little." About all anyone can do in a ten-minute talk is to "yump around a little."

The late Victor Herbert had a favorite story which I heard him tell many times. It had to do with an old Irish farmer who was forever quarreling with his wife. Once, the priest intervened and said, "Dominick, why are you and Nora always fighting? Can't you ever be of the same mind?" "Shure, we are of the same mind, Your Reverence," replied Dominick. "She thinks that she's not going to get a penny of the forty shillings the master gave me this morning, and I think so too." "Well," said the priest, "it's better to agree to disagree than not to agree at all."

Much of the so-called peace we have had in the world has been based on an agreement to disagree. The military heads, the statesmen, the professors, the economists, the industrialists, and so on, have gathered around the table to draw up terms for peace which, as in the case of the Versailles Treaty, rarely settle anything what-ever, but, on the other hand, cultivate the seeds of hate, anger, fear, cruelty, revenge and intolerance, which in succeeding years have grown into wars and more wars. However, there is now a great world awakening, a rich revival of faith in a new light of

understanding. The peoples of all lands, worn, exhausted, shocked and disgusted with the wickedness of war, are beginning to realize that the real, final battlefields which lead to peace are not on land or in the skies; not on the seas or under the seas, but in the minds and hearts of right thinking men and women who stop long enough to realize that this peace is to be found only in understanding, sympathy, and brotherly love among the peoples of the earth. It cannot be manufactured in political factories or in academic halls. It can come only through enlightenment, through music, through good literature, through religion, through the great Service organizations, through honest industry and commerce employing the fruits of science, and most of all, through spiritual recognition of the principle of the Golden Rule.

Down through the ages, from the philosophy of the great minds of the nations has come this indomitable truth. Listen to the Chinese sage, Confucius:

"What you do not want done to yourself, do not do to others."

Hear the logical Greek, Aristotle:

"We should behave toward friends as we would wish friends to behave toward us."

Mark the wise Roman, Seneca:

"Treat your inferiors as you would be treated by your betters."

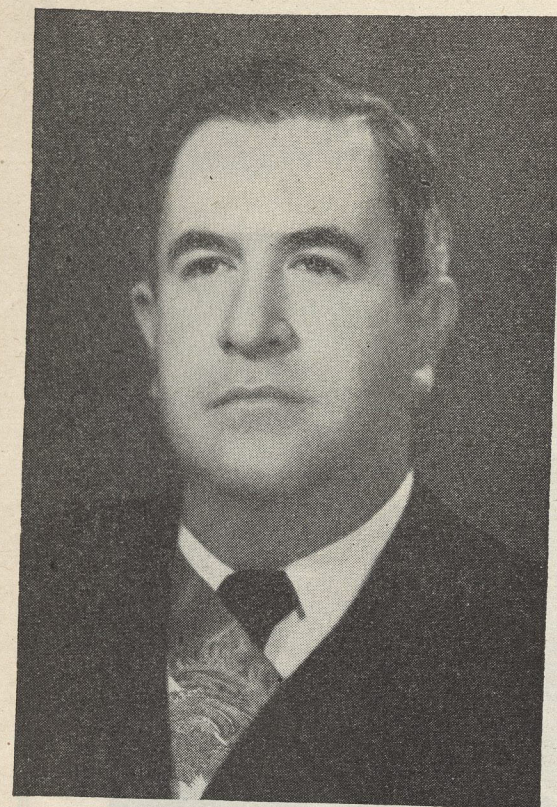
Give thought to Hillel, the great Jewish Biblical scholar, who in 30 B. C., wrote:

"Whatsoever thou would'st that men should not do to thee, do not do that to them. This is the whole law. The rest is only explanation."

You young men and young women who have ambitions to become lawyers, please note Hillel's concluding words: "This is the

(Continued on Page 294)





MANUEL AVILA CAMACHO  
President of Mexico

"WHEN HERNANDO CORTEZ arrived at the great empire of Moctezumna (Montezuma) in 1519, he was received by the Mexicans with mixed feelings of fear and admiration, but nevertheless as a true guest. They thought that the adventurers were the legendary white gods. The *conquistadores*, however, proved anything but angels. They overcame a courageous and hospitable people by force of superior arms. However, those Spaniards who returned home amazed the population by incredible tales of the extraordinary civilization of the people



PICTURESQUE COSTUMES OF THE ORQUESTA TÍPICA GROUP

"FORWARD MARCH WITH MUSIC"

# Mexico's Famous Folk Orchestra

A Conference with

## Maestro Pablo Marín

Well-Known Composer  
Conductor of the Orquesta Típica

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

The holy festival of Christmas begins in Mexico on December fifteenth and continues for ten days, a ceaseless series of imposing ceremonies and joyous events. The City of Philadelphia, Pennsylvania, last December had a wonderful Christmas present from the City of Mexico, which, as a gesture of international courtesy, sent its famous Orquesta Típica to the Quaker City in the Advent Season. The Philadelphia appearance came about in this way. Early in 1944 a delegation representing Philadelphia and headed by Edgar S. McKaig, President of the Philadelphia Commercial Museum, visited Mexico as guests of honor of the nation in an extensive tour which comprised the capital city of the country and many of the large and small towns in the states of Puebla, Vera Cruz, Querétaro, Guanajuato, Aguascalientes, San Luis Potosí, Jalisco, and Michoacán. They were thrilled with the vast business and commercial opportunities of the city, the opulent beauty of the land, and the charm of the people. As a consequence in October, the City of Philadelphia extended invitations to the President of Mexico to send a personal representative to attend the tercentenary of the birth of William Penn. The Mayor of Mexico City, Lic. Javier Rojo Gómez, was thus appointed by President Manuel Avila Camacho, whose wise and sincere activities in connection with education, art, and the social welfare of his people, have brought him wide fame. Such was an atmosphere of friendship established between Philadelphia and Mexico that later on Mayor Gómez, as a gesture of appreciation for attentions shown to him, arranged for a week-long visit of the Orquesta Típica in Philadelphia, so that the music of Mexico might become better known to American people. The visiting group consisted of one hundred, and the Director of Social Activities in the cabinet of the Mayor of the City of Mexico, Lic. Arturo Garcia Formenti, headed it as representative of the government of Mexico. The orchestra, which visited Philadelphia for the first time, is wholly unlike any other orchestra. It played to many thousands of people in the city and the Consul of Mexico, Señor Gusatvo Ortiz Hernan, who has lived in Philadelphia for six years, explained in English to the audiences the nature of numbers on the program. The remarkable conductor of the Orquesta Típica is Maestro Pablo Marín, who astonished Philadelphia musicians by his fine conducting and his musicianly arrangements. He was born in the town of Tonalá, State of Chiapas, in 1900. His orchestra is distinctly a folk orchestra. It is totally different from the Mexican National Symphony Orchestra, which is on the order of the other great symphonies of the world. The Mexican National Symphony was organized in 1928 by the noted Mexican composer, Carlos Chavez. The Etude has secured from Maestro Marín musical facts about our good neighbor to the South which are unique and vividly picturesque. His conference follows.

—EDITOR'S NOTE.

of Mexico, a land of charm, power, romance, and endless surprises. The descendants of these remarkable races of the Aztecs, the Mayas, and the Toltecs, have intermarried with the Spaniards, but there are still millions of people in Latin America who are definitely descendants of the original races, with no admixture of blood, just as there are some numbers of pure Spanish ancestry. All live peacefully together, but from all races there has developed an artistic life and culture which is not only distinctive, but extremely beautiful, romantic and colorful.

### An Inborn Love of Music

"Mexican musicians take a keen pride in knowing that ninety-four years before the landing of the austere Pilgrims at Plymouth Rock, a conservatory of music was established in Mexico City. The Pilgrims looked askance at music, but the Spaniards and the Indians loved it. The Mexicans never forget that music has been peculiarly close to the Mexican people, whose keen, sensitive, romantic nature places a value on the tone art as a natural possession, rather than something grafted upon them. Many of the Indian tribes have instinctive musical impulses which are as natural as the sun in the heavens above them.

"I was born in the state of Chiapas, which in many ways is one of the prettiest spots in the world. It has 27,200 square miles and a population of over 500,000. It is the most southerly state of Mexico and is therefore quite tropical. In fact there is a story that when one of the natives died and went to Hades, his first request was 'Please give me a blanket.' These people have a wonderful communal spirit. When a young couple is to be married, the whole town takes 'time off' to build them a new home and furnish it. Everyone, even little children, brings something for the house, and the whole town turns the occasion into a festival.

"The men of Chiapas, as all the Mexicans, are very haughty and extremely sensitive to affronts. Like the Yaquis, they are fierce fighters, and woe be to him who offends them. Their music, however, lacks the romantic melancholy found in other parts of Mexico. It is, however, marked by sentiment and haunting themes.

"The men, and particularly the women, are noted for their beauty. The

men are vigorous and famed for their courage. They have marvelous grey-green eyes and skin of copper color. The inhabitants of Chiapas are mostly Indians who not only cling to their own ancient customs but have little contact with other people. The climate of Chiapas is damp and the soil is very rich. The flowers, fruits, and vegetables are extraordinary. The forests are filled with beautiful birds and butterflies of every imaginable color, making it a glimpse of Paradise. The people are joyous and kindly. Once a year they have a festival of giving, in which neighbors exchange gifts of all descriptions with each other with a freedom and good will that are hard to describe.

### A Marimba Legend

"The state is a great producer of rubber, cocoa, chicle, and coffee. It is also famed for its forests of tropical trees, which have produced many of the world's finest woods. These precious woods are responsible for the marimba, which originated here. The legend runs that a native went into the jungle at dawn and heard all the trees singing. Overcome by the rare aroma of the flowers, he sat awhile dreaming, then took his axe and cut down a tree. With every blow there was a musical note. He collected the chips and arranged them in a scale. The woods have a sonorous quality unlike anything else in the world and when played upon, produce effects which give the Orquesta Típica a wholly distinctive character. The marimba has spread to parts of Central and South America and is beloved by all the people. It is especially popular in Guatemala. While it is in all probability the evolution of some primitive instrument of the xylophone type, the marimba, as we know it, is adapted to the modern musical scale and a highly trained technic is required to secure the best results.

"The Mexican marimba is composed of many rare woods. It is often inlaid with lace-like designs. It is not unusual to find an orchestra of from six to fourteen marimbas, each instrument played by three performers. Some marimbas are made of as many as one thousand pieces of wood.

"My father was a professional musician and teacher and took a scholar's

interest in the folk music of all Mexico. He could play all the instruments of the modern orchestra and all the native instruments as well. He also was my first teacher. Later I was graduated from the National Conservatory in Mexico City. Most of the professors were trained in European conservatories. All members of the Orquesta Típica are professional musicians and graduates of the National Conservatory.

"The Orquesta Típica was formed by Miguel Lerdo de Tejada more than twenty-five years ago, with the definite purpose of preserving the marvelous and greatly varied folk music of Mexico and of doing so by a highly trained group of native musicians. I have been with the orchestra for many years and have been its conductor for twelve of them. I have traversed the entire country of Mexico, collecting melodies and arranging them for the orchestra. It is a delightful calling. One pounces upon a new theme with the same enthusiasm that the naturalist captures a new gorgeous butterfly or a precious orchid.

"Tourists and moving picture lovers have become acquainted with what is known as the Mariachi orchestras. These are composed of players who came originally from the state of Jalisco in the western part



THREE MEXICAN TROUBADOURS



PABLO MARÍN  
Conductor of the Orquesta Típica with the popular American comedian, Danny Kaye.

of Mexico. There is nothing in all the world quite like the picturesque and colorful Mariachis in modern times, unless it be the now more conventional gypsy orchestras of Hungary, Russia, and Spain. Many of them are illiterate peasants. One may also say that none of them can read music. Many of the groups are like the *improvisatori* of olden-time Italy. That is, the group makes up a song (words and music) as it sings. Often, many new and surprisingly beautiful rhythms and harmonies come into spontaneous existence. The Mariachis have quick ears and remember these themes, so that they are soon woven into the folk song literature of the country.

### Itinerant Orchestras

"The Mariachis may be hired for fiestas or banquets, or they may be engaged by some patron who wishes to regale himself with music. They have a chameleon-like way of entering into the spirit of the occasion, and they enjoy the event as much as their patrons and guests. Their instrumentation is extraordinary. It must be remembered that the instruments are primarily designed for accompanying, as the groups are composed of singers. The instruments are invented by the players, who make them for their own use.

"One instrument is a great guitar which sounds something like a bass viol. To this is added several smaller instruments of the guitar type, some of which have three and some four strings. They also have a special kind of harp. Some play violins. The group depends in number upon what players can be assembled. It may run from four to fourteen.

"The Mariachis are concerned only with melody and harmony and do not attempt counterpoint. Many of the rhythms, however, are complicated to an extreme degree. In fact, their effects are so intricate that they have puzzled famous musicians of all nations, who have heard them. It is probably the most interesting folk music to be heard in the world today, as the players improvise most of their music as they go along. Those who cannot go to Mexico can procure excellent records of this type of music, played by the Orquesta Típica. The now famous song, *Las Negras* is a typical number. The Orquesta Típica has made a great many records and *Las Negras* is one of the most popular.

"It was to capture and preserve the music of such groups that the Orquesta Típica was formed. To encompass this, it is obvious that a very flexible orchestra had to be formed which would represent the wide variety of musical instruments which were employed. The instrumentation of the Orquesta Típica is as follows: 12 First Violins, 4 Violoncellos, 3 Bases, 1 Flute, 1 Oboe, 1 Bassoon, 2 Trumpets, 2 Trombones, 4 Bajo Sextas (this distinctive plectoral instrument has two sets of six strings, after the (Continued on Page 293)



THE ORQUESTA TÍPICA ON THE STAGE OF THE ACADEMY OF MUSIC, PHILADELPHIA

The instruments on the front row are Psalters, mentioned in the Bible.

"FORWARD MARCH WITH MUSIC"



# What is Musical Interpretation?

by Ellen Amey

IT HAS BEEN REMARKED by music critics as well as laymen that the interpretations of our solo artists are so similar that, except for a trick of tone color now and then, the playing of one artist cannot be distinguished from that of another artist. Especially is this true of the radio performances of our violinists. Recordings also show this to be true. This stresses two facts: first, that there are definite principles on which all musicians base their readings; second, that a true artist will not allow his personality to dominate the music he has set himself to interpret. Rather, he brings his personality to conform to the music.

The rules for a correct reading are few and simple. They are based primarily on the metrical division of the music, the pulse, and the strong and weak beats of the measure. There are rules relating to the value of notes as well as the place these notes may occupy in the measure. The greater the value of a note the greater will be its accent; the less the value of a note the less its accent. However, the strong and the weak beats in the metrical structure of the composition carry the life-giving quality of the music. Though these beats may not always be heard, they should always be felt. These beats are ably explained in Christiani's "Principles of Expression in Pianoforte Playing," which every student should read.

The rhythmical flow of music found in melodies is an important factor. While complying with rules for meter and note-value accents, it may move with or against the pulse. Here, too, the source of the tones or their tonality, will assert an influence according to the importance of their position in the scale. It is then left to the phrasing to make this rhythmical flow of tones give out intelligent and coherent musical thought and feeling. Phrasing will add beauty through breath-like divisions of the musical thought.

Music, like classic Greek, is so highly and definitely inflected that it does not call for "reading between the lines." If the interpretation of a master-work by one artist soloist or conductor is more outstanding than that by other artists, it is probably because he has given the composition more careful study. With such study there will be that keener insight which is akin to genius. The true artist will attribute any superiority in interpretation to study and musicianship.

In performance no work can be beautiful without adequate technique. Mere fluency of technique and finger agility are not enough. Adequate technique includes that control of touch that will give tone-color and accent in any degree wherever it may be needed. It requires, too, total independence of the hands. The study of the polyphonic forms of Bach, Scarlatti and Handel will go a long way toward building up a technique adequate for the interpretation of music of any period. Since this music has a direct appeal to the intellect, there will be no intervention of emotional content. There are many little pieces and quaint dances by Bach and Handel for the young children and there are the two- and three-voice Inventions by Bach for the more advanced students. The two-voice *Invention in F-major* is especially good for the independence of the hands. The *C-minor*, also two voices, will teach independence of the fingers. All this music is enjoyable if practiced accurately in detail and with the proper accent.

The music of the earlier masters is in some ways more highly inflected than our modern music. Though the interpretation is thus more clearly indicated there are more details to be observed. The long *appoggiatura*, unlike the short grace note, takes half the value of the following note with a strong accent on the *appoggia-*

*tura*. An example of this is found in this excerpt from Mozart's *Rondo in D-major*

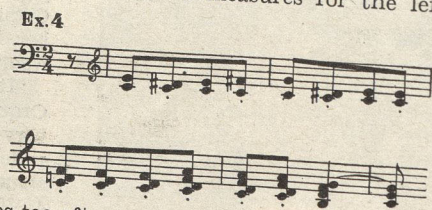


Such writing stresses the fact that the strong note is dissonant to the harmony of the accompanying part. This distinguishing notation is used by all the earlier composers, particularly Mozart and Haydn, and should be meticulously observed. Beethoven used it noticeably in his compositions for the strings. Each of the many inflections had its origin in exigencies or a desire to beautify plain forms. Among them are the mordent, the inverted mordent, the long trill and trill with or without a turn. Study shows the precision necessary in the playing of these forms. It also lays the foundation for the preciseness of execution and phrasing with the subtlety of nuance and the impact of accent.

Training in finer discernment will help to catch the correct phrasing of a melody like the opening one of Beethoven's *Sonata in F major* for violin and piano. This composition is known as the "Spring" Sonata, so light and ethereal is the flow of the melody. The interpretation requires only the application of the first simple rules for phrasing. But accents here are felt not heard. Where form predominates the accents are stronger.



The effect of accents in the playing of rapid passages is well understood by musicians. Accents can, however, fool the most seasoned music critics. They have been known to throw these gentlemen entirely off in their judgment of tempi. This was demonstrated once in the comparison of the playing of two pianists, each of whom was making his first appearance before a New York audience. Each had chosen to place on his program the *Rondo* from *Sonata in C major* by Weber. This movement is known as *Perpetual Motion*. One performance easily surpassed the other. All but one critic agreed that the brilliant playing was due to a faster tempo. The dissenting critic proved by his stop watch that such was not the case. The tempo was even slower. The transcendental playing was then rightly attributed to decisive attacks and sharp accents. In this composition the tempo can easily be gauged by the little palpitating theme in eighth notes which fills the first five measures for the left hand.



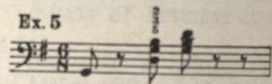
Basses too often are treated as inconsequential parts of music. If these same basses were read correctly and

"FORWARD MARCH WITH MUSIC"

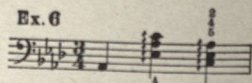
individually, there would be much improvement in the interpretation. It is an art to play even a bass correctly with the right touch for proper tone and color. To find real beauty in simple phrases and melodic outline in basses, one should study compositions of Schubert. His bass melodies are notated. They will be as clearly audible, if played as they are written. The *Impromptu in A-flat major, Op. 142, No. 2*, is an example which shows a bass has the effect of the lower voices of a string quartet. All the Schubert basses are independent and melodious parts that must fit in with other melodious parts.

The *Berceuse* by Chopin shows at a glance the bass is a subordinate part with a heavy responsibility. With two exceptions the harmony of the seventh measure is limited to two chords, namely the dominant seventh and its tonic. The rhythmical figure with Great Octave D-flat for its bass note is the same throughout the composition. This simple form fitting background for the most fanciful creations ever embellished a cradle song. It requires distinctive execution to give this bass dignity and purpose. The measure should be held strictly to the beat and rhythmic accent. The hands should be so independent that the evenness of the sing-song of the rocking cradle is never disturbed by the pianistic feats of the right hand.

The bass of the *Aragonesa* by Massenet shows characteristic background to a colorful dance rhythm. To execute this bass there must be strict adherence to the accents for sextuple measure; namely, a strong accent on one and a secondary accent on four. There should be no blurred chords. The count must be: one, two, three, four, five, six. Any hurrying from the third to the fourth beat intercepts the grace of the dance movement. At these points are observed the part will provide interest. The hands must be independent since the rhythmic motion of the right hand is different from that of the left hand.

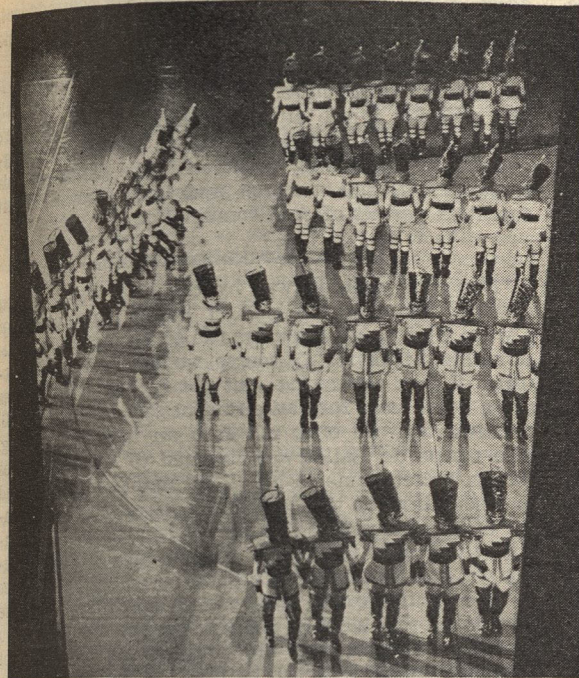


The bass of the *Waltz in A-flat major* by Brahms is an unusual one for a waltz. The upper notes of two chords of each measure carry an inner voice which is clearly indicated by the notation. Where the melody for the two chords is the same, Brahms has changed the position of the chord on the third beat. The slight roll given these chords brings out the upper notes clearly as an inner voice with a light swing movement. This interpretation, if correctly rendered, turns a plain little waltz into a composition of artistic value worthy its famous composer.



Parts with melodic outline which move in and among other parts, may well be called inner voices. Here again Schubert with his wealth of melody makes lavish use of them as inner voices. They are clearly set forth and they should be made to sing all their beauty. Examples may be found in the *Minuetto in B-minor* and his little *Scherzo in A-flat major*. Both Schumann and Brahms combined their melodies with their principal themes. Schumann so closely interwoven many of his inner voices that they are not easy to trace. This makes interpretation more difficult. His *Arabesque* is a fine example. If we find at the beginning two inner voices moving against the bass and the upper melody. This position is all that its name implies, that is, a weaving of a pattern. Rachmaninoff like many modern composers, often throws out a strong singing melody in the midst of a swiftly moving bass which is accompanying a soulful upper voice. Such a theme singing confidently, even defiantly. The second part of the *Prelude in G minor* is an example.

It is not unusual to find in a running passage a note singled out for an accent wherever it appears. Such a note bears a special import which will be taken from the composition. Ex. 7 in the continuation taken from the *Polonaise in A-flat major* by Chopin. Here the note C, the dominant of F minor, the key note of this transitory (Continued on Page 26)



THE ROCKETTES IN THE MARCH OF THE WOODEN SOLDIERS AS SEEN FROM ALOFT



THE RADIO CITY MUSIC HALL CORPS DE BALLET

## A Tell-How Tour of the Radio City Music Hall

by Myles Fellowes

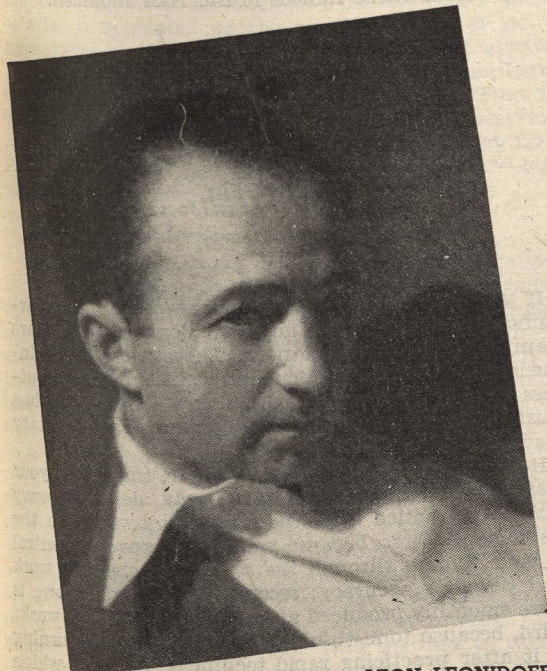
CONDUCTED ESPECIALLY FOR READERS OF THE ETUDE

ONE OF THE GREATEST and most frequently recurring problems in music pedagogy is the matter of infusing new interest, vitality and charm into studio and school performances that have to be given in any event and that can turn out disappointing if they are not "special." In order to find out how the "special" element may be supplied, THE ETUDE proposes to take you to Radio City Music Hall, in New York City, where you may see the nation's greatest showmen building the performances that hold entranced 25,000 people a day, every day. Certainly, the spectacular facilities of the Music Hall cannot be duplicated in schools and studios; but facilities alone have never yet built a moving performance. Music Hall shows grow out of ideas, and it is ideas which can inspire even the smallest scale presentations.

Leon Leonidoff, the Music Hall senior producer, states that from the first opening of the theater's great

doors, the Music Hall staff has found inspiration for its production ideas in music. In fact, music in many respects is the foundation upon which most of the theater's famed spectacles are built. These swift, imaginative stage extravaganzas include precision dancing by the Music Hall Rockettes, interpretative dancing by the Corps de Ballet (which, incidentally, is the only permanent, resident ballet group in the United States),

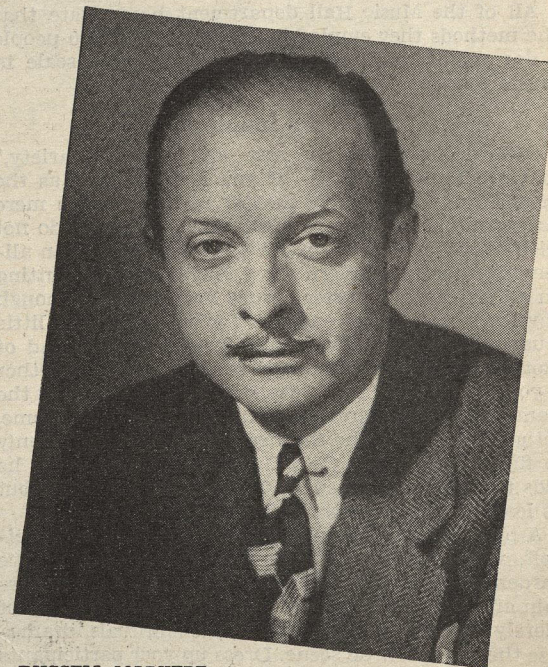
orchestral numbers by the Music Hall Symphony Orchestra, and choral selections by the Glee Club and mixed Choral Ensemble. Each of these groups offers divergent features; each number—dance, choral or orchestral—depends on music, with all scenes blended into one integral whole that provides the great audiences with both variety and unity. In this, the problems of the various Music Hall production departments



LEON LEONIDOFF  
Stage production genius of Radio City Music Hall



FLORENCE ROGGE  
Director of the Music Hall Corps de Ballet



RUSSELL MARKERT  
Director of the Rockettes



are not dissimilar to those confronting any imaginative teacher organizing a studio show.

The first question is how to decide upon the kind of music to be used in the production for maximum effectiveness. According to Erno Rapee, the music director, "never play down to your audience."

#### The Kind of Music

"Make it your business to examine all the music you can get hold of," Mr. Rapee explains, "and then choose the most attractive, most refreshing representatives of all types. We give our audiences 'hit' music and popular tunes; we also give them Chopin, Debussy, Tchaikovsky, Ravel, Shostakovich, Rimsky-Korsakoff, folk music, opera music, and Johann Strauss. We have devoted eight revues to the music of Gershwin, Kern, Victor Herbert, Rodgers and Hart, and Irving Berlin. The secret of a good show, however, at least from a musical point of view, is never to throw your musical numbers together haphazardly. There must be selection in combining music of varying types according to some kind of plan for the production."

Music Hall shows may be roughly divided into two kinds: shows that grow out of music, and shows that grow out of ideas which suggest the music to be used. The former involves the selection of music that can, so to speak, stand on its own feet in conveying meaning to an audience. Here appear the revues built around one composer; productions built on Romantic, Classic, French, Oriental or American music; spectacles like the "Scheherazade" production at the Music Hall, which visually interpreted the Rimsky-Korsakoff music on the great stage. The unity of the complete production is fostered by the music itself; the variety and contrasts, by the way individual selections are adapted to the various stage ensembles and soloists. The shows that grow out of ideas are built the other way around. Russell Markert, Music Hall producer and director of the Rockettes, or Florence Rogge, associate producer and director of the Music Hall Corps de Ballet, may plan an idea that will serve as the "plot" or unifying thread of the entire performance. The Music Hall has presented old and modern New York shows, an all-Western revue, a Chinese show, seasonal shows emphasizing spring, summer, autumn and winter. In such cases music is sought that will reinforce the central idea, regardless of whether the numbers selected have "school" or "period" unity amongst themselves. Part of Miss Rogge's office equipment is a portable phonograph, on which she spends much time listening to new or unusual music, new arrangements of old numbers, symphonies, suites, tone poems, in her quest for ideas for Music Hall Ballets. And Mr. Rapee's astoundingly wide knowledge of all sorts and varieties of music is ever on tap for the producers.

All of the Music Hall department heads state that the methods they employ in entertaining 25,000 people a day might well be applied on a miniature scale in music schools.

#### Music the Inspiration

"Shows have greater zest and greater variety," Maestro Rapee explains, "if you look to music as the inspiration of attractive theater rather than as mere accompaniment. Perhaps music school teachers do not wish to pay the music royalties involved, say, in an all-Gershwin or an all-Kern show. But how about putting on an all-Stephen Foster revue? Foster affords enough rhythmic and melodic variety for an interesting little student revue. Possibly even a sketchy little thread of plot might be invented to weave the numbers together—you know, a boy bids Susannah goodbye, goes to the Camptown Races, dreams of his Old Kentucky Home, returns by way of the Swanee River, and arrives only to find Massa in the Cold Ground, at which point he bids the Ladies to Weep No More. You may smile, but at least it illustrates the point."

A program of spirituals also has possibilities. Leonidoff, who produced his first shows as a child in the garden of his Russian home, using a sheet for a curtain and charging pins for admission, says, "Instead of merely standing up and singing the spirituals, dramatize them into a little scene. Dress up your participants in the kind of old things that can be found in any

home, apply a bit of burnt cork to faces and hands, and let them represent old time darkies at a revival meeting; arrange an interesting medley of spiritual chorals and link them by solo numbers. This sort of thing requires ingenuity, but it is precisely this that will make the program come to life."

Florence Rogge suggests that new program-interest might be obtained by having music students and dance students combine their talents in a single, well-planned recital. Miss Rogge knows whereof she speaks. She started out herself in a small dancing class in Detroit, and made her first appearance, at the age of six, as a Whirling Snowball. And since we have just mentioned ingenuity, this might be the moment to show where the cultivation of that virtue can lead. For Miss Rogge's Snowball debut, her sister Hattie devised a costume on which she lavished much thought and an amazing quantity of elderdown. Indeed, the elderdown overbalanced the dress and threw the tiny dancer. After that, Hattie Rogge studied the physics of stage costume—weights of materials, angles of applying trimmings, and so on. The results of her self-imposed discipline in costume research are, first, that she made all the costumes her distinguished sister ever wore as a solo ballerina; and, secondly, that Hattie Rogge today heads the department where all the costumes used in the Music Hall are executed.

#### More Studio Coöperation

"Studios of ballet and interpretative dancing exist in nearly all our major towns," observes Florence Rogge, "and the thing that surprises me is that there isn't more program-coöperation between them and the music studios. Why not try it out? An alert selection of numbers should yield many works that can be danced without special musical adaptations, just as the pieces were written. Strauss waltzes, Sousa marches, ballet excerpts from the operas, individual numbers like the *Chinese Dance*, the *Reed Flutes Dance* and the *Valse des Fleurs* from the 'Nutcracker Suite,' lend themselves ready-made to dance-plus-music programs. Such a combined entertainment would provide added interest for the audience, and, also, it would give the participants valuable experience in ensemble stage work. The introduction of pageants into Christmas and Easter programs would do much to give zest and believability to the singing of carols and hymns. You may have no elaborate costumes, lighting or settings, but the animating idea of a performance, carried through with an eye to both unity of appeal and variety in projecting that appeal, will over-ride lacks in handsome properties."

Of course, studio and school recitals cannot always be approached in terms of "shows." What about straight piano programs; the programs of solo instruments or orchestras? Mr. Rapee says that the Music Hall has occasionally presented grouped soloists—a term that seems to defy its own definitions, but which has produced interesting performance results. One time Mr. Rapee directed, with the Music Hall orchestra, twelve talented girls, attractively dressed, in a performance of the *First Movement* of the Piano Concerto, by Tchaikovsky at twelve grand pianos. At the Music Hall, the orchestra was moved up onto the stage proper aboard its great, electrically powered "bandwagon," and the twelve pianists, seated at their instruments, rose slowly before the footlights on the huge elevator that normally serves to bring the orchestra up from the pit. In a studio, there would be no spectacle of traveling bandwagon or pit elevator; there might not even be twelve grand pianos. But there might be enough pianos of some description to make possible either an interesting solo number played in ensemble fashion, or an original work played in all its parts by a piano ensemble. It would take ingenuity and work to arrange the parts (of a Schubert Trio, a Beethoven Sonata for Violin and Piano, or a concerto), but a number would result that could provide interesting entertainment at the same time it gave added participative interest and added stage experience to a number of serious students. Other experiments in the combination of other solo instruments might also offer a clue to program interest. And, of course, the instrumental program lends itself especially well to those series of selections that follow some special type, or "school," or composer. An interesting all-Beethoven program, for instance, might begin with the studio's littlest aspirant interpreting Für

Elise, and work its way through minuets, contes, and the earlier sonatas to the "Moonlight" or "Pathétique."

Those inimitable dance precisionists, the Music Hall Rockettes, might have only the least connection with the average music studio program, yet the music director, Russell Markert, follows Miss Rogge's suggestion of combining music with the dance—in instance with tap or march precision, wherever the facilities permit of such combination.

#### Let the Rockettes Inspire

"Don't be scared away by the idea that precision dancing requires the kind of music that might always fit into a 'serious' music school program," says Mr. Markert. "Of course, we do use elaborate things of jazz and swing—but not exclusively! Music are a good basis for dance routines. At the Music Hall, I remember, we once ran into an interesting one. The Corps de Ballet was assigned to Strauss music for its ballet scene in an all-Strauss production—in discussing the waltzes, Mr. Rapee suggested a number of Strauss polkas that were splendidly suited. I put out any rhythmic changes, to tap and precision dancing for the Rockettes. We have also used such pieces as the Tchaikovsky *Danse des Mirlitons* and the *Parade of the Wooden Soldiers* for the troupe. It looks far enough, you will find dozens of pieces standard music that can be used, without changing aspirants to precision dancing. And, of course, ingenuity will open up all sorts of channels for combining music and precision dancing for students. We have had a very attractive song, especially written to introduce a Rockette number; the words gave me why first one and then another of the things dancers wanted to leave the show—one had a one got lazy, one wanted to study, one fell in love, so forth. Then, when the stage was empty, suddenly all the absentee troubles were solved, and one by one the dancers returned. It was something like Hattie's 'Surprise' Symphony in reverse. I offer that example only as a means of showing how simple, diverting music can be used as the basis for a pleasing little 'plot.'"

So, then, in preparing your next studio program, turn to the nation's greatest showplace for your inspiration. Look to music as the basis of the program plan either a group of selections that hold together by their origin or their mood; or think out an idea that can be bulwarked by music. Then tie your threads together with unity of plan, projected through variety of individual selection—and use your ingenuity in making the whole come to life. Then, according to Miss Rogge and Messrs. Rapee, Leonidoff and Markert of the Radio City Music Hall, you will have the beginnings of a program of musical integrity and wide audience appeal. You may feel that you're hitting your wagon to a star, but it will do no harm to take a "tip" from these famous Music Hall showmen.

## New Keys to Practice

by Julie Maison

#### IV

If you cannot do all your piano work in quiet surroundings, at least you must be alone when you are planning your interpretations. There must be no intrusion upon your emotional thought, for the intensity of your audience as you play with great feeling must be prepared for by equal intentness in solitary practice.

It is encouraging to know, however, that often the best tone-playing follows that early siege of technical practice after those months away from the instrument. First, because you have recovered control of your fingers through the sort of mechanical work that develops accuracy; second, because good tone more smoothly produced after continuous finger work; third, because tone-thinking is freshened in return to it after practicing rapid technical passages, which demand less intent listening.

Nadine Conner is a native of California, where her ancestors came as pioneer settlers before the Gold Rush. Her great-grandmother's grave is still a shrine of worship in the courtyard of the old San Juan Mission. Both of Miss Conner's parents had been on the stage, and their six children all were naturally gifted in music. Miss Conner cannot recall a single day in her childhood without singing and playing, somewhere in the house. Although Nadine was a healthy child, she showed two symptoms that worried her mother: she was too thin, and she had a delicate stomach. Accordingly, when an older brother began taking singing lessons, the girl followed his studies, spending a full year on breath control and the development of abdominal support. Not dreaming that she had a great voice, she regarded these studies purely as physical exercise. At the end of the year, however, she was amazed to find, not only that her symptoms had entirely disappeared, but that she could sing. She enrolled at the University of Southern California, where her outstanding work won her the Euterpe Opera Scholarship. While still a student, Miss Conner was engaged by a local radio station, where she was soon "spotted" for national programs, including the Bing Crosby hour, and the Nelson Eddy, the Coca-Cola, and the Cresta Blanca shows. In 1939, she married the distinguished surgeon, Dr. Lawrence Heacock, and retired from her career in order to devote herself to home-making. It was her husband who suggested that she try her powers in opera, just for the fun of it, and Miss Conner joined a local opera company in California. Then, while visiting Eleanor Remick Warren, the composer, she met two members of the Metropolitan Opera; Florence Easton, and Earl Lewis of the managerial staff. Both advised her to make herself heard by Metropolitan executives, and arranged an audition with Bruno Walter. The following autumn, Miss Conner sang another audition from the Metropolitan stage, and within twenty-four hours was given a contract for leading rôles. She made her debut as Pamina in "The Magic Flute," and has gone on to steadily greater acclaim as Micaela ("Carmen"), Sophia ("Rosenkavalier"), Zerlina ("Don Giovanni"), and Marguerite ("Faust"). Miss Conner's performances are hailed, not only for their vocal purity, but for the wonderful expressiveness with which they convey the essence of characterization. In the following conference, Miss Conner gives her views on the qualities that make for excellence of performance. —EDITOR'S NOTE.

IT SEEMS TO ME that the average young singer sets to work with a somewhat distorted sense of values. He is inclined to believe that mere vocal technique is the wedge that opens the door of success. Now, no one can deny that vocal mastery is an essential of a vocal career! But it is not the *only* essential. The best way to prove my point is to ask you to test out your own reactions. Listen to Lily Pons singing some florid coloratura cadenza. Certainly, she does "hit the high notes," and she does execute the *floritura*—but is that what you think of when you hear her? Are you not conscious, rather, of *being moved* by something that reaches you through the singing? Now listen to some inexperienced young student singing the same music. She, too, will encompass the notes and get through the technical passages without too much difficulty. But the effect is hardly the same. You are conscious of hearing pleasing sounds—you are not transported. That difference of *effect* is the basis for my own approach to singing. I believe that vocal security is necessary as the starting point of one's work, never as the final goal. That goal must always be the transporting of the hearer into the atmosphere, the very truth, of the song or aria one sings. That is why the young singer does herself an actual disservice when she says, "I can sing the same notes that Lily Pons does!" By all means, sing the "same notes"—but ask yourself *how* you sing them!

#### Profitable Experiences

I wish that our splendid opportunities for instruction included more emphasis on the development of *individual* expressiveness. The help that the young singer gains from watching and imitating others is limited, at best. A performance is moving only when it brings to light a well-planned, well-constructed personal interpretation. Copying the externals of another's personal interpretation, and grafting them on your own work, as a sort of finishing touch, defeats true expressiveness. Interpretative training should bring out the conceptions of the individual singer, regardless of what someone else does. I remember two incidents of my own training that mean more and more to me, as my work advances. One was a bit of advice given me by an experienced Russian actress. She said that each performer holds in his hand a thread of interest, the moment he appears on a stage. It is his task to carry that thread, unbroken and unsmiled, till the final curtain falls. If the thread snaps, the audience looks

# Mental Projection in Singing

A Conference with

Nadine Conner

Brilliant American Soprano

A Leading Artist of the Metropolitan Opera Association

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

to someone else for the "lift" that a good performance must give! The other bit of help came from an arduous but stimulating course of study I had. My teacher and I went into a room that had nothing in it but one chair. Then, for two hours, I was told to express various situations and emotions. I was not allowed to use my voice either for speaking or for singing; I had no properties to help me out. Anything I conveyed, anything I could make my teacher feel, had to come out of me! Now, the important thing is—where did it come from?

The answer—which, I believe, opens the way to the solution of singing and interpretative problems—is that my "effects" during this study resulted from the *mental projection of an idea*. This mental projection involves two immensely important prerequisites. First, the singer must be absolutely certain of the effect she wishes to convey. Secondly, she must delve deeply into

her own emotional resources to find the means of lifting her conception out of her own mind and infusing it into the minds of her audience. If either element in that important combination is weak, the effect is correspondingly weak. In other words, if you don't know exactly what you want to express, you can't express it! And if you don't know what to do to make others feel what you do, you leave them cold! To accomplish both these ends, you must *think*; you must do a great deal more than merely to produce correct tones.

Try the experiment of making another person feel what you want him to feel, without using your voice. At first, of course, you will be self-conscious. You'll resort to gestures—possibly too overemphatic facial expression. You will search the face of your "audience" for a sign of that responsiveness that will show you whether you have conveyed something. And then, suddenly, you will find yourself forgetting your hands and your eye-brows; you will feel only a tremendous, urgent desire to put your feeling into that other person's mind. When once you ex-

perience that urge, you have taken the first step along the road of mental projection. And then that first step must be followed by months—years—a whole life—of trying, of working, of self-questioning, of striving for a perfection which does not exist but the quest of which gives strength.

#### So Much to Learn

Perhaps the chief quality needed is a sincere sense of humility! I shall never forget a last-of-the-season performance I sang with the great Bruno Walter. Vacation was just ahead, and everybody had plans. Some were going to rest, some were going to have fun, some were going on to glamorous engagements. One of the group asked Dr. Walter what he was going to do. "I always study and research, when I have the time," he replied. "By going back and studying the great works over and over again, I (Continued on Page 286)



NADINE CONNER AS VIOLETTA



**BEETHOVEN:** Symphony No. 7 in A major, Opus 92; The Philadelphia Orchestra, direction of Eugene Ormandy. Columbia set 557.

**Tchaikovsky:** Symphony No. 6 in B minor, Opus 74 (Pathétique); The Philharmonic-Symphony Orchestra of New York, direction of Artur Rodzinski. Columbia set 558.

These are the first symphony sets to be made by Columbia since the lifting of the recording ban. There is a noticeable improvement in orchestral recording in both sets. In the case of the Philharmonic, the tonal naturalness is especially praiseworthy. In both we find a wider dynamic range than previously employed and a better balance of the instrumental sections. An unfamiliar stridency in the string tone of the Philadelphia Orchestra on records, however, mars an otherwise clear and tonally veracious reproduction.

It might be observed by some that we were hardly in need of new performances of these symphonies. But it is our belief that all leading conductors of each generation should be permitted to perpetuate their performances of the standard repertoire. Examination of Columbia's catalog shows that it needed up-to-date recordings of both these works. The Weingartner performance of Beethoven's Seventh dates back seven years, and it was never fully satisfactory as a recording owing to its over-resonance which is almost an echo at times. The Gaubert performance of the Pathétique, on the

## Rare Classical Interpretations On Records

by Peter Hugh Reed

cause of the natural sound of the orchestra in the recording. Rodzinski is not given to the excesses of Stokowski in this music, nor, for that matter, to the reserve of Gaubert. If he fails to make the second and third movements as impressionable experiences as Furtwängler did, he does not make the mistake of dragging out the first and last movements in the manner of the noted German conductor. For this reason his playing of the opening movement seems to us far more persuasive. But Furtwängler proves to be the more sensitive and imaginative of the two men, and it is understandable why his performance of this work has been so widely endorsed. The most compelling performance of this symphony heard by the writer was one given by Toscanini, and it is to be hoped that he will record it at some time in the early future. Those who like a straightforward, unpretentious reading of Tchaikovsky, one in which there is no undue exploitation of sentimentality but rather an honest unswerving unfoldment of the music, will do well to investigate this set. Its tonal naturalness is one definite asset in its favor.

**Liadoff:** Kikimora, Opus 63; The Halle Orchestra, direction of Sir Adrian Boult. Victor disc 11-8729.

Here is a smooth example of modern English recording. Made in 1942, this realistic but not exaggerated reproduction of a symphony orchestra shows what the British engineers—and the British musicians—could accomplish under trying circumstances.

Liadoff was a master of the miniature as his tone poems *The Enchanted Lake* and *Kikimora* prove. The influence of Rimsky-Korsakoff is apparent, since Liadoff studied under him. But influences in Russian music, as a colleague points out, are less imitative than evidence of "keen brotherliness" among the Russians. Particularly is this true of the period of Rimsky-Korsakoff and his contemporaries. Kikimora is a miniature being, who grew up in the care of a magician in a wild mountain region. Her knowledge of the world was derived from the magician's learned cat. At seven years of age, Kikimora is full grown, and her days are spent in chattering and muttering, her nights in spinning hemp and pondering evil thoughts of all mankind. The program is drawn from a Russian fairy tale, which allows for that typically Russian melancholic tunefulness. Those who know the Koussevitzky-Boston Symphony recording of *The Enchanted Lake* will do

well to investigate this record; both poems have an expressive felicity and are of their own, although of no great weight.

**Beethoven:** Quartet in C minor, Opus No. 4; played by the Budapest String Quartet. Columbia set 556.

Most writers are in agreement that the minor Quartet is the best of Opus 18. It is a strong work, written in a key for which Beethoven had a particular fondness—without serious omissions. The author, whose extensive work has largely been concerned with music, has made an ambitious essay to cover as much ground as possible, but with a range from Kate Smith to Beethoven, from A. L. Erlanger to John Erskine, from lapis lazuli to Mother Goose, from Charlie Chaplin to Paderewski, and from John Field to W. C. Fields, there was no knowing where to stop. Even then, it was necessary to leave out many very important figures. There are many who will find this collection very useful in securing information about curious personalities and facts which are not ordinarily found in the usual encyclopedias. These include Lady Godiva, Glyndebourne Opera, Igrouchka, idée fixe, the Los Angeles County Museum, McIntyre and Heath, Niblo's Gardens, Newstead Abbey, Petrarch, and perspective. It will thus supplement the volumes in the average library, especially in the cases of more recent personalities.

minor Symphony came in a later maturity. The opening movement is the big one, the principal theme calls the initial one of the Pathétique Sonata, but mood is less melancholic, more assured. There is dramatic strength here which inevitably thrills the listener particularly when it is played with the mass which the present foursome brings to it. No group on records has brought out the poignant Beethoven's utterance with such searching insight. The *Scherzo* which follows is deceiving because it is filled with lively good humor; some may feel that Beethoven was deftly hiding his sorrow in mood of deceptive brightness. The *Minuet* has a merged emotion, the characteristic *sfz* of the composer changes the aspects of this 18th-century dance; the *Trio* curiously suggests Schubert. The *finale* is filled with a Haydn-esque joviality, as though the composer desired to send his listeners away with an impression of complete elation. But the music retains the impression of the beginning of this work and one feels that the message the composer put in was one of deeper implications than the *finale* conveys.

The Budapest String Quartet gives us the most appreciable performance of this work to date on record. It is a performance which is enduring because of its power, delicacy and true virtuosity. Moreover, it has been splendidly recorded with a more sensitive materialization of dynamics than heretofore in the Columbia productions of this noted ensemble.

**Brahms:** Sonata in G major, Opus 78; Yehudi Menuhin (violin) and Hepzibah Menuhin (piano). Victor set 987.

This sonata is sometimes called the "Rain" Sonata because it was not self-fashioned by the composer but had its birth apparently in a song. The main section of his *Regenlied* (Opus 59) is found almost intact in the reiterated section of the final rondo movement and the main subject of the first movement seems to have been derived from it. The G major lacks the spontaneity of the A major Sonata (Opus 100). There are those who feel that it is too intimate for its good. Brahms felt this way about it himself. The phonograph provides an intimacy which the concert hall does not own, and for this reason your reviewer has always felt this Sonata was best heard by way of a recording (barring of course a performance by an accomplished team in the privacy of one's own living room). The melodic structure of the first movement is long drawn out, and the music is best served at a tempo somewhat faster than the Menuhins establish here. Adolph Busch and Rudolf Serkin, in a recording issued by Victor made in 1932 (set 121), substantiate better the flow of the music in a quicker pace. Yehudi Menuhin makes us too conscious of the long line which at the pace maintained here he does not bring together as smoothly as we would like. There is a turgidity and a rhythmic jerkiness in the opening of the slow movement which make this part less persuasive than the latter half. The *finale* is greatly satisfyingly songful.

(Continued on Page 251)

### INTERRELATED ARTS

"**THESAURUS OF THE ARTS.**" By Albert E. Wier. Pages, 690. Price, \$5.00. Publishers, G. P. Putnam's Sons.

A dictionary of biographies of painters, sculptors, actors, writers, radio performers, ballet dancers, musicians, movie stars, and terms related to all of these callings can hardly be comprehended in 690 pages without serious omissions. The author, whose extensive work has largely been concerned with music, has made an ambitious essay to cover as much ground as possible, but with a range from Kate Smith to Beethoven, from A. L. Erlanger to John Erskine, from lapis lazuli to Mother Goose, from Charlie Chaplin to Paderewski, and from John Field to W. C. Fields, there was no knowing where to stop. Even then, it was necessary to leave out many very important figures.

There are many who will find this collection very useful in securing information about curious personalities and facts which are not ordinarily found in the usual encyclopedias. These include Lady Godiva, Glyndebourne Opera, Igrouchka, idée fixe, the Los Angeles County Museum, McIntyre and Heath, Niblo's Gardens, Newstead Abbey, Petrarch, and perspective. It will thus supplement the volumes in the average library, especially in the cases of more recent personalities.

### A REMARKABLE ENGLISH MUSICAL DEVELOPMENT

"**MUSIC IN THE FIVE TOWNS 1840-1914.**" By R. Nettel. Pages, 120. Price, \$2.50. Publishers, Oxford University Press.

In these days of flying infernal machines it is peculiarly English to witness the appearance of a new book from the Oxford University Press dealing with the music that has evolved from the district now included in what is known as the County Borough of Stoke-on-Trent. There, are located the Five Towns which Arnold Bennett has immortalized in his novels of that district ("Clayhanger," "Old Wives' Tales"). There, workers in the far spread collieries were led to develop an interest in choral singing under conditions so native that music became cemented with the social organization of the people to an extent rarely found elsewhere in the world. This led to a musical growth on a basis more productive of high artistic aim than anything in English musical history since the days of Gibbon and Purcell.

Just how the work of Miss Ann Glover and John Curwen, through the tonic Sol-fa system, as well as the efforts of Marie Holst Reymond, enabled an underprivileged and often illiterate people to get a training in choral music that led to great festivals and the production of masterly music, is a notable contribution to the musical history of the time. This biography of a people struggling to express itself in song should commend itself to all lovers of choral music.

### A MUSICAL PROLOGUE

"**WHAT IS MUSIC?**" By John Erskine. Pages, 212. Price, \$2.75. Publishers, J. B. Lippincott Company.

As the speaker of the prologue in Elizabethan drama used to pull aside the curtains after he had given the audience an intimation of what they were about to behold, so Dr. John Erskine has made a book that will serve as a prologue for the thousands of people who are interested in music but who have only a vague idea of what it is all about. There have been many books aimed at the same target, of which W. J. Henderson's "What is Good Music?" (1898) was one of the most used prototypes. Gradually, in recognition of the need, there grew courses of study in what is now called "musical appreciation," with a library of books designed to lead the music lover through music, without learning to play an instrument. Such books have unquestionably expanded the circulation of musical information, although the nimble witted, epigrammatic James G. Huneker once said that "the difference between musical participation and musical appreciation is the same as the difference between

## 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

kissing a pretty girl and watching someone else kiss her."

Dr. Erskine, who has spent the better part of his life in education, apart from the time he has devoted to writing novels and to music, has put down the answers to the hundreds of questions which those who have not been trained in music are continually asking about this, the most intriguing of arts. Doubtless many who read the book will be inspired to take up the study of the art, particularly as Dr. Erskine is an "amateur" musician himself, having taken up piano study seriously when past forty and later playing with major symphony orchestras. The chapter on the teacher is especially valuable to musical educators, inasmuch as Dr. Erskine, after his years at Columbia University as a teacher of English, served for ten years as President of the Juilliard School of Music in New York.

### A PERSONALIZED MOZART

"**MOZART, HIS CHARACTER, HIS WORK.**" By Alfred Einstein. Pages, 492. Price, \$5.00. Publishers, Oxford University Press.

This is by no means a rearming of old material about the most gracious of composers, but rather a keen and fervid appreciation of Mozart as a very real human being and as an inspired craftsman. In his scant thirty-six years, the amazing genius of Mozart worked with such force and intensity that he turned out in this miraculously short time more compositions of importance than almost any other master. Only Wagner can be compared with him in this respect, and Wagner lived almost twice as many years.

Mozart's life was beset with maddening difficulties and jealous intrigue, yet despite all this, he was generally a most genial and joyous individual. Dr. Einstein, who is Professor of Music at Smith College, devotes one of his most entertaining chapters to "Mozart and the Eternal Feminine," pointing out that Mozart was "small, delicate, unprepossessing, and poor," and that "his relations with women formed a chain of inadequacies, and in them we have further evidence that he was not fitted to deal with the actualities of life." Dr. Einstein quotes an odd and affectionate letter which Mozart wrote to his wife (Constanza Weber) in 1789:

"Dear little wife, I have a number of requests to make. I beg you  
(1) not to be melancholy,  
(2) to take care of your health and to beware of the spring breezes,



### A RARE MOZART PORTRAIT

This portrait was drawn from a "silver crayon" picture made by Doris Stock in Dresden in 1789, two years after Mozart's death.

you are leading? All these things are naturally of great interest to me."

The author's account of Mozart's Catholicism and Freemasonry makes a curiously interesting picture. Part II of the book is given over to an illuminating discussion of the principal works of the composer.

### BOOKS

"FORWARD MARCH WITH MUSIC"

MAY, 1945

THE ETUDE

### RECORDS

"FORWARD MARCH WITH MUSIC"



YEHUDI MENUHIN AND HIS SISTER, HEPIZBAH

other hand, is over a decade in age and has little of the tonal realism of this modern recording.

Ormandy's performance of the Seventh is far more impressive than Weingartner's, but it lacks the imaginative insight of Toscanini's. Ormandy is inclined to intensity of purpose and some dynamic exaggeration. To be sure, his superb control of the orchestral forces is impelling, but one has the feeling that one cannot relax and listen; instead one sits on the edge of one's seat. Curiously, the recording here does not eclipse that of the Toscanini set, although the latter dates from 1937. But then it should be observed that the Toscanini recording was far advanced for its time.

Rodzinski's performance of the Pathétique is straightforward, well-disciplined, and enjoyable be-



### Log of a Coast Guard Reservist

Patrol boat . . . early morning . . . standing radio watch . . . at first, like hearing Esquimaux, Choctaw and Hawaiian all at once . . . can only make out something like "Nannanokeoke, nannanokeoke" . . . completely befuddled . . . soon begin to make sense out of signals . . . tough on the brain . . .

Brass polishing, dish washing and general clean-up next (more in my line) . . . later, detailed to scrape and sand-paper side of patrol boat . . . hard job . . . precariously perched on seat of dory, must scrape with one hand while other clings to patrol boat for dear life . . . all forces of nature conspire—tide currents, sudden swells, teetering dory, contrary dip and roll of patrol boat . . . Whoosh! . . . big wave forces release of grip . . . let go just in time to avoid ducking . . . ough . . . cold water . . . close call . . . (Holding on with one arm and sand-papering with other, bad for finger technique but good for arm and shoulder) . . . Later, "chow" and more galley duty.

Afternoon detail . . . standing guard on long ocean pier . . . feel important with "38" revolver strapped to side . . . assigned first to "tide-water watch," later to "sea-watch" (lovely names to set to music) . . . not much to report . . . sun, sky, sea . . . mountainous surf thundering ashore . . . sleek seals slip by . . . "Black Widows" (planes, not spiders) darting across sky . . . silent "Blimp" slipping along . . . glowing sunset, swiftly extinguished by blue cloak of darkness . . . end of watch . . . ashore through soft starlight . . .

Another duty day done . . . Coast Guard excellent antidote for artist, business man or professional . . . sweeps away cobwebs . . . clears perspective . . . renews zest . . . does heck of lot of good . . . fine bunch of Regulars and Reserves, these Coast Guardians . . .

### More On-Duty Thoughts

During the long pier-pacing hours, Round Table thoughts, serious and light, run along with the rhythmic roll of the sea . . . First, there is the problem of the adolescent—which we have with us always—more insistent and more insoluble during these times than ever before. Many teachers have asked the question, "What are we to do with the young boy or girl, twelve to sixteen, who has intelligence and talent, but who just goes 'blah' on us?"

Yes, I know many such, and have recently taught several of the "breed," who resist all treatment. Show them how to practice, how to study, week in and out—and the net result is nil. There is no actual active opposition, just a sort of sit-down strike of sheer inertia . . . All ordinary remedies are ineffective. . . . Teacher is at wit's end to know what to try next. . . . Let's examine the patient, and try to diagnose the pesky case . . .

### "Negativism" in Adolescents

Negativism in 'teen agers is caused (1) by the physical and mental state of unbalance prevalent in this age group. (2) By unstable world conditions; in boys especially the fatalistic attitude of "what's the use? In a year or two I'll be cannon fodder, so why learn anything, why be serious, why concentrate?" (3) By the unwise public school programs



### IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

forced on the young people, the complicated curriculum; the extra-curricular activities, and also the part time jobs. (4) By school and music teachers' lack of sympathy, understanding and stimulation.

The treatment I prescribe is: Make the young people's music more social. Have an interesting general class lesson once a week or once in two weeks. Plan an informal musical evening once a month for young high school groups with games, "sings," ensemble music, refreshments and even dancing! . . . Assign duets and two piano pieces "teaming" the students carefully. . . . Teach popular radio "hits" and Boogie. . . . Play to the student. . . . Assign much material to be read and not thoroughly studied. . . . At lessons, occasionally force concentration for a few minutes, then lighten up on the discipline.

Explain to the boy or girl frankly how much harder it is to concentrate on piano study than on any school subject—because of the many complicated mental and physical processes required. Give praise wherever possible. Be humorous, forbearing, imaginative.

### The Parents

Establish sympathetic relations with the parents. You'll probably find that they, too, are deeply concerned. Their daughter or son used to be on the honor roll, but now has slumped badly in school. They are worried sick about it. . . . If you tell them that you occasionally "crack down hard" on their beloved offspring they'll stand back of you stronger than ever. . . . They themselves have cracked down for a long while without result. Often they feel hopeless about the schools for being lax with the students, careless and impractical in producing results and

"FORWARD MARCH WITH MUSIC"

## The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.  
Noted Pianist  
and Music Educator

in compelling discipline. Explain to the parents that piano study requires intense concentration, whole-hearted and whole-minded application. . . . In other words, it is one of the most complexly disciplined activities we know. . . . And therefore, it has a salubrious influence on the youth or girl.

Also, assure the parents that the length of the youngster's daily practice is of far less consequence than the kind of practice he does. If he will practice as you have shown him, excellent results can be achieved with as little as thirty minutes study a day. . . . But for this you yourself must be sure to be explicit and scientific in your "concentrated practice" directions to the student. Make certain that each assignment is so clearly explained and written down in his notebook that the usual excuses for not practicing it will be of no avail. For, as we all know to our sorrow, no one is more skilled in "alibis" and in crawling out of assignments than a high school boy or girl.

### More Thoughts on Adolescents

Advise the parents not to worry much over even the suddenest, strangest "craze" manifested by their 'teen aged progeny, because nine out of ten times it is just another passing phase. . . . Better let it wear itself and not them, out! If some of them despair because their adored fifteen-year-old Dick or Jane prefers to pound out Boogie-Woogie rather than the Moonlight Sonata, they must put up with it gracefully. Dick will "find" himself all the sooner and all the surer if they let the B.W. run its course. . . . After all, who is living Dick or Jane's life anyway? . . . Certainly not the parents. . . . So they must be humorously patient about such sorely trying phases. And golly! We all know how trying they can be . . .

Do not demand too much finish and perfection from adolescents, unless they themselves want it . . . which sometimes happens! . . . Most of them want to play piano only for the exhilaration and emotional "kick" they get from it. You may easily ruin their pleasure in music-making for life if you are too finicky or demanding.

Many happy, even thrilling moments

for the teacher are scattered through ups and downs of adolescence. One of them comes when Jane, having found pianistic passage difficult to master, suddenly asks you, "How shall I go about practicing this passage?" When it happens you give an inner whoop of joy for Jane is now well on the way to thinking about music. . . . You must first find out how she has been practicing the passage, then produce your own method and props. But be sure to present them as intelligently and stimulatingly as possible.

### On Curiosity

Speaking of young people I am constantly shocked by their lack of curiosity. What most of them don't know about the piece they are learning is appalling. We, teachers, are to blame for this. Here's an example which I shamelessly confess. An intelligent lad of sixteen, been studying the first Nocturne (B-flat minor) of Chopin for three weeks during which time I didn't tell him much about the piece, except how to play it. . . . When finally I questioned him, I found that he did not know (1) the key of the Nocturne; (2) the key of the middle section; (3) the meaning of *sotto voce*, *pizzicato*, *smorzando*, and so on; (4) anything about the beautiful modulation; (5) the tempo sign at the beginning.

It is just like trying for weeks to solve a mathematical problem without understanding some of the important steps necessary to the solution; or like preparing a speech by memory without knowing the meaning of many of the words; or trying to put a machine together when you do not know the function of certain parts.

Always insist—not once, but many times—on questioning each pupil as to the key, composer, opus number and tempo mark of his pieces; underscore any obscure musical direction or meaning with red crayon, and catechise frequently concerning such items; make him forever aware of the chief rhythmical and harmonic bases of the piece, the modulations, the form, and the emotional content . . .

Let us not forget during this difficult period that it is our duty to keep the adolescent on as even a keel as possible. Just now it is as important a "defensive" job to guard the characters, balance and development of these youngsters as it is to make planes or munitions to fight Germans or Japs.

### On Playing for High School Students

Someone wrote recently asking how to introduce a group of piano solos to a High School Assembly. . . . For many years I gave concerts for young people of all ages. The "toughest" and at the same time the most appreciative crowds were always the High School audiences. (Continued on Page 285)

## The Music Teacher and The Post-War Period

by Ruth Teeple Reid

The gigantic pressure of the past four years, with their unspeakable human sacrifices and material destruction, has had one other effect which few realize. In the chemical laboratories and in the great industries the pressure has speeded up invention and discovery so that in this field we have made a jump ahead of probably fifty years over normal times. This has created new methods, devices, and inventions which are likely to be of indescribable advantage to modern living. All of this means that vast sums will be spent for these materials, which will require the employment of millions of men. The condition should insure long prosperity in filling the needs of the post-war world. —Editor's Note.

your studio with the eyes of a stranger. Sit down, and then and there go over the general appearance with yourself.

Is it clean? Has it been dusted? Why do some artists refuse to see the dust and the litter of music and papers with which most music studio furnishings are

washed with soap, water and a brush. If you have window shades, are they adjusted to the same level? Are the windows clean? They are the eyes of your studio!

Do the chairs and sofas show excessive wear? New upholstery is hard to get these days, but you can buy chintz by the yard. Stitch two lengths together and throw it over the sofa, or the chair. Bright gay material does not cost any more than the gloomy stuff seen so often in middle class hotels, and it will give your studio a real face lifting; or perhaps you have an Indian Print in a trunk in the store-room? It will give your studio a nice artistic touch.

Do you have a good light at each piano? Are your pianos always in tune?

Do you keep current magazines, music magazines, and a good book or two on a table in the pupil's waiting room or do you have just the funny magazines and "Little Lulu"?

Do you provide ash trays and matches for the smokers?

Is your studio a pleasant work shop? Is it light? Airy? Cheerful? Are those pictures on the walls real works of art, copies or prints though they may be? For a modest sum you can buy plaster plaques, wood block prints, and copies of famous oil paintings of composers which will be a real addition to the walls of any studio.

### Personality in the Studio

Is the atmosphere of your studio that of a studio, or is it your living room first, and your studio at odd times? Does it reflect you? Is the approach to it from the outside attractive so that your pupils can point to it with pride, or is the yard strewn with papers, cigar wrappers, dirt, and general litter? Does the front entrance have an "inviting" look about it or is it bare and unfriendly with dust in the corners? A grass rug on the floor of the entrance, be it small or a full sized porch; a weather-proofed chair, and a gay flower pot or two will give it cheer which carries with it success. Do not ever feel that your love for music and a college or conservatory degree make up for the natural comforts of life. To the average parent or pupil in search of a teacher, the outside appearance of the studio makes a lasting impression. It is up to you to make it a good one. Only when you reach the place where your price has risen to ten dollars per lesson, or more, can you afford to be independent about this. On the other hand, do not think that lack of teaching ability can be glossed over by rugs, flower pots, and other gadgets; but do be modern! Show your artistic ability! Be twentieth century!

How about the Studio itself? Is it attractive? "But flowers cost so much unless you raise them yourself," you say. True enough; but you don't have to have cut flowers; nor is it necessary to resort to paper flowers. No! Not even during the winter in the frozen north and east. A fern, a bowl of water plants

YOU ARE a busy teacher these days, and have more pupils than you want—you are working long teaching hours; you have more pupils than you have ever had before; you, who had a terrific struggle lasting out the depression, are making more money than you have ever made before, teaching music—but, have you given any thought to what might happen to you, your teaching, and your pupils after the war is over, and money stops flowing in a silver stream into your bank account?

During these hectic times there are people who will buy anything they can find for sale. People who never thought of music lessons five years ago are studying; the price for lessons is no object if they find the teacher they want, sometimes even when they do not. Money is easy to get, therefore it slips easily through the fingers. But—what about the days to come, when war workers are no longer in "the big money" and pupils drop out because there isn't the money to pay for lessons, as in the golden days of 1942, 1943, and 1944? What will you do then? Drop the music teaching business, as so many good teachers did in 1932, 1933, and 1934? Or are you willing to take stock of yourself now, your training, your equipment, and your value as a music teacher to your future pupils?

### Stock Taking Begins

The teachers who do take stock of themselves and pull up the weak links, will be the teachers who will be most likely to succeed in the end. Those who do not, will mourn just as before, that "pupils do not seem to have as much talent as they formerly had." "Parents are not as interested in their children's cultural education as they were." "Boys and girls are lazy these days" and so forth. You have doubtless been "getting



Foster Parents Plan for War Children, Inc.

### INTO A NEW WORLD AFTER THE WAR

These little mites are foster children of the War. They are refugees far from the roar of explosives, being led into a new life through beauty by means of the Foster Parents Plan for War Children, Inc., sponsored in England and America by a large group of representative people. Further information may be obtained through Miss Edna Blue, Executive Chairman, 55 West 42nd Street, New York, N. Y.

by" these affluent days, but the day of reckoning will come.

What about your studio?—Does it attract or does it not?

You do not know? Well then, stop this minute, go outside; walk around the block and come back into

covered? It does not take much money to make an attractive work room but it does take personal interest and now and then a can of paint, or a broom and mop.

Are the straps of the venetian blinds torn? They can be mended easily. Are they soiled? They can be



or a pot of ivy is possible and easy to find. Did you ever try planting a few grapefruit, lemon, or orange seeds in a flower pot? The waxy green of the leaves and later the fragrant blooms are an addition to any studio.

Now, as never before, radio and television are making it increasingly necessary that music teachers modernize their teaching equipment. It might have been all right for a good teacher to use a battered upright piano during the "good old days" twenty-five or thirty years ago, but that era is gone and nearly forgotten. At least one grand piano is absolutely necessary in the studios of the competent, progressive music teacher who expects to make music teaching a business. *Looking successful is the other half of being successful.* There are, of course, exceptions to this axiom, but you had better let the other person be the exception.

### The Job of Holding Pupils

Music teaching is a fickle and uncertain business, and holding pupils is not easy. The first attraction is not enough. Good teaching is not enough for most pupils. Pupils must be able to point to their teacher, the studio and the equipment with pride; else they are not long hunting up a teacher who merits their pride. A business man knows this, but so few music teachers do.

A recording machine is to a music teacher what an X-Ray machine is to a doctor or surgeon. Do you have a recording machine as part of your equipment?

Recording machines are not expensive. They begin as low as twenty dollars, when you can get one, and a very fine one costs about one-hundred fifty dollars and up. Your radio man can give you good advice as to which one will give you the best service and results in your community. Altitudes, mountains or lack of them, climatic conditions, humidity and so forth all have to be taken into consideration. Be sure the agency guarantees to service your machine for the first year.

Then, make a record of your own playing, or singing, first, and check yourself; your accuracy or intonation, touch, pedaling and so on. Radio technique in some instances requires a different touch than that used by the average piano student. Sound technicians tell us that most piano students use too much pedal and blur the music. If it is true that professionals use very little pedal, that is certainly one of the chief reasons for the lack of good piano playing on the radio programs. Talk it over with your radio station sound man and ask him to criticize the work of your pupils and of yourself. He is equipped to give you many helpful hints if you make him your friend. Counsel with him before you send pupils to play or sing over his station and take heed to what he tells you; then make use of it if you can.

### Home Recordings Invaluable

Preparation for making a record is a work-incentive without equal in the annals of music teaching. Records may be purchased by the pupils and those you keep will be valuable case-histories for your own files and self-check on your teaching.

You can study the technical faults of your various pupils when you are alone, with a mind at rest. If several pupils play the same composition you can compare touches, pedaling, phrasing and interpretation. If you are interested in the commercial value of your recording machine, you might like to know that one recording studio in a western city charges from two dollars to fifty dollars per record, depending upon the number of rehearsals required to get proper balance and an unblemished recording.

Local musicians and teachers will wish to avail themselves of the opportunity to "hear themselves as others hear them." Several parents will buy albums of blanks which when used will be a permanent record of their children's musical education. This is one of the best uses of all for a recording machine, although many parents will buy phonographs—making you popular at the phonograph shop.

Your music teaching colleagues might like to make records too, as well as the public school music teachers, and the choir director of your church. A small service

charge per record, will cover the expense and you will soon be famous for your generosity. It does not harm the machine to use it, but the manufacturers warn purchasers against moving it around. It is a very delicate instrument, and moving it across the room might cause damage.

Be the first music teacher in your community to own a recording machine and earn a reputation for modern, up-to-date equipment as well as teaching methods. If you take care of the Post-War planning now, you will be well taken care of during that period.

## A Tragic Memorial

CLARENCE LUCAS, Canadian-born composer, editor, and contributor to *THE ETUDE*, now seventy-eight and long a resident of London and the continent, reports that on one of his recent rambles through the devastated English capital he came across an ancient building, evidently a former farmhouse swallowed up in the advance of the city. It was merely one of the 300,000 houses damaged or destroyed by bombs. The windows were blown out and the walls were cracked, but on the walls was an uninjured tablet with the inscription:

Wolfgang Amadeus Mozart  
1756-1791  
composed here his first symphony  
1764

Leopold Mozart took his amazing family to London in 1764 and remained in England for fifteen months. His little eight-year-old virtuoso son, the composer, displayed his phenomenal gifts and received wonderful attention everywhere. King George III, who was interested in music, took it upon himself to examine Mozart's faculty for sight reading. He tried the boy out with pieces by Handel, Bach, and Abel and was dumbfounded by the child's precocity. While in London Mozart wrote several sonatas for harpsichord, and for violin. His first symphony was performed over and over again as one of the marvels of the age.

No more tragic memorial of the colossal downfall of Germanic civilization could exist than this grim token of the repayment of the cordial and hospitable reception accorded this flower of German artistic creation by a neighboring country, only to be rewarded later with the murder and ruin of thousands of its innocent citizens.

Mr. Lucas reports that the bleak winter just passed is the second he has endured with cheesecloth windows in his home, wrecked by German bombs.



## Musical Progress in San Salvador

This interesting picture of the pupils of Señora Victoria Durán de Arango, Director of the Commission of Fine Arts of San Salvador, reflects the excellent work of this gifted musician with the children of the Central American Republic. Until she began her labors, children never were given instruction at an early age in her country. In the United States she learned of the methods of Louise Robyn and Bernard Wagness and reports that in the six public recitals she has given, her pupils have advanced in five years so that they play fifth, sixth, and seventh grade music.

"FORWARD MARCH WITH MUSIC"

## One Hour of Practice by Hyman Goldstein

FROM TIME TO TIME fiddlers neglect their daily practice chores. A strenuous job, with a series of distractions, may prevent practice for days, weeks, or months. The following program of practice has been devised to unlimber stiff bow arms, loosen fingers, and establish a basically sound technique.

It may seem a large order to condense into one hour the fruit of many hours of continuous practice. However, it is advanced here with no reservations. In this program may serve to revitalize the regular practice period of which it seems sometimes that more than eighty per cent is pure waste motion.

The first requirement is concentrated attention. Practice, supplemented by mental visions of the game around the corner, or the new party dress of the girl next door, is ineffective. Daydreams must be put outside of the music room. Critical listening is dependent on continuous attention. No practice program has any merit unless it is exclusively focused on one important element: the work to be done.

The bow arm is naturally clumsy after a period of idleness. A slow eight or sixteen-beat down-bow or up-bow, using the tones of the G major scale, will serve to loosen a few essential muscles. Some variety of practice can be obtained even on these long tones. One variation is concerned with volume control. Four tones are played very softly; four are played at maximum volume. Then, alternately, one tone in a hushed *pianissimo*, the next in a strong *fortissimo*. Then, change in volume on one tone: beginning softly, *crescendo* to *forte*, fading to *pianissimo*.

These exercises may be varied to other keys, D major, A major, and so on. It is well to avoid minor keys in any additional complications. The important elements in this series of bow exercises include transition, intonation.

A continuous *legato* bowing should provide effortless transition between the up-bow and down-bow. A rasping sound or a break of tone at the frog or tip should be smoothed out by lengthening the bow-stroke, providing even thirty-two *lento* beats to the bow. Knowledge of positions and the use of smooth bow-change techniques are assumed. Bowing too near the bridge or on the fingerboard should be carefully checked.

Tonal purity at all degrees of loudness and softness must be provided by the elimination of accessory noises, neighboring strings, *glissando* and bad position changes. Intonation must be perfect. Such intonation need not be cold. Vibrato is not forbidden. It should, however, be effortless. Attention should be focused on smooth, firm bowing.

The next step is the use of the left hand for something other than raw material for *lento legato* bowing exercises. Arpeggios through a three-octave range in the various major keys should be played with one tone to the bow. Once the key is set, the tempo can be stepped up so that four sixteenth notes are played to the bow. Variations on this are numerous. One of the favorites is a swift single sixteenth note series at the frog, and another at the tip. This combines finger exercise with a quick bow exercise. It may be done *legato*, but is more effective in *staccato* or in one of the assorted forms of detached bowing. Rapidly bowed, and with swift finger changes, this arpeggio exercise can range through at least four major keys and four minor keys. A few arpeggios in sevenths may be useful as well as interesting material.

This is exercise material with the skeleton of music. There is nothing especially exciting about it. The fact is, however, that the very lack of musical and melodic interest will lead to more intense concentration on the particular problems of smooth bowing and efficient fingering which are often obscured in the grand exaltation of following and living with a melodic masterpiece. This is no cruelty to fiddlers; it is merely an enforced concentration of attention on the technical aspects of violin playing.

We still have some ten minutes of our hour left. For a melodic verification of the effectiveness of our bowing and fingering work, we use the following material. For *legato* bowing: Bach, *Air on G String* (Wilhelm).

(Continued on Page 288)



A DIVA REHEARSES

Gladys Swarthout, noted operatic and screen singer, in a characteristic pose, rehearsing with her accompanist, Lester Hodges.

# Putting Over a Song

by Clara Barrett

THERE ARE MANY PEOPLE who have beautiful voices; there are many who sing with correct technique and fine tone; but there are few who can really put over a song. That is, there are few who can sing a song so that it leaves absolutely no doubt in the minds of the listeners, as to its meaning and the feeling it is supposed to express.

If people say your voice is good, that is a great compliment; if they say you sing well, that is better still; but if they say, "That was a lovely song; it did things to us; it really made us feel," that is the best of all, for you have truly put over your song and made it live.

Like anyone else in business, a singer is a salesman. It is his duty to make people like songs, and especially so when they are those written by living composers, whose songs can become known only through fine interpretation by capable artists. If you can make an unfamiliar song pleasing to an audience that only likes what it knows, then indeed you have done a fine piece of work. Without great singers, fine new songs would never become known, and old favorites would die. So you can readily see what a responsibility rests on the performer.

If a violinist wishes to play a fine composition, he first of all procures a good violin. In like manner one who would perform a song well, must make sure he has a fine voice. Now, there are not many who have really beautiful voices to begin with. There may be a few good notes in a voice, or a light pleasing quality; but most singers have to spend many hours in cultivating their voices, to bring them to that stage of perfection, where they can play on their voices, making them do as they will, just as violinists, or players of other instruments, make them respond to their wills.

Many months must be spent in practicing breath control, before the voice responds to the will of the singer. There must be absolute control in order to produce shadings of tone, and evenly sustained notes. All too few are the singers who spend enough time in the development of their voices, most singers being much too anxious to tackle a song, long before their voices are ready.

### Strong Muscles Needed

A singer needs a good physique. He should eat well, for in order to achieve a climax to a song, there must be plenty of strength behind the voice. Even to control the voice in soft singing, there should be strong muscles to hold the breath. The muscles of the chest and abdomen must be firm, so that the tone may be well supported. The writer has found that gardening, with its constant stooping and bending, is one of the best exercises to strengthen the muscles that support the voice. Not only the chest and abdominal muscles are thus strengthened, but those of the back, shoulders and legs as well.

A singer should not be tired before a performance. He should get proper rest and sleep, and plenty of fresh air. He cannot have control of his voice, if his mind and body are tired.

The voice must be capable of many colors, if he is to do a song really well. This is especially so in modern music, where so often the singer must paint a picture in sound.

In choosing songs, one should be most careful to select those that are suitable for the voice, and that will display its best qualities to advantage. If one is beginning a career, it is perhaps wisest to stick to the

better known classics, as these are beautiful in themselves, and depend for the most part on melodic line and musical excellence, rather than on tone shading, or individual interpretation. Also, these songs aid in developing the beauty of the voice, and they are so fine that even bad singing cannot entirely ruin them.

Study the songs well; learn as much as possible about the composer, and the circumstances under which the songs were written. Analyse the songs, paying especial attention to words, time, rhythm, notes, expression signs, phrasing, and anything else that will help in good interpretation. Learn the sound of the accompaniment and practice with your accompanist, so that the piece will be more of a duet for piano and voice.

### Let the Song "Ripen"

It is a good plan to keep a song a few months before presenting it to the public, learning it so thoroughly that it actually becomes part of you. No one can really put over a song he does not know well. Proper tone values should be given for each word, and the voice so well supported on the breath and so correctly placed that every note, and every word from the loudest *fortissimo* to the softest *pianissimo* can be heard in every part of the auditorium.

Choose songs to suit your emotional capacity. Never sing songs you do not feel or understand; keep them

until you are developed to the point where they mean something to you. Above all the music must come from the heart. Until you have lived, you cannot really put over the feelings of the more dramatic songs, but by assiduously practicing them, the emotions will be developed to the point where you can understand them.

Possibly one of the reasons for the popularity of the crooners and blues singers, is that their words are always clearly enunciated. It might be well to study the style of these singers, not with the idea of imitating them, but with the thought of incorporating in the better type music whatever is best of their method.

While it is better to sing a simple song well, rather than a difficult song badly, at the same time, some of the old favorites, such as the Stephen Foster songs, the old Scottish and Irish songs, and folk songs of many other countries, need a fine singer to interpret them. There is no possibility of hiding mistakes or bad voice production.

One thing necessary to putting over a song, especially one displaying a feeling of sadness or love, is genuine tenderness on the part of the singer. A singer should learn to know and like people. Too many singers look on people in general as their enemies, and never acquire that genuine affection and sympathy so necessary in putting over their songs.

In singing foreign songs, it is well to study the languages carefully. You should become the nationality of your song, so that you almost think in the language in which you sing. To aid in developing the voice, it is well to practice a good deal in foreign languages. For instance, Italian helps to make the voice flexible, German helps to develop volume and power, while French gives it feeling and dramatic style. All these languages are a great help to singing in English, which is a difficult art in itself.

The voice should be smooth and well under control, as well as evenly developed. It is best in the earlier stages of study to practice softly, increasing the tone as the breath is more easily held and the lip muscles become firm and strong. Climaxes should never be forced, but always come easy with a full, round tone.

While it is desirable to produce as lovely a tone as possible, there are times when a song calls for a decidedly ugly tone, almost nasal in quality, and a good singer will not hesitate to sacrifice beautiful tones in order to achieve this effect. There are many examples of this type of singing in opera and in character songs. The ugly tones, instead of being annoying, in reality show up the beauty of the voice when singing the more refined tones.

There is always the question of how to overcome nervousness. The writer has been asked many times, if one ever really overcomes it. Some may, but few ever do. In fact, without a certain amount of temperament and nervousness, you would not be sensitive enough to be a good singer. This condition, however, should be controlled until it becomes an asset, rather than a hindrance. It is well to try your songs first on a few familiar friends, if possible in your own home. Then increase the audience until you are ready to face a large crowd. Try to belong to a music club, or a rehearsal society; the experience gained in these groups is of enormous benefit.

As you face your audience relax; take time to get the feel of it, and look it squarely in the face as if you meant business. Never let those in the audience think you are afraid. Do not sing down to them; if you are singing a common song, make it sound like a fine one.

Be humble and approach your music with reverence. You are not on the platform to display your voice, nor your personality—too often personality is allowed to take the place of sound musicianship and training—you are not there to receive applause or congratulations, nor yet to astound a gathering with your amazing technique or vocal ability. Your chief purpose is to put over your songs, to make people like them, to help people forget their troubles, to take the tiredness out of the minds of those who toil, to relieve the monotony of everyday existence, and to do your own little bit in helping make this old world a finer and more beautiful place to live in, at the same time trying to give a glimpse of a better world beyond. If you do this even in a small way, you will have more than justified your claim to being a fine singer.

## VOICE

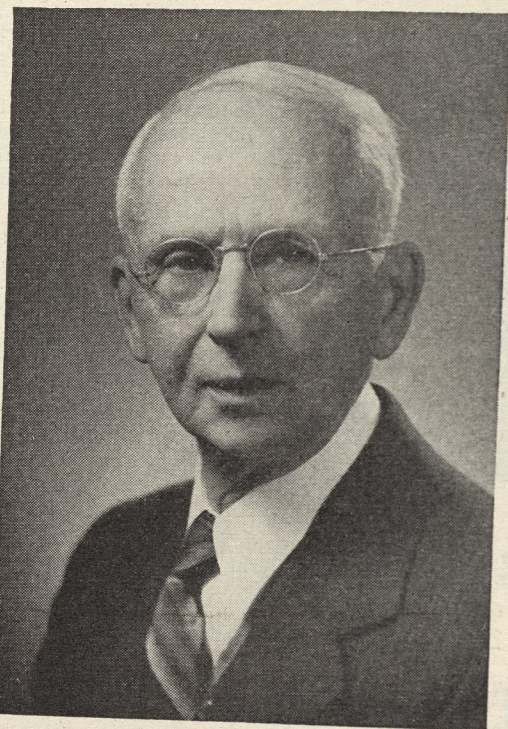
"FORWARD MARCH WITH MUSIC"



# How to Spell in Writing Music

by Arthur E. Heacox

Mr. Heacox has provided us with the following autobiographical notes which we print in lieu of our customary introduction. "As a pioneer boy on a western Iowa farm I received my first music lessons on a reed organ from our country school teacher, Mr. A. A. Beane, an A.B. from Bowdoin College. I was hungry for a wider horizon in music. Getting hold of a list of music publications I sent a subscription for *The Etude*, which I had never seen. It came to our country post office. I was delighted, and devoured its contents. Among its advertisements was a small picture of Warner Hall, the beautiful (then new) building of Oberlin Conservatory of Music. From that day, with a boy's keen hunger for a music education, I nursed the hope that I might study in Oberlin. In due time, after teaching country school, teaching singing schools then popular, and keeping an eye constantly on my goal, I reached Oberlin with a small trunk, my piano, and my 'high wheel' bicycle in 1887, a bashful boy, a total stranger. I have always said *The Etude* gave me the 'lucky strike.' I studied in Oberlin Conservatory and College six years, and taught there forty-two years, except the years of leave for study in Europe. "The second book I wrote, one on Ear Training, was accepted in a personal letter from Theodore Presser, that friend to thousands of struggling students. I met him later at M.T.N.A. meetings and came to admire him personally, as did all who knew him. I have been led to write these intimate lines as a tribute to Theodore Presser and *The Etude*, whose help when a fellow needed a friend has never been forgotten."—EDITOR'S NOTE.



ARTHUR E. HEACOX

DO YOU KNOW when a chord makes sense and when it does not? Have you sometimes wondered why a composer writes a chord, say, G-sharp B D F in one place and in another writes the same sound A-flat B D F? If you already know the way of such spellings, this little article is not for you. Don't read it.

But to many a music student in his early theory lessons, and to many a young composer this matter of spelling is not only puzzling but annoying. There is a best way to write even a chromatic scale. And the function (meaning) of a chord is determined by what it does, the sense it makes in the musical sentence. Mere sound is not enough; its place in the key is determined by its spelling. To make sense to the musician, both its sound and its spelling are important. It must make sense in the musical sentence.

Compare this problem with an obvious parallel in the choice and spelling of words in our language. You are teaching a young foreigner to use English. He writes for you, "I gave the man cede for his garden." You correct him, "No, you should write seed, s e d." "But why," he replies, "it sounds the same, why can't I spell it c e d e?" You must admit that it sounds the same, but you explain that as he wrote it in that sentence it does not make sense. For the same reason in writing music the use of an A-flat in place of a G-sharp, though the sound is the same on the piano, may be bad spelling, may not make sense.

The theorist who explains the reason for this or that spelling admits that great composers have carelessly or unwittingly mis-spelled chords, have even used two or more spellings in the same composition, but such instances do not invalidate the good general rules.

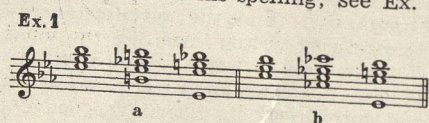
Now to our problem. What are the pitfalls in music spelling? What chords confuse the beginner, sometimes even a gifted young composer? Rarely the triads—the three-tone chords—unless one tries to alter a chord for the sake of harmonic color. We shall consider a case of this kind presently. But the four-tone chords which require a sharp or flat not in the signature, especially the diminished seventh chords; chords used for modulation, and chromatic passages—all these demand intelligent attention.

The simplest approach to the subject of spelling is

to study it under two heads: 1. spelling chord tones, 2. spelling non-chord tones.

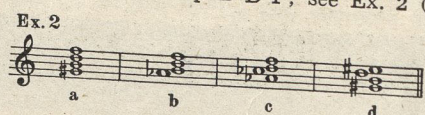
## Spelling Chord Tones

In simple music requiring no sharps or flats except those in the signature, there is rarely any problem in spelling unless you wish to alter the harmonic color of a triad for variety. In such a case, if you depend solely on the sound, you may easily make a slip in your spelling. Here is an example from a very good song. The composer, an excellent singer, was either careless or uncertain of his spelling; see Ex. 1 (a).



To the musician it is clear that the composer should have written the correct spelling shown at (b). True, (a) and (b) sound the same, but the latter—the well-known major triad on the lowered sixth of the key of E-flat is what should be used. The B-natural makes no sense in this place. If in doubt or skeptical on this point, try the musician's test: If the root of a triad is lowest its three members can be written on three successive lines or three successive spaces. The spelling at (a) does not meet this test. It is ambiguous. If to meet the test the spelling is changed to B D-sharp F-sharp the result is still more meaningless in the key, although the sound is the same.

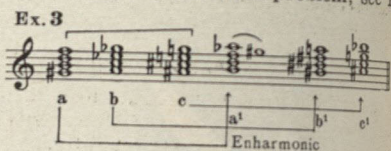
Our next problem is less simple because the chord—the diminished seventh—may be spelled in so many ways yet sound the same on the piano. Take for example the chord G-sharp B D F; see Ex. 2 (a).



"FORWARD MARCH WITH MUSIC"

In this four-tone chord notice that the four notes are equally spaced, each a minor third (three steps) from its neighbor and that the notes are written on successive lines. When so written you may be sure that the root is the bottom note, in this case G-sharp. Stick to this spelling and the notes may be arranged at will in any order desired with accuracy. The identity of the chord remains the same. Its notes are found in the scale of A-minor. It is the seventh degree of the scale (called leading tone) a half-step, or minor second, below the keynote. The diminished seventh chord of the key of A-minor is spelled B D F A-flat. Before we leave this chord notice particularly to spell it correctly and identify its key, you must know its root and reckon its three minor thirds from the root.

Now let us next examine Ex. 2 (b). Play it. You are striking the same notes as before. It certainly sounds the same but its meaning is changed. It is not "at home"—in A-minor. Place the A-flat at the top and you identify the root as B. The chord now appears "at home" in the key of C-minor. The A-flat makes sense where a G-sharp would be incorrect. Test the other two forms of the chord at (c) and (d) by finding the root and the keynote. If you can do this you are ready for the next problem; see Ex. 3.

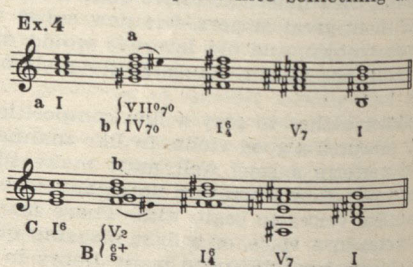


Ex. 3 shows us that there are but three different sounding diminished seventh chords on the piano keyboard. When you reach the fourth chord (a) it is the same as (a), and similarly every fourth chord you ascend the chromatic scale is but a repetition of (b)-(b)1, (c)-(c)1. Furthermore each of these chords may be enharmonically written as is shown with chord (a) in Ex. 2, see above, without using any double sharps or double flats. Thus Ex. 3 (b) can be spelled so as to be at home in four different keys, and (c) in four others. By using a double sharp or flat each chord can be located in one more minor key, fifteen in all. The chord is used also in major keys but that is another story best omitted here.

As stated in the beginning of this article, the function (meaning) of a chord is determined by what it does. For example, if it is to be understood as a member of the chord-family of a minor, both its spelling and behavior should identify it as such.

But in modulation from one key to another a chord is often used in a dual relationship, reached quite naturally in the first key but left as a member of the second key. In such a case, if spelled correctly in the first key it is not considered necessary to respell it in the second. In other words, for the sake of simplicity in the notation one correct spelling is enough.

Two examples of this kind are given in Ex. 4. At (a) the diminished seventh chord in A-minor behaves like the diminished seventh chord on the chromatic scale raised fourth degree of the key of B-minor (E-sharp G-sharp B D) and leads beautifully into a cadence in the latter key. The bracket below the chord at (a) is intended to indicate its relation to the two keys. The black note E-sharp is not necessary. We give it merely as a hint of what the note F has become in its new meaning. The chord numerals are those used in music textbooks; simply omit them if you understand the example. In this compressed form these little examples show you simply the "bare bones" of what a good musician might easily expand into something artistic.



In Ex. 4 (b) we have a dominant seventh chord in the key of C-major, with its seventh, F, the lowest note. Instead of progressing downward, its normal (expected) resolution, the F (Continued on Page 300)

PERHAPS WILLIAM COWPER in "The Task" was preaching a sermon to organists when he wrote, "Variety's the very spice of life." There is no reason why organ playing should not be the most interesting and entertaining thing in the world, but organists go about it in a sort of sacrosanct and stereotyped fashion so that it is dull both to them and to those who hear them. Organ playing becomes a duty, an empty ritual, and the organist reports at the console very much as some workmen report to a machine.

One of the shortcomings in organ playing is the fact that while the student of the piano normally expects to have as large a repertoire of new pieces as possible, the organist is likely to have a heap of dog-eared pieces from which he hurriedly pulls out some composition at the last moment to play through for a bored congregation. The remedy for this is to be constantly on the lookout for new and effective compositions—compositions which are a joy to play and to play well. If you do not take a vital interest in a composition, how can you expect others to be interested in it?

How often is the organist who presides at his instrument Sunday after Sunday inclined to feel that his share in the church service and his faithfulness are not fully appreciated! The very regularity of his playing for the same responses, the prelude, the offertory, and the postlude, may cause the organist to feel that this work has become an almost mechanical, even hum-drum, set of motions.

## Keep Out of Musical Ruts

In order to keep his playing vital and interesting, an organist will need to ward off such feelings with a set of compensating circumstances. He should ask himself if he has constantly been on the alert to experiment with his instrument and see if there might exist other combination stops than those which he has been in the habit of using. How many times a year has he performed the same voluntary? (An organist of several years' experience should not be forced to play the same voluntary more than twice in the course of the year.) Does he make it a practice to peruse the columns of organist journals to see what other organists are playing? Does he visit other churches whenever he has an opportunity of hearing organ music?

One of the best ways to assure oneself of being flexible in the matter of selecting stop combinations is refusing to write the registration in voluntaries. The next time the same voluntary is played one may not recall just which combinations were used the preceding time. So much the better! Possibly a still more effective set of combinations will result upon subsequent renditions. Similarly the writer believes that it is better for the organ student not to write the suggested combinations of his teacher to the minutest detail, as that set of combinations is almost meaningless and thoroughly impractical when applied to any organ other than the one on which he takes his lessons. Then too, experimenting on a different organ and endeavoring to determine combinations which are most effective on that organ without flagrantly disregarding the printed registration can well be the goal of any organist. The venturesome spirit should at all times be developed by the aspiring young organist.

The writer knew of one organist who would deliberately change one of his set-up combinations occasionally, either by adding another stop not too radically different from the original combination or by omitting one. Such a scheme tends to keep the organist open-minded to the possibilities of his organ and no one will bring the accusation that "all his playing sounds the same."

## Necessity for Regular Practice

Although the organist often approaches the new season with the intent of not unduly repeating voluntaries, his good resolution will probably result in naught unless he will make it a point to keep a record of the numbers played, with their dates of performance. Being systematic in cataloguing voluntaries alphabetically in a card index can do wonders to whet the enthusiasm for learning new or seldom-repeated numbers. If the church prints weekly bulletins the organist should welcome the opportunity of listing his numbers, for if he adheres to the rule of never making last-minute changes, systematic organ practice cannot but result.

The writer does not mean to imply that mere quan-

# Variety Is the Spice of Organ Playing

by Irving D. Bartley, F. A. G. O.

Head of the Music Department  
Elon College, North Carolina

tity of material is the end-all and he does not wish to convey the impression that many cheap voluntaries are preferable to fewer good ones. The discriminating organist will make it a point to concentrate his attention and work on the better type of voluntaries (this can include slow movements of Mendelssohn, Guilman and Merkel sonatas, as well as from Widor and Vierne symphonies) and, if needs be, build from these a standard for which he will need offer no apologies either to his musical sense or to any of his hearers. New voluntaries will require practice, but how much more satisfying the practice period will be if the better class of organ music is the order of the day!

The organist who sets aside a certain time for practicing each week does himself, as well as the congregation, a real favor. Although the matter of finding opportunity for practice in the winter months is a real problem, even two hours of practice spent on Sunday afternoons can often spell the difference between an alert organist or a mediocre one.

## Keep Abreast of the Times

A notorious fault of organists in general is that they are inclined not to keep abreast of the times. It may be that their many hours' practicing Bach may lead them to believe that there is little beyond the middle eighteenth century that is worthy of recognition. Every organist of the serious type will want to subscribe to an organist's journal and notice what the organists of today are including on their recital programs; he will also wish to peruse the write-ups of recent organ compositions as reviewed by competent critics. The habit of reading such accounts is helpful to the progressive organist, but in the last analysis it is the actual hearing of good organ music, and particularly the voluntaries, that is the most convincing method for determining just what you as organist think worth while for your repertoire and suitable to your church services. Most publishing companies are accommodating about sending music "on approval." This service is particularly valuable to the young organist who wishes to build a library of good organ music.

Your publisher or your dealer will be glad to show you new and interesting works. The average business and professional man takes pride in keeping up his equipment. Many organists, however, rarely add more than a few new works a year. *The Etude* of course provides new organ pieces as well as transcriptions and the organist should carefully peruse these for suggestions for voluntaries and recital numbers.

Finally, the organist who is eager to review his knowledge of orchestration can benefit himself greatly by transcribing a slow movement of a symphony from full score. Although such work takes considerable time, it is fascinating to the real student. After the work is

completed it is well to have it corroborated by hearing a recording of it by some reputable symphony orchestra. What a glow of satisfaction one feels when he can play the finished product in church as a voluntary with the organist's name suffixed to that of Haydn, Mendelssohn, or Franck!

It must not be forgotten that a sense of the orchestral should pervade an organist's playing—despite the fact that the strings are the foundation of the orchestra and the Diapason that of the organ. Good organ playing should be colored in such a way as to suggest the orchestra if the organist has this background of musical training to his credit. The transcribing from orchestra to organ therefore cannot but broaden one's horizon.

## A Committee for Compliments

It is unfortunate that so few parishioners take the trouble to inform the organist that the music was enjoyable—if such is the case—but the organist need not feel that he is not appreciated merely because of this oversight. If he wishes to progress, at least he will satisfy himself and the discriminating members of the congregation, even if they do not express this appreciation repeatedly.

It would be commendable if a secretly appointed committee would see that each Sunday someone from the congregation told the organist that the music was enjoyable, if, of course, the compliment was warranted. The result of such committee action would keep the organist on his toes and would prove a stimulus from week to week. But since there is usually no such "committee," an organist must derive his satisfaction from the knowledge that he has striven for artistic effects. He will have pride in a job well done. The true musician cannot afford to slip; if he does not advance he will retrogress.

Publius Syrus was certainly right thirty years before the birth of Christ when he wrote in his "Sententiae": "No pleasure lasts long unless there is variety to it."

## Early Habits

by Esther Dixon

JUST HOW to teach a young student to play a whole piece through without a single stop is a problem. Some might say, just practice it enough and he can play it perfectly; but such is not always the case. The child might be able to play it with perfect ease at home, yet when he tries to play it before an audience or for his teacher, some little hesitation or "hiccups" appear.

One remedy is to start the measure, line, or whole piece over when a mistake is made; but this habit might grow on one. For instance, in playing the organ for a church service one cannot stop and play over a measure when a mistake is made.

Sometimes fear or self-consciousness causes stumbling. A little praise helps. The old saying is "praise to a child is as water to a thirsty plant."

## ORGAN

"FORWARD MARCH WITH MUSIC"

MAY, 1945

THE ETUDE



# "Eyes to See"

by Elizabeth A. H. Green

THE PROBLEM of teaching any child to read, whether it be language or music, is a problem which should be approached with real understanding and intelligence on the part of the teacher.

In the modern school this phase of academic instruction has been given almost an infinite amount of study by up-to-date educators and much of the recent outstanding research in the field of education has dealt with the teaching of this basic skill.

The modern educator-teacher approaches reading by making it functional for the child. Instead of an isolated alphabet which must first be mastered, followed by the grouping of these letters into small two- and three-letter words or syllables and finally into short phrases and sentences, the modern trend is to start with the little sentences off-repeated. Instead of the old-fashioned reader, the child uses the modern work-book wherein he finds fascinating pictures. The little sentences underneath tell him to "mark an X" on the chair, or the bird, or the tree in the picture, or mayhap to color some item red or blue. His reading lesson becomes functional because he must make some definite reaction to what he reads, and reading is necessary to find out what to do. He responds with some actual act on his part to what he has read in his little book.

Since this functionalization of reading is of paramount importance in the modern classroom it is interesting to realize that music reading has always been of a so-called functional character. Perhaps this is one reason why the pre-school child has learned, in many cases, to read music readily long before learning language reading. Each note of the music requires that the child do something about it! So, in teaching music reading, we are in definite accord with the underlying principle of the modern classroom teaching of reading.

## Benefit From Research

However, there is much that we, as music teachers, can learn from the research which has been done academically, and there is a definite trend (and a definite need for that trend) away from the old, formalized teaching of music reading. This business of counting 1-2-3-4 for every four-beat measure is an antiquated tool (for the beginner in music) that music educators are gradually replacing with the newer beat-by-beat method. There is much to be said for this in the string music field where the many reading problems are also accompanied by all the dual-controls the student must set up when he has a violin in one hand and a bow in the other, each to be manipulated after its own fashion.

In the first grade, the academic teacher has to find out if a child is ready to learn to read. The teacher gives little "reading readiness" tests which show whether the child's powers of observation are developed to the necessary degree, whether his eyes and mind can take in intelligently the details of a given picture, and whether the child can follow directions.

In music, what is our key to reading readiness? (We speak of stringed instrument music from here on.) Since most school music classes do not accept children who have not already had a year or two in

school (and have therefore begun to learn to read the language) we need not concern ourselves with the same type of reading readiness that the first-grade teacher may seek. Therefore, it would seem that our reading readiness cue, for stringed instruments, would be an affirmative answer to this question: "Can the student handle the instrument correctly, with some fluency as regards bowing, finger-placing, tone and intonation?" In other words, can he play correctly and accurately some little tunes which he has learned by ear or by rote, keeping his hands in acceptable position on the instrument; his tone and intonation being such that his audience does not squirm during his rendition? If the answer is in the affirmative, then it is probably quite safe for the teacher to begin the teaching of note-reading.

## The Correct Beginning

If, on the other hand, the teacher begins to teach music reading before this point of progress has been reached, musically, and mechanically, then the instructor will be struggling with the student's poor



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position most of the year, and generally will lose more students than he can afford to lose in the course of the year's work.

Let us suppose now that our class is ready to start to read. How do we begin? With this note "A" or this note "D" on the staff?

Ah, no! There is yet a simpler step. We have first to get the child to use his eyes away from the instrument. During his first lessons his eyes watch his bow and his fingers. Later, as his skills begin to grow,

**BAND, ORCHESTRA  
and CHORUS**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

we as teachers, have to persuade him to use his eyes elsewhere. With many children, if we immediately introduce the staff and notes, they will not put their eyes on the music because they are not familiar with the notes and they do not want to struggle with all these unfamiliar symbols. Therefore, we first get the eyes to working away from the instrument, by the use of some such device as this:

Suppose we wish to teach the little tune *Twinkle, Little Star*. We write on the blackboard a staff but these simple letters and numbers of which the child already knows the significance:

D D A A 1 1 A  
D  
3 3 2 2 1 1 D

He interprets these by playing on his instrument as follows: open D, open D, open A, open A, one finger on A, one finger on A, open A. By placing a finger underneath the last A in the first row of letters, we teach the child to hold that note longer than the others. In the second row of letters we place a 3 above the fingering 3 to show that that finger is on the D string. If the D were on the same level as the fingering, the child would interpret an open D to be played.

A goodly number of tunes may be taught this way. The children will love to "read" in this manner; they are learning the first reading step; that is, the use of the instrument while the eyes are not watching it but are looking at symbols to be interpreted. Children are thus taught to "read" without the superimposition of a lot of unfamiliar symbols (is, the lines, spaces and notes).

When facility is gained in this manner of reading, then we may proceed to the staff and its message. By "facility" we mean that the boy's fingers work well on the instrument while the eyes are definitely occupied with the numbers and letters on the board.

The teaching of the notes on the staff is a fairly standardized procedure. It begins with the open strings and proceeds through the fingerings for each string. Therefore it is not necessary to take space here to discuss this method of teaching with the exception of the following observation.

## The Notes on the Staff

When teaching very young children to read, we have actually to teach them to see the five lines of the staff and the spaces between, for the very young child will not see the difference between a note written in a space and one written on a line running through it. Using a standard procedure for these young children. Have the child pick out the line running through the staff as distinguished from those between two lines. He will soon learn to make the distinction, and thus taught to use his eyes will be reading readiness test accurately with less trouble than the child's powers of observation have not been carefully aided to grow.

Now, we come to the other phase of reading music, that is, the counting of time, the "when" to play a note.

Most beginning books start out with the teaching of the whole note, for which we count "one, two, three, four." Next the half note, "one, two," and the quarter note, "one." So far so good. But at this point the usual method of counting one, two, three, four for the four-beat measure, and one, two, three for the three-beat measure, becomes obsolete. There is an increasing trend among many music educators to let each student find a beat sufficient unto itself.

Let us suppose we have a measure like this:

Ex 1  
4 4 4 4 4 4

We do not require under the newer method that the student count "one, two, (Continued on Page 28)



WILLIAM SCHUMAN



WILLIAM D. REVELLI



EDWIN FRANKO GOLDMAN

# The Challenge of the High School and College Band To the American Composer

A Panel Discussion

by William D. Revelli

Members of the Panel Include Dr. Edwin Franko Goldman,  
William Schuman, Morton Gould, and William D. Revelli (Chairman)

LADIES AND GENTLEMEN: In order to have our discussion function effectively, I have submitted several questions to the jurors. I wish to address the first to Dr. Goldman:

Is the symphonic band an important musical development? Is it an artistic medium of expression in itself or is it merely an offshoot from the symphony orchestra attempting to equal the tonal interest of that group?

Dr. Goldman: The band is a very important medium for the expression of music; the great fault I find with it is that it is not taken seriously enough. I see no reason why it should be called "symphonic" band, however, any more than we should call an orchestra a "symphony" orchestra. They do not play only symphonies, so why give them such a name? We have military bands and the concert band. When the concert band was organized in Germany many years ago it was distinctly a concert band, in spite of the military uniform. The Gilmore Band was a concert band just as was the Sousa Band.

There are those who would like to make an orchestra out of the band, but I don't agree with them. We don't want the band to sound like an orchestra; we don't want to imitate the orchestra, we want the band to be different from the orchestra. I will not admit that the concert band is inferior to the orchestra. I believe it is as important a medium of music as the orchestra, and I do feel, too, that we do not take our band seriously enough. Practically every professional orchestra is under the direction of a noted musician. The band has been resorting to circus tricks instead of to music.

Another reason why the band has become so degenerate is because of the poor arrangements. We do not want stereotyped arrangements where the symphonic movement, the overture, and the march all sound alike. We should have a repertoire of our own and until we get composers writing for bands we will never be given the artistic recognition we desire. We should have transcriptions but they should be worth while and well-made and adaptable for the band.

Much of Bach's music was written for the organ originally and not for an orchestra. If this music is appropriate for orchestral transcription, why is it inappropriate for band? The band approximates the organ more nearly than does the orchestra. Many of Handel's compositions and Liszt's Hungarian Rhapsodies were written for the piano and were better adapted to bands than to orchestras.

I repeat, we must have a repertoire of our own, written primarily by our American composers who have contributed so much in the past few years. We must get behind them. Their compositions are interesting and even the very worst of them have been worth while.

Mr. Revelli: To summarize Dr. Goldman's comments, the band, in order to become an important musical development, must first have leadership and next, a repertoire.

Member of the audience: It appears to me that the people who have to do with the band feel that they are interlopers, that they have no tradition behind them.

Dr. Goldman: We have some tradition behind us. Beethoven, Wagner, Grieg, Mendelssohn, Berlioz, Bruckner, and many of the French composers did write a few compositions for the band. Wagner and Verdi approved having their music played by bands. I had an arrangement of Ravel's *Bohème* which he approved having our band play and broadcast. There are many other composers who have written music for the band.

Mr. Revelli: Can you give me examples of such composers? How many in the audience can name such composers?

(The names of approximately twenty composers were mentioned.)

Mr. Revelli: Is it not a fact that we have more composers writing for the school band than for orchestra?

Mr. Schuman: I would like to say something about the whole position of the American composer in his relation to the band field. The composer's problem is purely an economic one. I was only commissioned to write one piece for the band and I could not write more because I had to choose a more remunerative field.

**BAND and ORCHESTRA**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



I agree with what Dr. Goldman said, that the band is an important medium of musical expression. There are certain ideas that require certain media for their expression. Pageantry, for example, which is the essential appeal of a band, is calculated to move mass audience emotion as a string quartet would not.

Instrumentation presents another problem which is determined economically. I should like very much in my next work to have forty or sixty brass and woodwind instruments in with one hundred string instruments so that I could get certain effects into my composition. But I must be able to afford it.

The composer should do more than meet the school band situation half way. I am going to write more band works. On the other hand, I feel that the school

musician is not very well versed in what is happening in music since the turn of the twentieth century. I think he does not even know the modern music that has been recorded. I do not believe he is a progressive musician.

Our problem is to interest the composers who are our best composers (because they are the only ones we have) and have them to work with us. Mr. Gould has written many works for the band but he is an exception.

Mr. Revelli: The point that I hoped would be emphasized when I asked members of the audience to name composers writing for the band has been well taken by Mr. Schuman.

Dr. Goldman: We want and deserve the recognition of the leading composers of the world.

The report of this important clinic will be continued in the next issue of THE ETUDE.

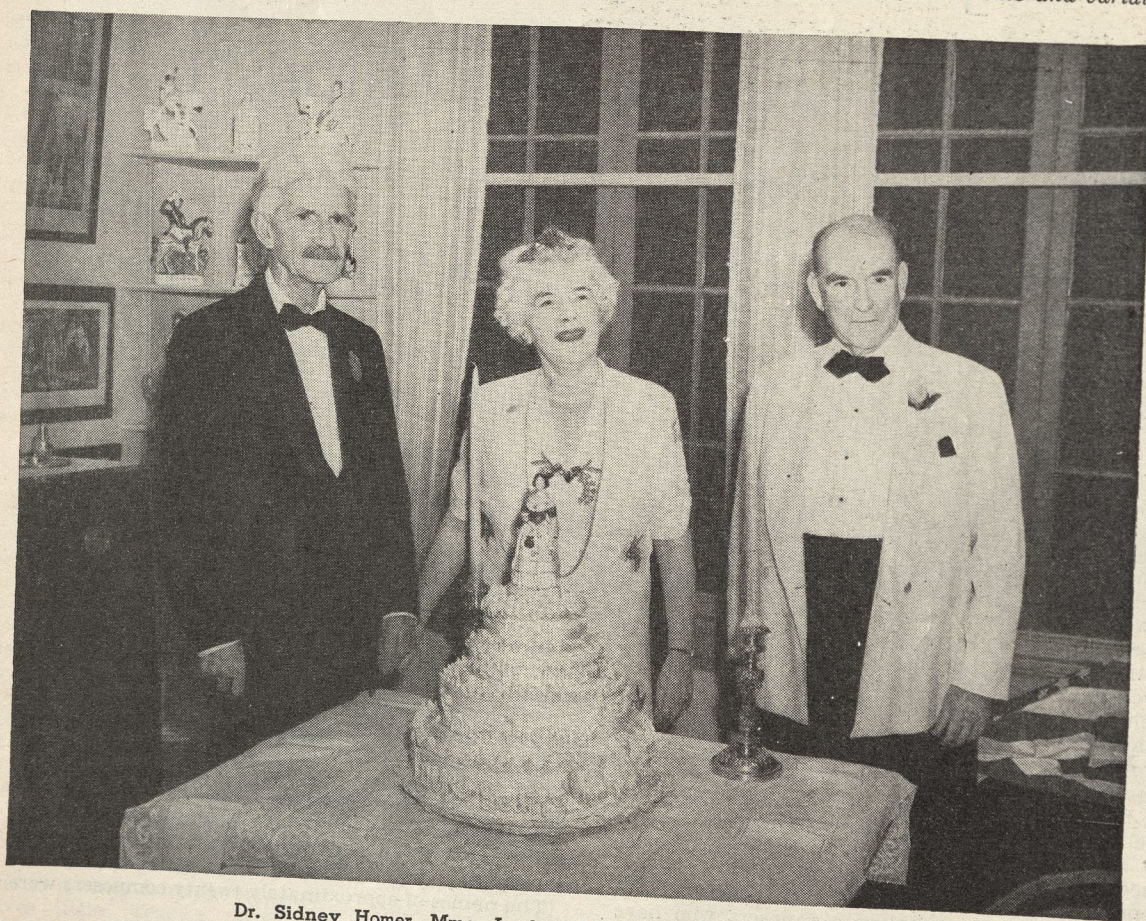
## A Memorable Anniversary

DR. SIDNEY HOMER, the composer, and Mme. Louise Homer, former contralto star of the Metropolitan Opera Company, celebrated their Golden Wedding Anniversary in Winter Park, Florida, on Tuesday evening, January 9, when they received over three hundred and fifty guests at a reception at the home of Dr. Hamilton Holt, president of Rollins College.

Highlights of the evening included the singing, by a chorus of Rollins students, of original songs written for the occasion by composers Samuel Barber and Gian Carlo Menotti, and the reading of many messages of

a number of Dr. Homer's compositions were performed by faculty artists of the Rollins Conservatory of Music, and several of his songs were sung by a chorus of Rollins students.

Dr. Homer's Sonata in G minor for piano and violin, and the premier performance of an unpublished manuscript *Andante*, were presented by Alphonse Carlo, violinist, and Katherine Carlo, pianist. Helen Moore, concert pianist, performed a group of piano compositions which included *Afternoon Glow* from the suite "Lake George," three short pieces from "Early Impressions," *Impromptu*, and *Original theme and variations*.



Dr. Sidney Homer, Mme. Louise Homer, and Dr. Hamilton Holt  
At the Fiftieth Wedding Anniversary of Sidney and Louise Homer

congratulation from famous friends of the honored couple. As a memento of her fiftieth anniversary, the reception committee presented Mme. Homer with two French antique decanters.

Rollins College paid tribute to the famous musicians on Wednesday evening, January 10, with an Evening of Music in the college's Annie Russell Theater when

Announcement was made by President Holt that friends have contributed \$900 toward a scholarship for special study with Mme. Homer, to be awarded to a student in the Rollins Conservatory of Music.

The climax of the evening came when Mme. Homer thrilled her audience with reminiscences of memorable incidents in her brilliant career.

"FORWARD MARCH WITH MUSIC"

## "Putting the Words Over" by Enid C. Tubbs

You Cannot Expect to "Put the Thought Over"  
Unless You "Put the Words Over"

A DISTINCT ENUNCIATION of words and musical quality of tone must exist together at the act of good singing. Singers must be taught to do justice to words and music at the same time. This can be accomplished only after the singer has taught the correct sound of each vowel and the different positions and shaping which take place in the proper degree of tension or relaxation necessary to form the vowels.

I have found that teaching vowels and consonants as a thing apart from words has been of great help to pupils just beginning to study. The method of teaching vowels as A, E, I, O, U, and not analyzing them in any way, is going the long way towards attaining good diction. Changing the vowels about and using them E, A, I, O, U, beginning with the E which is the clearest of the vowels, and going even farther by teaching them as vowel tones, E, A, Ah, O, Ooh, leaving the I until later, gives the student a better mental picture of the positions which take place in the formation of the vowel tones. The tongue, lips, and jaw are the active agents in articulating and vocalizing. Thinking a vowel or vowel tone should put the larynx, tongue, and palate in the right relation to each other. If the tongue has been first rendered pliable enough to respond instantly to the thought, this will be possible. distinct enunciation depends entirely on the minute actions of the tongue, lips, and jaw, especially the tongue. There should be no stiffness or rigidity in performing the exercises given here.

### VOWELS

E. Tongue flat in mouth, tip of tongue lightly pressed against lower front teeth, just below the tip of teeth.

A. Tip of tongue is dropped slightly downward—against lower front teeth.

Ah. Teeth well separated—evenly depressed tongue—tip just below lower front teeth.

O. Tongue should be well depressed backward—teeth still well separated. Roundness of mouth should be internal, not external, with tip of tongue dropped still lower than for Ah. The sound should come from the back of the throat. A bad habit and common fault in forming this vowel is to project the lips externally like the shape of the letter O. This causes unnecessary muscular effort at the lips and produces an incorrect tone.

Ooh. Lips evenly approximated with the base of the tongue depressed slightly more than for O, and with the tip of the tongue continuing to be dropped in the mouth below the front teeth.

Thus singing E, A, Ah, O, Ooh on one tone or on a three-note scale, the adjustments are continuously achieved by the lowering of the tip of the tongue behind the lower front teeth and the gradual backward depression of the tongue. With these gradual adjustments the mental picture is made clearer to the student. Singing the A first, bringing the tip of the tongue down against the lower front teeth, then making the E adjustment of raising the tip of the tongue followed by the separating of the teeth, and another tongue adjustment for Ah, makes for mental confusion.

After the vowel tones can be said or sung clearly and are well enunciated with a clear mental picture of the necessary adjustments, then the I and U vowels should be used. I is a combination of Ah-Ee, and U is a combination of Ee-Ooh.

In acquiring the perfect sounds of the vowels and exercising the speech organs in the correct way for distinct articulation, you are thereby acquiring the necessary flexibility for enunciating beautifully in every other language as well as in English. The same unity of vowel form and tone applies equally to French, Italian, and German. Variations in accent and pronunciation of all languages can be acquired by one with the ability to listen and hear.

(Continued on Page 286)

MANY LEGENDS have gathered around the glamorous figure of Paganini. Some of them are fantastic, others are at least credible. For instance, it was said that he was never heard to practice; therefore, his contemporaries claimed, he must have had a system of silent practice which enabled him to retain his phenomenal technique without putting bow to string. Whether or not Paganini had such a system is at this late date, rather immaterial; what is of interest to the modern violinist is the fact that certain types of mute practice, carefully applied, have really immense value, in that they enable him to cut down by at least one-half the time usually spent in mastering left-hand difficulties.

In the early years of this century, Goby Eberhardt, a well-known German pedagog, published a book entitled, with true Teutonic brevity, "My System for Practicing the Violin and Piano, based on Psychophysiological Principles." In it he described a system of mute practice which he claimed would produce remarkable results, and which, he said, was based on a study of Paganini's life and writings. Happening on this book a few years ago, the present writer found it to contain some interesting and provocative ideas, though, to him, the system seemed to include two unsound technical premises and also seemed not to be developed as thoroughly as the basic idea deserved. However, he was convinced that mute practice had something worthy of the attention of serious violinists and resolved to see where experimentation would lead. The following paragraphs present an outline of the principles evolved.

The essentials of mute practice can be most easily learned in the Fundamental Exercises given below. Indeed, until the player has mastered them he should not attempt to apply the system to more advanced technique.



As all five exercises should be practiced in the same way, Example 1A may be used as a pattern. The method is as follows: Place the fingers on the four notes of the exercise, using the bow to ensure exact intonation; after which, relax the fingers so that they rest on the string only by their own weight. Then grip the E strongly and instantaneously with the first finger, the other fingers remaining relaxed on the string. While holding the note, the player must be clearly aware, in his inner ear, of its exact sound; that is, he must be conscious of its exact pitch, even though he is not playing it with the bow. Hold the note silently for about a second, then relax the finger completely and instantaneously—but without lifting it from the string. Keep all fingers relaxed for a moment or so, then with the second finger grip the F sharply strongly, "hear" it, hold it for a second, and then relax. Continue in the same way with the third finger, and then the fourth. Then use various other fingerings, such as 1, 3, 2, 4; 1, 4, 2, 3; 1, 4, 2, 4; 3, 4, 2, 4, and so on. These five basic exercises should be practiced on all four strings, in different positions, and with many different combinations of intervals.

### Mental Hearing

Considerable will-power and concentration of mind are necessary to obtain an instantaneously intense pressure of the finger without allowing it to drop on the string, and even more concentration is required to achieve an equally instantaneous relaxation without lifting the finger. However, as technique is very

## Mute Practice



HAROLD BERKLEY

by Harold Berkley

largely a combination of will-power and mental agility, the development of these qualities cannot but benefit every department of the player's technique.

Several days practice may be necessary before instant relaxation can be achieved in the third and fourth fingers. When, however, it can be done, the player should omit the moment of total relaxation between the notes, and allow the grip to pass from one finger to the next as if he were playing legato. In doing this, he must make very sure he is not losing the quick relaxation of each finger as he grips the following note.

It is essential that the player hear mentally the true pitch of the note he is stopping at the moment. By doing so, he associates the action and shape of the finger with the sound of the note, he subconsciously employs a more vital finger pressure, and lays a necessary foundation for a further development of the principles of mute practice.

At the first sign of fatigue or tension—and it may appear very soon during the first few days—the player should relax completely. Dropping his left hand to his side, he should shake it gently and loosely until it feels rested.

The benefit of these exercises may not be

immediately apparent, but the violinist who perseveres with them will soon find that five to ten minutes devoted to them each day will develop the strength and suppleness of his fingers more quickly than twenty minutes of ordinary practice.

So far we have been discussing the Fundamental Exercises, whose chief purpose is the development of a strong and elastic finger grip. The application of the principle to the mastering of technical difficulties is easy, for the method of practice is the same. Take, for example, the following passage from the 7th Study of Dont, Op. 35:

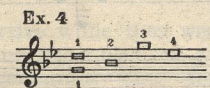


The four bracketed notes should be tested for intonation and then practiced as if they were one of the fundamental exercises. In this case it would also be well to practice them as double-stops—the second and third fingers together, then the first and fourth. When this is being done, each pair of notes should be held for about four seconds, as it requires much more concentration of mind to keep two fingers relaxed while the other two are gripping than it does when only one is in action. After a very few minutes of this kind of practice, the player is likely to find that he can play the passage with complete ease and accuracy.

Space is available for but one more example in this category, so we will examine a passage that many violinists find extremely difficult to master—the opening of the 6th Caprice of Paganini.



The fingers should be placed on the notes in the following manner,



tested carefully for intonation, and held for a few moments to accustom the hand to its extended position. Each finger should then be gripped firmly while the others merely rest on the strings, the player hearing mentally the pitch of each note as he grips it. Care must be taken that the fourth finger does not touch the A string. This is an exacting passage, and frequent periods of relaxation will probably be necessary; but if it is practiced in this way a few minutes daily for three days, it will almost certainly be mastered—and will remain mastered for a long time.

Awkward chords can be quickly learned by the same method of practice: it is simply a question of training the hand and fingers to take instantaneously the correct shape and position. In chord practice, however, the fingers should grip not only each separate note, but also in pairs and with all three or four simultaneously. The following passage, from the cadenza of the 4th Concerto of Vieuxtemps, is frequently found to be troublesome, but it can be easily mastered by mute practice.



Before the shift is practiced at all, the hand must be so trained that the three fingers can drop on the right notes simultaneously (Continued on Page 290)

### VIOLIN

Edited by Harold Berkley

"FORWARD MARCH WITH MUSIC"

MAY, 1945

THE ETUDE







# America and Good Music

An Interview with

Howard Barlow

Distinguished American Conductor

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Howard Barlow is, perhaps, the country's best equipped expert on American musical trends. His distinguished work carries him into fields of performance values and audience-reaction values that are but seldom investigated by the same man at the same time. As Conductor of NBC's "Voice of Firestone" program, Mr. Barlow devotes himself to music that is popular in the best sense of the word. As Guest Conductor of the New York Philharmonic (Barlow and Bruno Walter are its only guest conductors for the current season), he devotes himself to the best traditions of classic repertory. In an effort to discover who is responsible for America's music and how its standards may be improved, THE ETUDE has asked Mr. Barlow to comment upon it.

—EDITOR'S NOTE.



HOWARD BARLOW

THE FIRST STEP we must take in understanding music is to remember that, in any age, its existence does not depend on professional musicians alone. To be sure, the artistic professional composes and performs our music, and the commercial professional organizes its presentation—but its final acceptance lies in the hands of the average citizen, sometimes trained, sometimes not, who makes up the audience. This average citizen, then, is as important to the music of his time as the composer or the interpreter. Our most austere classics were written, not as exercises in the mechanics of composition, but as entertainment for a public. Mozart wrote commissioned operas. Haydn wrote for Count Esterhazy and his friends. These works of genius had to be enjoyed by the people before they could become vital and telling influences in the long continuity of musical life. Now, that is true in any age, any land. When we speak of America's music today, we must think of the average citizen as well as of the composer and the interpreter, so that we may arrive at a just perspective of the bridge that links them to each other.

## Each to His Own Taste

"We know perfectly well that not everyone is musical. Part of our people will begin and end their musical life with jazz. There is neither harm nor danger in that, so long as we accept it and spare ourselves the effort of trying to force them to enjoy symphonies (or to influence symphonic composition by jazz standards!). The far greater part of our people, fortunately, do enjoy good music. Which leads us to the definition of good music. What is it, really? Certainly, it must be something more than music that was written a couple of centuries ago! To me, good music means simply music that is correctly written and that has the universality of appeal that gives it vitality and endurance. In this sense, an eighteenth-century dance in the form of a Mozart Minuet is no 'better' or 'higher' than a twentieth-century dance in the form of a melodic waltz by Gershwin or Kern. The aura of tradition does not make the music 'great.' The process works just the other way around! It is the charm and vitality of the music that allows it to live long enough to take on the aura of tradition!

"Believing as I do, then, I see three separate groups involved in the building of America's musical traditions, and each one has its own responsibilities. First, there is the composer. To many of us, this question of the American composer and native American music is a sore one. So far, America's popular music is more convincing than anything she has produced along classic lines. There are two reasons for this. The first is that American music has been so long influenced

by European forms that it has only recently begun to evolve forms of its own—forms which, by their very recency, have not yet penetrated to the majority of the people. It is not a question of whether these native forms are 'good' or 'bad' or 'better' or 'worse'—it is simply that they have not yet had time to become fully understood. Maybe our modern native forms will revolutionize music; maybe they will be forgotten fifty years from now. No one will decide that but the people. The second reason why American music is no more convincing than it is, grows directly out of the first. Conditioned by the fact that they are not completely understood by their own people (in the sense that Schubert was understood by those good Viennese burghers who got the chance to hear him at all), our composers are self-conscious.

## The "Problem" of the American Composer

"Our American conservatories are turning out musical craftsmen of a technical command and fluency that is nothing short of startling. Yet when they turn these resources to expressing their own musical thoughts, the result is often not at all startling. I think I know why. Our young composers have not yet learned to let go and be utterly, completely sincere. If a young composer feels the desire to express himself melodically in the key of C-major, he curbs this desire and makes himself speak in dissonance, in atonality, in any form that happens to be the fad of the moment. He would feel covered with shame if his natural expression were to come out freely—and be branded as 'old-fashioned'! Now, the public does not care a rap for fads. Our American people will welcome anything that pleases them, in terms of beauty, vitality, and universal appeal. And there you have the deadlock that makes our native composer a 'problem.' He is writing for a group or a fad or an effect, but not for the people. And the people do not understand him and do not need him.

"The interpreter can be only partly helpful in bringing composer and public closer together. He cannot make the composer alter his writing—he cannot make the public alter its taste. He can do but two things. The first is to build himself an honest background of music, so that he can know and recognize new values. The second is to be absolutely sincere in his dual task of presenting beautiful music to his hearers and performing it as beautifully as he knows how. In this sense, the interpretative artist has his share in weaving the musical pattern of his age. If he knows enough music to judge it at all, he can steadfastly seek out the best, regardless of its style or form, and offer it to the people in a way that shall say, 'Here—I believe in this work; hence I am going to let you hear it in the best style I can, so that you, too, may see if you want

it.' Beyond that he cannot really be expected to go.

"I remember an interesting experience of my own in Baltimore. Then as now, I believed in American music. But then I thought that all I had to do was to play enough of it and the people would come to believe it too. Accordingly, I piled it on! Week after week I performed several American works—and week after week, the audiences grew smaller! After a few weeks I took out some of the new native works and put in some of the old. Tchaikovsky, Brahms, Mozart, Beethoven—and the audiences expanded to the point of Standing Room Only! In that way, I learned my lesson. Was I 'right' and the audience 'wrong'? I haven't any idea! But I believed in the native works I played. But as long as the people did not, those works did not express the people and could be no vital, enjoyable inspiration to them. What I do now is to give my audiences the choice of what they want; and always, to introduce one new work that I am not sure that they want, but about which I want them to decide for themselves.

## The First Symphony on the Air

"And so we come to the people themselves. Musical talent is inborn but musical taste is not. It must be formed. It is our business, today, to form the musical tastes of tomorrow . . . and an inspiring job it is. It comes, when we look back to what radio alone has accomplished in the past two decades. Every day today can remember the status of radio music when broadcasting first began. I well recall the ominous announcement that the radio public would not stand for a full symphony! That was enough for me. The following week, I put a complete Haydn Symphony on the air. It was the first time an entire symphonic work had ever been broadcast—and there is no need of pointing to what followed. Nor is listening to music the result. Today, there are something over eighty thousand orchestras and bands making music in our country. Certainly, not all of them are of significant proportions. But the point is not their professional significance. It is the fact that there are enough people interested in making music themselves to warrant the existence of these organizations.

This means that our people are steadily becoming more and more independent in their musical judgments. It means that they are gradually forming a definite pattern of taste. This taste will be reflected in commercial surveys of public preference and in office returns—but it will be formed only by the people themselves. And, to me, that is just about the only thing that could happen to our national music. It is not of the slightest importance if the surveys of the years hence show that we prefer Mozart to Brahms or Brahms to Tchaikovsky, or Gershwin to everyone else. It is of the greatest importance to find America shaping a definite pattern of musical taste. That, perhaps, is the only way in (Continued on Page 277)



# I NEED THEE, LORD

Words and Music  
RENA WEBB

Moderato

*mp*

I need Thy pres-ence ev-

*mf* him to for-give;— I need Thy faith that looks be-yond the night to the com-ing dawn, where all is

light.

*mp* I'll trust the Lord no mat-ter what be-tide And nev-er fal-ter with Thee by my side;

So if my path may storm-y seem to be, I'll nev-er fear, I'll nev-er fear

*pp rit.* If Thou a-bide with me.

*mp* legato *cresc.* *dim.* *mp*

pass ing day; I need Thy love my anx-ious fears to stay; I need Thy peace to calm

*mf* heart's un-rest; Thou art the an-swer to my soul's deep quest.

*mf* *mp*

*p* I need Thy truth that I may no-bly live, Learn-ing to love my broth-

*p*



# MORNING REVERIE

Prepare: Sw. Celeste, Strings, and Trem.  
Gt. Soft 8' Flute  
Ped. Lieblich Coup. to Sw.

**Semplice molto**  
Trem. and Chorus on

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VELMA A. RUSS

# LITTLE LADDIE, LITTLE LASSIE

R. O. SUTER, Op. 34

In moderate time M. M.  $\text{♩} = 54$

MANUALS

PEDAL

Sw.  $\text{pp}$

Ped. 41

add Bourdon 16'

rit.

a tempo

Gt.

p

mf

16' off.

Sw. Celeste only

morendo

$\text{pp}$

4' Flute d'Amour if available

TOLIN

PIANO

$\text{mp}$

$\text{mp}$

poco rit.

a tempo

poco rit.

a tempo

dolce

Fine

a tempo

mf

p dolce

poco rit.

Fine

mf a tempo

rit.

D. S. al Fine molto

rit.

D. S. al Fine molto



# I HEARD A BLUEBIRD

Grade 1.

Moderato (♩=54)

LOUISE E. ST.

mf I heard a blue - bird Sing - ing one day.

Out in our gar - den, Hap - py and gay.

f All day he's work ing, mp No time for rest,

mp Look - ing for feath - ers, Build - ing his nest.

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## PURPLE PANSY

British Copyright

Grade 2.

Quietly and tenderly (♩=72)

SARAH LOUISE DITTENHA

mp

mf

3 bass well brought out

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282

International Copyright

in time

retard p mp

warmly a little slower

linger 3 waywardly

slight retard

pp

## ONE LOVELY DAY IN MAY

RENÉE MILES

Grade 2.

Moderato M.M. ♩=66

l.h.

l.h.

Fine

pp

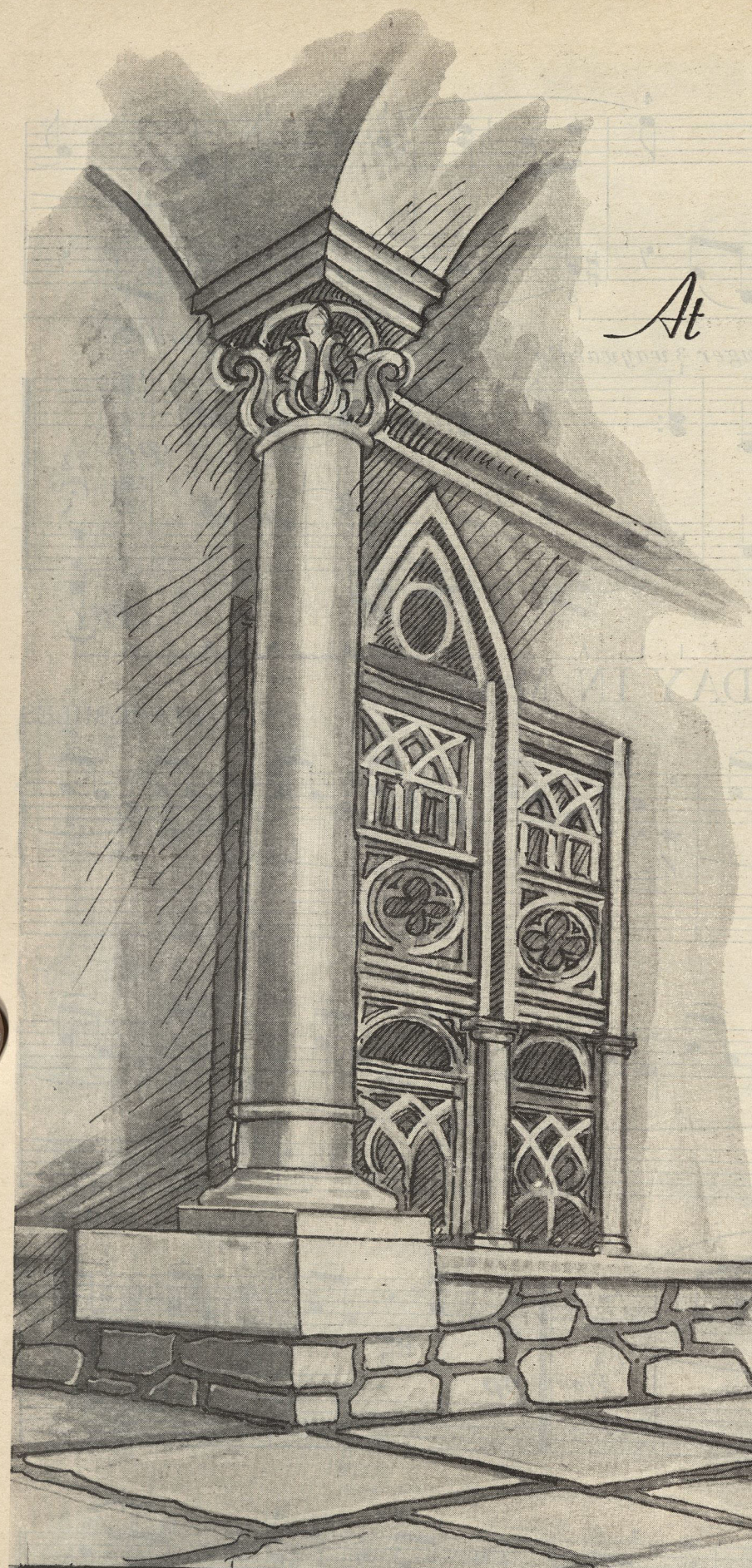
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D.S.al Fine

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building or a life  
the foundation is important

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"FORWARD MARCH WITH MUSIC"

### The Teacher's Round Table

(Continued from Page 252)

My short preliminary talk to the students went something like this:

"I think you will agree with me that music is one of the best sports in the world, but that unlike many sports, you play it just for fun—there's no competition in it. What everyone does in music is done for the joy of it; and of course the best way to enjoy music is to play or sing yourself. . . . A musical instrument is a mighty good friend . . . even better than a human friend, for it'll do anything you ask. . . . A piano will turn winter into summer, it will dance for you, it will mirror every mood, it will laugh or cry with you, it will share your inmost thoughts and never let you down. . . . You can even strike it and it won't hit back!"

"So today I'm going to have a good time playing for you. I'll probably enjoy myself a lot more than you will, but I hope you'll like the music, too. I shall play several different kinds of music for you—some of it music of one hundred years ago, and some of it just hot off the press. Many of you will prefer the older, "classic" music, others will like the modern, more jazzy kind. . . . I don't care which you like better, for I think that the best way to enjoy life is to find pleasure in everything—the serious as well as the light side of things, tragedy as well as comedy. It isn't necessary to be either a high-brow or a low-brow. . . . Why not be a "Both-Brow"? . . . Why can't you have just as good a time at a symphony concert as at a basket-ball game, or at a serious beautiful play as at a movie?"

"The first number I shall play is . . ."

#### Letters From Round Tablers

During guard relief I look over a grist of letters from Round Table friends everywhere. . . . They are all so fascinating that I have difficulty in choosing excerpts to share with you. . . . Here are some brief high-lights:

"I am so grateful to you for the talk you had with my daughter. . . . You told her to be polite and ingratiating to everybody, and to get an "A" average in her school marks. You did exactly the right thing. You see, she wouldn't listen to me, and refused to work for me, but now mother isn't so dumb, after all! . . . And you told her exactly the same things I had harped on. . . ."

—Mrs. R. C. B., Minnesota

Yes, it's always like that! Children never listen to the exhortations of their parents, but let some outsider—almost any stranger or a dumb kluck like yours truly—come along and repeat the very same thing; and the youngsters hearken to it as to the word of truth!

Mrs. R. C. B. writes enthusiastically: "When I started teaching this year, I found that my students and I played off the keys—in the air—more than on the keys; so we are practicing key contact, "dusted" and "plucked" staccato from the key-tops, "flash-bounce" with active release; consequently everything sounds better because of surer control. All of the students do "up-flying" and "up-swing," "paint brush" touch, "squashed" scale routines, swift "flipping" preparation, and all are learning to play without looking."

Wow! Makes one dizzy just to read it, doesn't it? No chance here for the pupils to complain of having to practice "dry" technic. . . . Bravo for R. C. B.!

A very fine pianist, D. M.—Indiana, also writes exhilaratingly: "I have been playing for the boys at Camp A. Usually when I play for them at the end of a busy day of practicing, teaching and household duties, I am exhausted, but when I leave there I feel revitalized, as if I just had a good rest. It is amazing to me that nine out of ten of them respond better to Brahms, Bach, Chopin, and the like, than to the Boogie rhythms. Yet, a great majority of them have had little or no musical background."

D. M.'s letter corroborates the experiences of many another serious artist who plays for our "armed forces." How can we reconcile the statement that most of the men have had little training in listening to good music, with all the so-called public school music appreciation courses so long and so universally given throughout our land? . . . Something wrong somewhere!

D. M. continues: "Recently a violinist and I went to the psychopathic ward of a military hospital to play to about twenty boys—all seemingly in fine spirits. One curly-haired, chubby blond chap, about twenty, was in a particularly good mood. After we had played for sometime he requested Schubert's *Ave Maria*. . . . In the middle of it he broke down, sobbing. A doctor was called in who took the boy from the ward and worked with him. . . . We have just been informed that because we were able to bring him to a normal emotional state, that boy is back today in daily army routine."

Just another instance of the contribution music therapy is making in the rehabilitation of such cases. Hospitals everywhere are enlisting volunteer part-time aid of musicians, willing to make this their "defense" job. . . . Round Tablers, why not inquire if you can help?

Even voice teachers rejoice greatly when they are taught to "sing" on the piano. . . . M. E.—Brooklyn tells her experience: "I have been teaching a singing teacher who is so thrilled at the lovely tones, so satisfying to her ear, which, for the first time in her life, she can now produce on the piano. She had never been taught to play "up" . . . Even the end of a beautiful song would be played with a heavy, downward plunk. . . . Her tone quality irritated her, and the weakness and stickiness of her fingers, in spite of a great deal of practicing made her frantic. . . . The first time she was actually able to play three notes in one impulse and produce a rich, vital quality she was so excited, she kissed her fingers and said, "Fingers, you are wonderful!"

She should have said, "Teacher, YOU are wonderful!"

And finally, Mrs. A. T. Van D. (Minnesota) sends in a prayer for teachers of music: "Give me a desirable personality, plenty of vitality, a deep knowledge of our art, genuine love of teaching, an awe-some respect for the profession I represent and deep gratitude for the privilege of serving in this humble but glorious capacity of minister of music."

To which we add a fervent "Amen" . . .

"My heart, which is full to overflowing, has often been solaced and refreshed by music when sick and weary."

—MARTIN LUTHER

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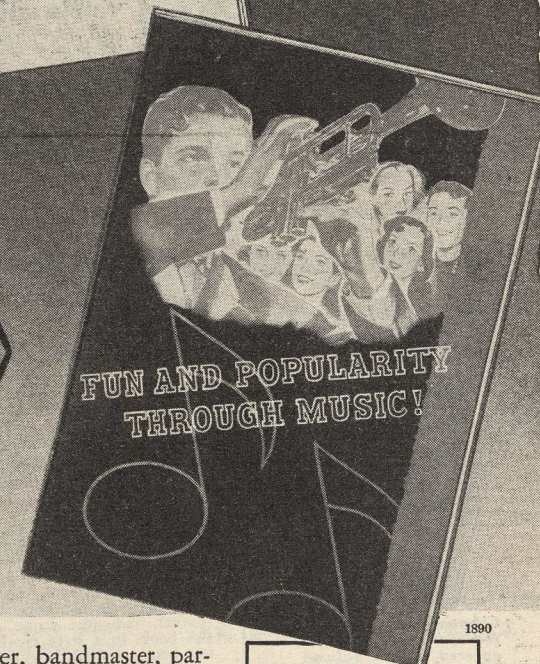
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## Mental Projection in Singing

(Continued from Page 249)

see them in new perspective and fresh light, and that is how I learn. And there is so much to learn!" It seems to me that one can never reach into the hearts of others without something of this humility of spirit.

Mental projection should be begun with the first tones the young singer sends out. I am sometimes asked why it is that experienced singers sometimes produce "bad tones." They know how to sing; their technical facilities are in good order—then what happens to the tone? For one thing, the singer always works under the disadvantage of not being able to hear his own tones as others hear them. Another explanation is that the singer does not build his tone mentally before vocalizing it. Unless there is something seriously wrong with your production (and let us assume there is not!), you can bring out that tone that you have prepared and determined in your mind. Many minor errors (such as "white" tone, constricted tone, uncertain pitch) can be eliminated by thinking the tone correctly before singing it. In like fashion, the entire matter of coloring tone (which is by no means the same as pushing or forcing it!) begins in the mind—in the mental picture the singer makes of the tone-quality he wishes to sing. For that reason, it seems to me a mistaken practice to begin work with rather heedless, purely physical, vocalizations and then expect to "put in the color" (and the other "effects!") at some later time. The point is that the effective tone—whether it is part of a phrase, or whether it is simply a step in a scale—must be planned as a single whole, before it is sung. If you consider it as a single whole, you will quickly abandon the habit of vocalizing first and then laying on the "expression" in second place, as a sort of veneer.

### The Essence of Vocal Eminence

The singer who develops his work mentally finds a number of interesting things happening to him. He loses superficiality. He deepens his thought powers. He learns to make friends with himself in terms of an endless series of "Why's"—Why shall I do this? Why will my projection be more vivid? Why did Marguerite (or Elisabeth, or Micaela, or anybody else) behave in one fashion rather than in another? He reaches into the deepest being of the personage, or the song, he is to interpret. Also, he will find all self-consciousness gradually disappearing. Finally, he will learn to discover his own resources and his limitations.

The essence of vocal eminence lies, not in production techniques alone, but in correct production used as a basis for the giving-out of personal qualities. No one has yet stirred the world with a high-F alone. Reaching the hearers through that high-F there must be the projection of an idea, the human warmth to make possible the idea, the spiritual integrity to make the idea seem compelling enough for other people to want to know about it. These qualities must be developed apart from vocalizing. A sure proof that singing is not a matter of voice alone is

found in the casual comments often tossed out about singers: "a good voice but no brains!"—"the voice has seen its best days, but what a thrill it gives you!" The least-schooled hearer is conscious that something else must come through the mere notes of singing. It is that something else that, to me, is the chief element of singing. It can be developed through mental projection.

### "Putting the Words Over"

(Continued from Page 260)

#### CONSONANTS

Articulation of consonants takes place at the mouth. Usually they are broken up into silent contacts B, D, G; breath percussive P, T, K; or singing consonants M, N, L. A simple division of consonants into lip-teeth contacts and tongue-palate contacts follows:

Lip-Teeth  
P-B-M-F-V-R-W  
Tongue-Palate  
L-T-D-N-K-G-Y-H-S-Z

C takes the sound of K or S.

P, B, M. Bring the lips close together, then separate. P is made with a puff of air; B with vibrated breath; and M with the singing tone in a shut position.

F, V. Formed by placing the upper teeth in the center of the lower lip. When the air comes you hear the F. The V is made by approximating the upper teeth and the lower lip at a point slightly more to the outside of the lip. Vibration is substituted for air and we have the V sound.

R. Back of the tongue flat in the mouth with a slight vibration at the forepart of the tongue.

W. Contract the lips as in pronouncing Ooh; breath passing through the opening produces the W sound.

L, T, D, N. Made by pressing the tip of the tongue against the front of the roof of the mouth or hard palate.

J. Raise the middle of the tongue to the hard palate; vibrate sound.

K, G, Y. Raise the outside edges of the tongue and press against the hard palate and back teeth. Retract the tongue and vibrate sound.

H. Chest is kept still; tongue flat in mouth; a slight movement at the soft palate produces the H.

S, Z. Teeth together, tip of tongue expanded and raised to a position in the middle of the mouth between the hard palate and the bottom of the mouth just behind the upper teeth; air forced through makes the S sound and vibrated air makes the Z.

X. A compound of EH-KS. Made with the same shut position as K, followed by the S sound.

By combining one group of consonants with one vowel tone at a time, and singing or saying them, we cover all of the sounds required in any language.

#### EXAMPLE

Le, Te, De, Ne, Ke, Ge, Ye, He, and Pe, Be, Me, Fe, Ve, Re, We. Then use the other vowel tones. A, Ah, O, Ooh, and later, I and U with each consonant prefixed to the vowels.

Practice of these exercises every day will be productive of a pleasant speaking voice and distinct enunciation for both the speaker and the singer. Doing these exercises in a routine fashion will accomplish nothing, for careful thought is absolutely essential.



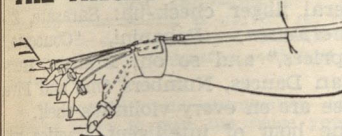
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## VOICE QUESTIONS

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#### IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

#### Again the Young Baritone

Q. I will be grateful if you will answer in THE ETUDE the following question. I am eighteen and have just become a baritone. I have been advised to wait a year or two before attempting to sing seriously or taking vocal lessons. Others think it is permissible to sing at eighteen. I feel only the slightest discomfort when singing, and this is gradually disappearing. Please give me your view.—M. A. S.

A. We have answered this question many times in former issues of THE ETUDE, sometimes in great detail. Will you please read these answers? There are so many individual differences between young men of eighteen that no general rule can be quoted. At eighteen some young fellows are mature men both physically and mentally, while others are still boys. To which general class do you belong? The decision as to when you should commence the study of voice is a serious one. Do not take the advice of those friends of yours who are uneducated in music and therefore are not qualified to advise. Have your physician look at your throat; then if he thinks your cords are normal and strong, have an audition with a well-known singing teacher. If both these men think your voice has matured, you can safely start your lessons.

#### Music as a Therapeutic Agency

Q. I have studied voice for four years, one year with a well-known teacher in New York. Lately I have heard a great deal about the value of music in therapy. I would like to know if there is any college or school where therapeutics is taught with relationship to music. I would like to know if the training I have had on my voice will be of use in this study. This seems to be a new field with great chances for the future and I would be glad of any information you can give me on this subject. My knowledge of this is very limited but it interests me greatly to think that music can be used as an aid in curing the sick both bodily and mentally.—B. J. W.

A. Here is a list of names of individual persons and of institutions to whom you can apply for more detailed information concerning musical therapy: The National Foundation of Music Therapy, Steinway Hall, 113 West 57th Street, New York City; Mrs. O. G. Cartwright, Hotel Regent, 2720 Broadway, New York City; Miss Martha Kalms, Director of Music, Pennsylvania Hospital, Philadelphia; Mrs. Walter F. Franklin, care of the American Red Cross, Philadelphia; The Walter Reed Hospital, Washington, D. C.

2. Certainly your vocal studies will be of great value to you if you have been trained to make a beautiful tone, to enunciate clearly and easily, and to sing quietly and without undue physical effort. For more than a year several of our pupils have been doing this work in hospitals with excellent results, especially among soldiers who have been invalided home for a great variety of causes (no doubt "combat fatigue"). The vocalist who undertakes such a mission must regard herself not as an entertainer, but rather as an assistant to the physician and the nurse. Both the words and the music of the songs must be submitted to the musical director before they can be performed. Speaking generally, exciting music such as operatic arias with loud, long high tones, or jazzy tunes with strongly recurrent rhythms and exciting words is taboo. Calm, soothing pieces, lying comfortably in the best part of the voice, with beautiful, poetic words and simple, lovely melodies have been found to be the best. The accompaniments must be played softly, with never a sharp and strident accent, upon the piano, the organ, or, better still, upon the autoharp, whose sweet and tender tones seem to be especially appealing to nervous patients. We hope most sincerely that these few inade-

quate words will encourage you to lend your talent to this very fine and necessary work.

#### The Aspiring Young Singer of Limited Means

Q. I am twenty, I have a fair tenor voice with the ambition of becoming a singer of popular songs. I am entirely ignorant of music, but I have much love for it. I started piano lessons for I believed it would teach me more about music and enable me to play the pieces I wished to sing. I can take only one voice lesson a week, because I have to work. How many lessons per week should a beginner take?

2. Am I too old to start musical training?

3. Does it do any harm to smoke occasionally? Please describe the effect upon the vocal mechanism and explain?—W. Y. Z.

A. It was wise of you to start piano lessons in conjunction with your singing. Learning to play the songs you want to sing is the quickest and best way to master them and we wish every singer would adopt it. If you can find a good singing teacher you can scarcely take too many lessons per week. The usual procedure is to take too few. Take them, as many as you can afford and as your free time allows you and work hard and faithfully at your music. If you do so you are not too old; but if you dawdle away your time you can never hope to succeed.

2. Excessive smoking, especially if you inhale (and who does not?) is apt to be bad for the voice, because the temperature of the smoke is high, somewhere about 120 to 130 degrees. The alternation of the room temperature of about 70 to 80 degrees and the smoke temperature is apt to irritate the mucous membranes of the nose and throat. In some extreme cases nicotine is deposited upon the cords and the muscles that move them interfering with their resilience. However, an occasional smoke will do little or no harm unless your throat is unduly sensitive.

#### Concerning the Art of Whistling

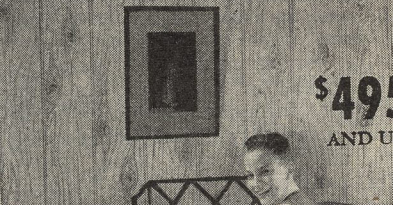
Judging from the number of questions sent to us about the art of whistling, the interest in it must be very widespread. While we have whistled all our lives, the sound we make could not by any stretch of imagination be called artistic. Therefore, we print in its entirety a very interesting letter from an experienced and skillful whistler, since it answers all the questions submitted much better than we can hope to do. Here is the letter:

I saw your answer to the whistling questions in the November, 1941 ETUDE, and I am wondering if my experience may not answer at least one of the questions, the one about whistling being harmful to the whistler. I began whistling in public when, at the tender age of fourteen, I whistled backstage for an old-fashioned elocutionist. My visible debut came one year later when I whistled Lange's Flower Song on a high school program, accompanying myself. My only competition in town was a woman warbler, also an amateur who seldom consented to perform. I was soon in demand in local affairs, where I took much teasing about "whistling girls and crowing hens," but later my tormentors were glad to have my services.

There are two methods of whistling: 1. The pursed lips of the schoolboy with outblowing breath. 2. The indrawn breath, easier, longer lasting, and certainly pleasanter to see. I use the second and find that it gives me legato, staccato, tongue trill, and coloratura with all gradations from pp to ff. The range is somewhat less than a soprano, usually from E above middle C to high C. Therefore, it is difficult to find suitable selections. Some favorites are Spring Song, Wedding of the Winds, Missouri Waltz, and Shepherd's Serenade.

At seventeen years I began studying singing and I have sung publicly for over twenty years. During that time I continued to whistle on programs ranging from W. C. T. U. institutes to American Legion dinner dances. I can honestly say that neither singing nor whistling has injured the other. In fact, I have gained in legato and breath control and, without lessons from a college and I wish more people would try it, for I am sure they would enjoy it.—Mrs. J. G. W., New York.

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## "Eyes to See"

(Continued from Page 258)

three, four," for this compels him to perform constantly a mental problem of arithmetic addition and subtraction all the while he is trying to play. The better and newer method is to have the student get the feel of the pulse of the beat, an even, regular "beat, beat, beat," then simply allot to each note its correct number of pulses or beats. Instead of counting "one, two, three, four," the student would count the measure above as "one, one-two (the half note), one," each word being spoken rhythmically as the beat falls. Thus no complicated problem in addition results.

Let us now analyze our mental process if we count the four beats in sequence, "one, two, three, four." "One" equals a quarter note; two plus three makes the half note. This is confusing in itself, because we have now suddenly associated the word "three" with a half-note, and "three" has nothing whatever to do with a half-note, fundamentally. It gets two beats, not three. If the child counts "one, two, three, four," in the measure, by the time he says three his mind has to subtract quickly the first beat of the measure from the "three," so that he thinks only two of those counts belong to the half-notes. And then we get over to that last little quarter note, and we call it "four." The quarter gets only one beat, but we have had to add one plus two already and now add one more to make four. Does it sound complicated on paper this way? I hope it does! For that is just how it feels to the young child struggling with bow, fingers, intonation, note-symbols and now this!

How much simpler for the beginner-reader to count the measure simply "one" for the quarter-note, "one-two" for the half-note, and "one" for the last quarter, thus assigning to each note just what it gets!

For eighth notes, teach the student to group them in pairs.

Ex. 2 are

Ex. 3 is long, short-short.

Ex. 4 This measure is

counted one, one, one, one; with the child playing the "partners" quickly with short bows so as to get them both played on the one beat. The same later for:

Ex. 5

Teach the child to see the four sixteenths as a group on one beat. Gradually we build up in this way the ability to see the "beat-points." This is similar to a child's developing ability in language reading to see the relationship of words in meaningful phrases.

When this sort of thing is firmly fixed in a child's mind, then and only then, should he begin to superimpose the problem of addition required by the whole-measure rhythmic pulse of the one, two, three, four, type of counting.

And if you do not believe that this is good psychology, try it with some senior high student who cannot sight-read a given measure correctly. Have him allot to each note, or group of notes, the one

beat or more which concerns it, and stop counting one, two, three, four, and see what result you get. Often the student will render a perfect performance of the measure on the very first trial with this type of counting.

If you are still unconvinced, try this next one yourself and observe your own mental processes as you do it.

Count this measure out:

Ex. 6

Did you notice how you concentrated on putting two beats on the quarter; how you grouped your sixteenth rest and your sixteenth note to form a beat; how you made "partners" out of them?

True, you were counting "one, two, three, four, five, six," and so forth, because you are used to counting time that way; you have done it for years, but you were also working very conscientiously beat-by-beat as you proceeded through the measure.

### The Fundamental Approach

If you are suddenly asked what beat of the measure the third written sixteenth note falls on, you have to start back at the beginning of the measure and group your notes together beat-by-beat until you arrive at the correct beat-number for that note. But in rapid reading, who cares what number beat the note falls on? Just so it and its partner rest form an entity on "the" beat when "the" beat comes along in its place in the steady flow of beat, beat, beat. . .

We can easily see by this means that it is more fundamental to recognize the individual beat as such than the cumulative grouping of the beats by measures.

And it is therefore the more fundamental and simpler way for the child to approach this business of counting time. By the time the child is advanced enough in the handling of his instrument to enter the orchestra, he will be amply ready to group his notes by measures, and this is when it is really necessary to do so. For now he wishes to recognize the director's very important down beat, signifying the beginning of the measure. And it is dollars to doughnuts that the child will develop into a better sight-reader sooner if his approach to the problem of time-counting is made in this more practical and meaningful way.

## One Hour of Practice

(Continued from Page 254)

Raff, Cavatina; Tchaikovsky, "Violin Concerto—second Movement"; Corelli, "Tartini, Vivaldi—in part, and so on. For general finger check-up: Sarasate, "Zigeunerweisen"; Paganini, "Concerto"; "Caprices," and so on; Brahms, "Hungarian Dances, Numbers One and Two." These are on every violinist's shelf.

One hour of intelligent practice will loosen stiff fingers, loosen the bow arm and provide the physical revitalization essential to efficient violin playing. After this hour of serious work, playing violin can be really fun—in spite of a long period of inactivity.

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## ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

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

### IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

Q. I have a group of Junior Choir children aged seven to eleven. I would like to try their voices for two-part singing. Only the oldest can carry a lower part, but will you please tell me the range of each part? Also can you tell me the names of the scale syllables when sung chromatically? I know going up chromatically is do, di, re, ri, fa, fe, sol—? ti, do, but cannot descend chromatically. Can you suggest a good text book for me?—O. D. P.

A. We suggest your examination of the following works to give the range you will need.

"Cecilian Choir," by Warhurst; "Sacred Two-Part Choruses," by Bliss; "Ditson's Sacred Two-Part Choruses." The chromatic scale ascending is as follows. Do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do. Descending the syllables are Do, si, se, la, le, sol, se, fa, mi, me, re, ra, do. Pronounce "e" in se, le, mi, like "a" in fate, a in ra, like "a" in father. For text books for your own use, we suggest examination of "Methodical Sight-singing," by Root; "Popular Method of Sight-singing," by Frank Damrosch.

Q. Please suggest some method of getting rid of a church organist, who thinks she can play, but in reality cannot at all. I, a boy of fifteen, have been told that I can be the organist (without pay) if this lady can be removed from the position, thus the solution is of extreme importance to me.—J. W. C.

A. The matter is entirely dependent on the action of the church authorities, and we can make no suggestion for the organist's removal.

Q. Can you tell me where the book, "The Reed Organ" by Milne, may be purchased? Also the names of any other books or pamphlets which will give information in attaching a motor to a reed organ. We have recently purchased a Story and Clark reed organ, and a Mason and Hamlin reed organ. Are these firms still manufacturing instruments (pianos, I suppose)?—J. M. B.

A. The book you mention is out of print—an English publication, business bombed. For this reason price and delivery are not guaranteed. We suggest that you communicate with various reed organ motor manufacturers advising them of your needs or desires. Pianos are manufactured in the names of both the firms you mention, although we do not think they manufacture organs at this time.

Q. The pipe organ in our church is in urgent need of repairs. Materials such as rubberized and leatherized tape are the essential needs. Where can I obtain these materials? Some other parts of the organ need replacement also. Are they obtainable?—M. J.

A. We suggest that you make known your needs to various organ builders, organ mechanics and organ parts manufacturers asking them for information as to what is available.

Q. I am interested in learning to play an organ. I have had only two years of piano, but I am anxious to learn. Please send information on used reed organs for sale (in California, if possible). Can you tell me where I may find an organ available for practice in Pasadena?—B. B.

A. We are sending you information as to the availability of used two manual and pedal reed organs, though we have none in California included in the list at hand. We cannot suggest an organ available for practice in Pasadena. Perhaps the party with whom you study can suggest an instrument.

Q. I own an old Mason and Hamlin organ, and wish to know how the Tremulant works. Also, how does the tremulant work in a pipe organ? To what family does the Melodia stop belong, and to what family does the Gemshorn belong? Is the Mason and Hamlin organ still manufactured, and if so, where is the Company located?—D. W. H.

A. The tremulant in a reed organ works as a wind mill due to suction when valve cover is lifted. There are different forms of tremulants used in pipe organs, namely, valve, beater and fan, all of which may be operated by wind—the latter however, may be operated by a small motor. The Melodia stop comes from the unimitative flute family. The Gemshorn is a hybrid stop, and in confirmation of our opinion, we quote from "Organ Stops" by Audsley. "The name given to an open labial stop, the pipes of which are conical in form when of metal, and pyramidal when made of wood. The tone of the true Gemshorn is rich, clear, and penetrating, having a beautiful timbre which may be classed as between a normal reed-tone and a string-tone." So far as we know the Mason and Hamlin organ is not now manufactured.

Q. Will you please send information regarding pedals attached to the piano for pedal practice for organists? Please state price.—B. T.

A. We suggest that, in addition to communicating with the party whose name and address we are sending you by mail, you communicate your needs and desires to various organ builders, asking for price of pedals, attached to the piano.

Q. I have been taking organ lessons for about four months, and find it difficult to get to the church often enough for pedal practice for each lesson. Therefore, will you please send me information about pedals attached to the piano for pedal practice?—F. Q.

A. We suggest that you advise various organ builders and organ mechanics of your needs and have the pedals attached to the piano, by some one selected from these persons. Have the pedals attached to the piano key one octave lower to give the 16 foot effect and to avoid interference from the pedals pulling down the same note that you may be playing with the hand.

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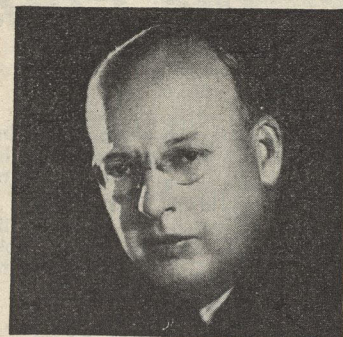
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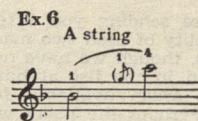
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## Mute Practice

(Continued from Page 261)

and without hesitation. The fingers must be accurately placed and, at first, gripped separately a number of times; then the second and third fingers should grip together, alternating with the first; then the third and first, alternating with the second; then the second and first, alternating with the third; finally, all three should grip and relax together. Two or three minutes practice is quite enough at any one time—what happens in the first minute is what counts most. As soon as the player can take the notes of the chord simultaneously and without adjustment, the shift will give him no difficulty.

Single- and double-note shifts can very profitably be practiced mutely. Take, for instance, the following shift on the A string:



The distance of the shift is, obviously, the distance the first finger moves in going from B-flat to G. Therefore the G and the C should be gripped alternately and together. While he is doing this, the player must try to be aware, not only of the sound of the notes, but also of the shape and position of his hand and arm. To do this successfully calls for more concentration than has been needed heretofore, and some little time may elapse before it can be clearly visualized. When the player feels that he has it clear in his mind he should place his finger on the B-flat, hear in his inner ear the G and the C to which he must shift, and imagine as vividly as possible what it felt like to hold those notes. Then he should shift, mutely. When the shift has been made, the notes should be tested with the bow, to find out how successful the effort has been.

Shifting is the most difficult form of mute practice, because of the mental effort required; but when a shift has once been mastered in this way, it will remain in the fingers for years.

With the exception of shifting, we have been dealing up to now with passages in which the hand remained still, and the question is bound to be asked: "What about a difficult running passage? Can this, too, be practiced mutely?" Certainly it can—and with most satisfactory results. The procedure is as follows: Play the passage a few times with the bow, at a very moderate tempo, so that the ear may learn the tonality. Then, at an even slower tempo, finger it through mutely several times, using a vital and intense finger pressure on each note, and testing a note here and there in order to check on the intonation. In this form of mute practice the ear should mentally listen, not to the note that is being stopped, but to the note that immediately follows. The player will find that this sort of practice is as valuable for training his ear as it is for training his fingers. He will also find that it develops a strong and elastic grip on the notes of a difficult passage much more quickly than he would if he depended entirely on audible practice.

#### Time-Saving Practice

Not only isolated passages but entire movements may be practiced in this way—if the player has the endurance to do so!—and, because of the close association between the ear and the motion of the fingers, memorizing is invariably more rapid. A violinist who can, without stumbling, play mutely through a movement of a concerto can be quite sure that his finger-memory will not fail him.

It must not be inferred that mute practice can supplant audible practice. It cannot. For one thing, there must be a perfect coordination between the right and the left hand if a technical passage is to be well and clearly played, and audible practice can develop that. Mute practice can do is to reduce considerably the time required for mastering purely left-hand difficulties, to make quite unnecessary many of the innumerable repetitions usually needed to conquer these problems. Because motion of the fingers is consciously directed by the mind and is at once associated, through the mind, with the sound of the note, the habit-grooves necessary for an accurate performance are made more deeply and more quickly than in the generally the case with audible practice.

The time thus saved can be devoted to bowing technique—too often neglected—or the study of tone production, and to the study of the musical and artistic aspects of performance. For the busy violinist this should be a matter of great interest.

Another value of mute practice is that it enables a violinist to do constructive work late at night, or in a hotel room, or under other circumstances when violin playing might not be feasible.

The violinist who takes up mute practice must not expect amazing results in the first few days. Some little time, possibly a few weeks, must pass before the mind can adapt itself to so radical a different an approach to practicing. Therefore he should allow himself at least a month of consistent work before he makes up his mind whether or not this new way of practicing is helpful to him. But the player who is patient, who brings the full force of his intelligence to bear on what he is doing, who follows and elaborates on the principles outlined above, will surely find that his technical control is increasing much faster than he had believed possible. And, further, that he is gaining valuable time which he can devote to cultivating his imagination, his musical understanding, and his technique of expression.

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## VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

#### IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

#### Concerning the Maker Rocca

Miss G. W., Oklahoma.—Joseph Rocca (born 1800, died after 1865) was a pupil of Presenda, and his instruments are highly regarded. Generally, they range in price from eight hundred to fifteen hundred dollars, though more has been paid for an exceptional specimen. However, I cannot assure you that your violin is a genuine Rocca. There are many inferior instruments around, bearing an exact facsimile of his label, instruments with which he had nothing whatsoever to do. Only a personal examination can decide whether a violin is genuine or not. If you wish to be sure, you should send the violin for appraisal to one of the dealers who advertise in THE ETUDE. (2) No maker by the name of Kerben is mentioned in the books at my disposal, and the chances are that he was, or is, a local maker—perhaps an amateur—who copied Stradivari.

#### A Question of Appraisal

Mrs. C. H. E., California.—A genuine Maggini is, of course, a very fine violin, worth today as much as thirty-five hundred or four thousand dollars, but there are not many of them to be seen. There are, however, many imitation Maggini on the market. Some of them are good instruments; others are not worth fifty dollars. Only a personal examination by an expert can determine the origin and value of your violin. Why don't you take it to a good repair man in your home city; or, if you are sufficiently interested, send it to one of the firms that advertise in THE ETUDE? For a small fee, you would then get an expert opinion.

I am exceedingly happy that my contributions to THE ETUDE have inspired you to take up your violin again. Twenty-five years is a long time to be away from it, and it is easy to believe that the first few weeks were very uphill work. But I am sure you are glad now that you have resumed playing. If one can play the violin, and has music in one's soul, there is no hobby that is so completely satisfying.

#### Student Concertos

Miss M. McF., California.—You will find the first part of your letter answered on the "Forum" page of the February issue of THE ETUDE—which, however, has not appeared as I write this. Regarding student concertos, the following are all useful: Fr. Seitz, Concerto No. 5, in D major; Hans Sitt, Concerto, op. 104; Adolf Huber, Concertino no. 4, in G major; L. Mendelssohn, Concerto in D major, op. 213; Fr. Seitz, Concerto no. 2, op. 13. The foregoing are all in the first position. Easy concertos in the first and third positions are the Joseph Bloch Concertino no. 6, op. 74; and the Charlotte Ruggier Concertino in G major. More advanced are the Huber Concertino no. 2, in G major, op. 6; Hans Sitt Concertino in A minor, op. 108; the Concerto by Frank Woelber; the Carl Bohm Concertino in G major, op. 377; and the Hans Sitt Concertino in E minor, op. 31.

Yes, I have published two books on violin playing—"The Modern Technique of Violin Bowing" and "Twelve Studies in Modern Bowing." I have also edited the "24 Caprices of Rode," the "First Thirty Concert Studies" of De Beriot, and the Paganini "Caprices." These books may be procured through the publishers of THE ETUDE.

#### A Question on the Vibrato

J. L., El Salvador, C. A.—The perfect vibrato is a combination of arm, wrist, and finger movement, for this ensures complete relaxation of the arm and hand—which is the basis of a good vibrato. It is rather difficult to say where the impulse starts—except that it must come from the heart. It certainly does not start in the finger. There should be no independent movement of the finger, but there

must be flexibility in the joints. Try to obtain a copy of THE ETUDE for July, 1944. In that issue there is an article of mine on the vibrato which answers your question quite completely.

#### A Good Offer

D. B., Pennsylvania.—Neither I nor anyone else can give a valuation of a violin without seeing the instrument. A transcription of the label is of no help for labels can be copied even more easily than violins. This is particularly true of J. B. Schweitzer. He himself was a very good Austro-Hungarian maker, and he produced some fine copies of the Italian masters. But his violins are quite scarce. However, the violin market was flooded a few years ago with violins bearing his label. These instruments are the cheapest kind of factory product and were designed for the pawn shop trade. You say you have been offered \$500.00 for your violin. My advice to you is to accept the offer and be very happy—for a genuine Schweitzer is worth no more.

#### A Tartini Bowing

O. E. J., Arkansas.—The first seven measures, excepting the fourth, of the Mazas study no. 50, op. 36, should be played near the frog. This is an unusually good study for bowing and for intonation, and it deserves concentrated practice. (2) In the forty-fifth variation of Tartini's "Art of Bowing," the first nine notes are best played spiccato, the remaining three being taken in one bow. The printed bowing is impractical and not very musical. There is much good material in these variations—and also a good deal that may well be dispensed with.

#### She Needs a Better Violin

Miss C. T., Connecticut.—Anyone as advanced as you are, and as talented as you seem to be, should certainly be playing on a violin worth a good deal more than fifty dollars. Your age has nothing to do with the matter—most students of sixteen are playing on better instruments than yours. I advise you to have a long and serious talk with your parents on the subject. It is an unfortunate fact that many parents who are not violinists themselves do not realize how immensely important it is for an ambitious student to have a fairly good violin. Here's hoping you get one soon!

#### An Enthusiastic Amateur

S. M. N., Nova Scotia.—My cordial thanks for your letter and for the complimentary things you said about my articles. It is always very pleasant to know that one's efforts are appreciated! Apart from this, your letter made very interesting reading, for it was obviously written by a man who has a genuine love for the violin and for music generally. If a man has music in his soul, there is no hobby that can give him greater relaxation and recreation after a hard day's work. You mention playing in an orchestra—why do you not try to join a string quartet? I think that would give you even greater satisfaction. The studies and pieces you are working on are all excellent, and I am sure you are making steady and consistent progress.

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# Music for the Mentally Disturbed

(Continued from Page 263)

had to sing *Sweet Adeline*, *The Glow-Worm*, and several other songs. In this ward we found some who had been professional singers. They sometimes would take part in our programs, singing a solo or reciting something. They appeared to be perfectly normal and were disturbed only at times.

A great number of the patients felt that they were unjustly incarcerated, and when the attendant was not looking, a note would be slipped into our hands, asking us to "phone their folks to come and get them out; or we would be asked to mail a letter for them. One man among them always seemed happy and more normal than the rest. Though we had not asked him any questions, he volunteered the information, one day, that he was happier than he had ever been at home with his wife, and hoped that he would never be released to return to her again. These patients talked about our program from one week to the next, and somehow always knew when Thursday rolled around. They would start early in the morning to move chairs into the assembly room.

There was a large auditorium, also, which held about two thousand people, with a good-sized stage. Evening entertainments and moving picture shows were given here; and also operas of their own were presented, with their chorus taking part. The chorus was trained by a professional director, who accomplished wonders with the patients. An orchestra was organized from among them, and furnished the background music and accompaniment for the operas.

When we went to what they called the "Criminal Ward," we usually took a cowboy singer along. They had a men's single and double quartet which sang four-part songs beautifully. Perhaps it was the "gang" spirit in them which made them so good at this. There were all sorts here—the greater number of whom were victims of *dementia praecox*. When their minds were directed into the proper channels, they could accomplish wonders.

## Juvenile Appreciation

Our work in the jail was similar to that of the City Hospital, except that we could have longer programs and more serious music, with a little jazz to fill in. The House of Detention was a pitiful sight. The young boys and girls, who probably had been reared in terrible surroundings, were hardly to blame for their imprisonment. When we played for them it was difficult to believe that they could understand the music, and yet the tears would stream down their little faces and they would say that they never knew there was such a thing as music. Of course many of them were sorry for the petty crimes they had committed, when the gravity of their offenses was explained by the judges.

The Training School for Feeble-Minded Children is a wonderful institution. It is remarkable what the doctors and psychologists are able to do with these children. We took juvenile performers there, and also adults who had great sympathy

and understanding for children. They told them lovely little constructive stories and taught them to sing children's songs. My friends used to ask me if I did not find all of this work very depressing. I told them emphatically "No!" And I think that all of those who aided in this work will corroborate my statement that there would be many more happy people in the homes, fewer neurotics, and fewer inmates in the asylums, if they united themselves with some such activity for the good of mankind.

# America and Good Music

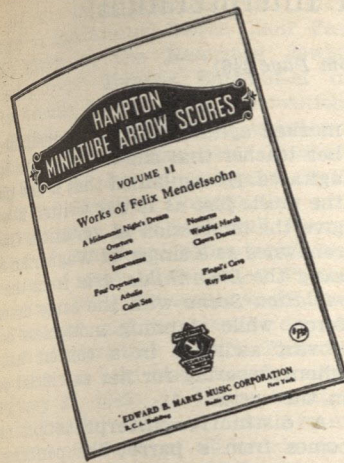
(Continued from Page 264)

which we should imitate Europe. Through years of rich musical heritage Europeans have learned, not to prefer one composer or style to another, but to shape an independent and spontaneous awareness of judgment that allows great professors to enjoy Viennese waltzes, little apprentices to whistle Schubert, and everyone to follow new developments with unfaddish intelligence. We will get to that point, too!

## Developing the Musician of Tomorrow

"It would be a good thing to train our youngsters for such a goal of spontaneous musical independence. Those who will ultimately become the musicians of tomorrow deserve the greatest possible care from the supervisors of their education. It is not enough to look for 'talent.' Specific aptitudes should be considered, and the child's entire mental make-up should be analyzed to see whether he is 'mooney' and serious because it is his nature to be so, or because he may need eye-glasses. . . . Once the child's special bent has been discovered, however, he should be allowed to follow it independently, and be grave or gay according to the spiritual pattern inside his soul. And he should become a professional musician only if he cannot help it! The demands and problems are nearly insurmountable to any but the born musician.

"The others should be just as seriously trained to become music lovers, who by their interest and discrimination, will ultimately determine the fate of the music that our professional creates. All youngsters should be taught to master at least one instrument. They should be taught to listen appreciatively to what they hear, and to recognize the values of a fine performance. They should be given some familiarity with musical formations—the difference between a sonata and a symphony, for instance; the difference between a canon and a fugue. Somewhere in their educational progress they will be taught to distinguish an epic poem from a sonnet, even if they never write a line of verse themselves; the same thing should be done for them musically. Encouraged to form independent musical opinions of their own. They will like to dislike honestly; they will build their preferences reasonably and not by tradition. They will scorn to copy the traditions of other lands—and the moment that happens, we shall have established a valid musical tradition of our own. The composer and the performer can help with the work—but only the people can achieve it."



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# Rare Classical Interpretations on Records

(Continued from Page 250)

Mr. Menuhin is heard to best advantage in the slow movement and the finale; he is to be commended, however, for his avoidance of sentimental stress throughout his performance. His sister, Hephzibah, who has not appeared in public for several years, proves throughout this recording that hers was an unusual gift for ensemble playing. For us, it is her playing which remains the most persuasive. However, it should be noted that this brother and sister were a finely coordinated team, one which took into consideration the full meaning of co-partnership which is the intention of the sonata form in a duo-instrumental work. The recording of this set is well contrived, with only one point of poor balance in the slow movement when the pianist is allowed to drown out the violinist. A Bach encore, the *Praeludium* from the unaccompanied Partita No. 3, for solo violin, which forms the odd side of this set, is well played by Mr. Menuhin. But this more austere side of Bach is a poorly chosen filler in for the warm romanticism of Brahms's music.

Kreiser (arr. Rachmaninoff): *Liebesfreud*; and Schubert (arr. Liszt): *Serenade*; played by Sergei Rachmaninoff (piano). Victor disc 11-8728.  
Neither of these arrangements does justice to the originals. Rachmaninoff's transcription of Kreiser's charming Viennese Waltz is bloated and pretentious. And the Liszt business is a distortion of a lovely song. We prefer to recall Rachmaninoff's virtuosity in other vehicles—such as his own *Rhapsody on a Theme of Paganini*. To our way of thinking this is not an enduring memento of a great artist.

Wieniawski (arr. Auer): *Capriccio—Valse*, Opus 7, and *Romance from Concerto in D minor*, Opus 22; Erica Morini (violin) and Max Manner (piano). Victor disc 11-8731.

Wieniawski was a noted virtuoso of the violin—a greater performer than a composer. But knowing the violin he was able to write some virtuoso pieces which show off the player's technique, hence these pieces have become favorites of many violinists for the past two or three generations. Romantic in style and feeling

ing his music is somewhat dated today, but when it is as capably performed as it is here, this music warrants our applause. Miss Morini is one of the finest violinists now before the public, and students of these works will do well to emulate her avoidance of emotional stress in the *Romance*.

Songs and Spirituals; sung by Marian Anderson (contralto) with Franz Rupp at the piano. Victor set 986.

Miss Anderson has chosen a program here which will have a wide appeal. Her selections are *Elégie* (Massenet); *When Night Descends* (Rachmaninoff); *Die Schuur, die Perl an Perle* (Brahms); *Will o' the Wisp* (Spross); *My Soul's Been Anchored in the Lord*; *Hard Times*; *Dere's no Hidin' Place Down Dere*; *Comin' Through the Rye*; and *The Cuckoo* (Lehmann).

Putting musical values aside, one finds the contralto singing with equal artistic conviction in each song. Her choice of material permits her to show a stylistic versatility which is especially praiseworthy. After the dark richness of tone employed in the Massenet and Rachmaninoff songs, her lyrical lightness in Spross's song is an uncanny change in style. This latter song, originally intended for a high soprano, is sung with telling effect by Miss Anderson. This same lyrical lightness is brought to an unfamiliar song of Brahms. Her native tonal darkness does not permit the singer to convey fully the humor of *The Cuckoo* or the archness of *Comin' Through the Rye*, and her use of a cadenza in the latter is not in keeping with a folk song. But one admires her singing throughout, and only in one case—the ubiquitous *Elégie*, which the singer unwisely sings in English—does one feel she is unsuccessful. In the *Elégie* and *When Night Descends*, Miss Anderson has a viola accompaniment, expertly played by William Primrose. It has always been our feeling that a string solo in the *Elégie* is out of place; it is anti-climatic and robs the singer of honors which the composer intended were to be for singer alone. The recording is good, providing an equitable balance between the singer and her accompanists. Mr. Rupp proves himself an understanding and sympathetic partner at all times.

Dvořák (arr. Kreisler): *Songs My Mother Taught Me*; and Dvořák (arr. Kreisler): *Negro Spiritual Melody* (from *Largo of the New World Symphony*); William Primrose (viola) with Franz Rupp at the piano. Victor disc 11-8730.

# Mexico's Famous Folk Orchestra

(Continued from Page 245)

manner of the old *viol d'amore*), 4 Bandelons (plectoral instrument with nine strings), and 7 Salterios (this derives its name from the same source as that of the ancient psaltery. It is an instrument plucked with the fingers, or with a plectrum. The name is of Greek origin but the instrument itself is an evolution of the pre-Christian Arabic Kamam, the Persian, and the Hebrew instrument known in the Bible as the *nebal*. It is one of the most ancient instruments heard in any modern group and it is rarely seen, save in the Orquesta Tipica. It has a metallic but sweet ringing tone and when played by very expert performers invariably elicits great applause), 2 Marimbas (the tone of the marimba makes an excellent tonal background to our group but does not by any means dominate the tone mass).

## A Plectoral Quality

"In the percussion section we have the usual drums and the bass drum, the *tambor* (an instrument of the tambourine type), the *Güiro*, a pipe-like wooden instrument looking very much like an elongated gourd. It is serrated like a saw and the player rasps these teeth in rhythm with a hard piece of wood. There are also the well-known rattles, castanets, and other instruments.

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## What Is Musical Interpretation?

(Continued from Page 246)

passage, rings out again and again like a bell jangling on and off the beat through nine measures. This note heralds the preparation for the return to the principal theme.

Ex. 7



There seems to be among certain groups of students, erroneous conceptions of the means used to interpret. One young woman, when playing a part

marked *agitato*, had to be reminded by her teacher that she did not have to play *agitato*. He explained that if she played the music just as it was written it would give the impression of agitation. Gade, renowned as a singer of Wagnerian roles, sang the *Brünnhilde* Aria from the *Immolation Scene* with the same dramatic force, while standing motionless before a vast audience in a concert hall, when preparing for her sacrificial death in the opera.

A distinctive interpretation never comes from a parrot-like performance. It springs from an awareness of self-owned and self-controlled musicianship and experience. Interpretation is a correct reading of that which we have been taught to find.

## Music and World Unity

(Continued from Page 243)

whole law. *The rest is only explanation.* Finally, consider the inspiring, positive words of Christ:

"Whatsoever ye would that men should do unto you, do ye even so unto them."

The present job of the world is to win this war and to plan the way for human unity. All honor to the brave men and women at the front who have given their utmost that justice and righteousness may be restored to Man! We are now upon a hunting expedition to rid the world of human beasts of prey, murderers, and international gangsters, so that by the grace of God we can start to build our lives anew upon constructive and unified lines, with a sense of real brotherhood based upon the Golden Rule.

It is because music, the "universal language," as Longfellow called it, is perhaps one of the greatest forces leading to international, intersocial, interracial, and interdenominational understanding, that I am here today to give you a glimpse of a subject of universal dimensions.

The very word, harmony, connotes agreement. Discord is the mystical synonym for war. Harmony means getting together, concord. Discord means splitting apart. The world has been exploding for three decades. Nothing can make this volcanic disturbance subside but a new world harmony. What could we want more at this time than this harmony of interests, of thought, and of effort, directed toward doing away with selfishness, greed, and combativeness. Over twenty-five centuries ago Confucius wrote: "When music and courtesy are better understood, there will be no war." Those responsible for war will, according to our present United Nations agreement, be properly rooted out like the cancers that they are, or placed under the strictest possible penal control and treated precisely as are other criminals. Eventually we must demand a peace, with some assurance that we are not in the vortex of an inextinguishable military volcano. How is the crime

for which a solitary murderer pays in the electric chair, to be compared with the crimes of the Nazi madmen, who have diabolically caused the death of millions of innocent people? We need more warm-hearted kindness toward all of the peoples of the earth. We must seek to see the best in all people; not the worst. Shakespeare, in "King Henry V," states this thought magnificently: "There is some soul of goodness in things evil."

Would men observingly distill it out? During World War I the late Thomas Edison said to me: "If we could take away the guns and the bombs of all the soldiers and sailors on both sides and put fiddles and trombones into their hands, the fighting would stop instantly and such a Utopian idea would prove a far, far better way of bringing sense to the world than that of wasting millions of lives and thousands of millions of dollars."

The Honorable J. J. Goldstein, Judge of the Court of General Sessions of New York City, in a recent radio address compared unity with a great symphony orchestra. He said:

"Years ago, the late Israel Zangwill termed the United States a melting pot and this label, unfortunately, caught on and stuck. The Interfaith Movement recommends substituting the symphony orchestra in place of the melting pot as the symbol of America. The more varied the instruments, the better the orchestra. No player finds fault with the instrument used by another, and each makes his individual contribution to the perfection of the melody. Just as in the symphony orchestra there is room for the melodious expression of all instruments, so in the symphony of peoples of America there is room for the social expression of all peoples."

If we can look forward to a symphony of peoples in our country, why not a symphony of the nations of the world? During the past few years there has been a movement in New York City

which has attracted national attention. It is an interdenominational effort known as the Annual Three Choir Festival, given at the Reformed Jewish Synagogue of Temple Emanu-el on Fifth Avenue, in which the compositions of Christian composers of synagogue music appeared on the same program with works of Jewish composers written for the Christian Church. One program was given over to Lowell Mason, "father of American hymnology" and composer of many of the finest Protestant hymns. What but music would have brought about such a splendid demonstration of tolerance? Here in Philadelphia there was held last Thursday night (February 22, 1945) at Irvine Auditorium of the University of Pennsylvania a Festival of Music of all creeds as a part of this great revival of faith and brotherhood, which we hope will sweep the world.

It is true that there has been conflict in the world ever since the cave man, over a million years ago, started to slay his neighbors with a club or a stone axe. What we have today is merely a 1945 Frankenstein model of the brutality of the cave man. Germany, with her armies of people working underground in munition factories, has become the modern land of the cave man. She has converted her magnificent civilization of yesterday into a nightmare of horror and has turned the world back over a million years to the Stone Age. But tomorrow, war, with its increasing unthinkable murderous machinery points to the end of human life on this planet. That is the reason why we are spending priceless lives and thousands of millions of dollars to put an end to war. How are we to approach a newer and finer way of living in the world of tomorrow? The best in civilization of all lands must be salvaged from the present unthinkable conflagration to form a foundation upon which to build. In America we must remember whence came our ideals, our courage, our fortitude, our faith. These, then, are the plinths upon which rests the future of our country, as these are the ideals that have given us power for righteous development. Pope Leo XIII said in his famous letter on "The Conditions of Labor" in 1891: "When a society is perishing, the true advice to give those who would restore it is to recall the principles from which it sprang."

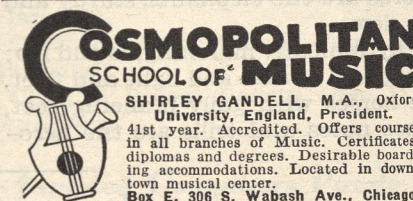
At the present time the demand for music is greater than at any time in the history of the world. It is one of the most inspiring and fortifying things coming out of this monstrous holocaust. Dr. Malcolm Sargent, conductor of the London Philharmonic, said at a luncheon tendered to him by the National Broadcasting Company recently in New York: "Our Orchestra was giving a concert in Manchester. A robot bomb dropped upon a neighboring building and smashed it. I said to the audience, 'We cannot go out to the street. We had better stay here and have a bit of music.' What composition do you suppose they wanted? The 'Seventh Symphony' of

the German composer, Ludwig van Beethoven!"

Now, my friends, civilization is not dead when music can bring to the human heart such an example of tolerance from an audience not knowing whether the next second might bring it annihilation from another Nazi bomb.

This is the hour of music's greatest opportunity. The moment that the conductor's baton descends, all those who join in music, regardless of social position, nationality, race, or religion, find themselves vibrating and bound together by the miraculous power of this art. Poets are seers whose vision penetrates the nebulous future. They see through divine inspiration the course of things to come. Arthur O'Shaughnessy, the English poet it was, who wrote: "One man with a dream, at pleasure, Shall go forth and conquer a crown; And three with a new song's measure Can trample a kingdom down."

Let us all have new hope for a brighter day of opportunity, and in that hope rests our future. Have you ever heard those words which Thomas Jefferson wrote in his Bible: "Hope sings sweet songs of future years, And dries the tears of present sorrow, Bids doubting mortals cease their fears, And tells them of a bright tomorrow."



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# Junior Etude

Edited by

ELIZABETH A. GEST

The Madrigal

by Leonora Sill Ashton

SUE had broken her spectacles, and without them she was not allowed to read.

"What do you know about the madrigal?" she asked her brother, Donald. "You see, I have to tell about it and some of the madrigal composers at our next class meeting. And really, I don't know a thing to tell. I only know it is some kind of a song, or something. I certainly wish my glasses were fixed."

"Well, Sue, you've got me there. I don't know about madrigals, either, but I'll be glad to look it up for you and tell you what I find," answered Don.

So that very evening he told Sue what he found out about madrigals. Don always was a good looker-upper, and in this way he came to know lots of interesting things.

"You were right, sis," he began, "because a madrigal is something to be sung; but that's not all. It is a sort of chorus and it has no accompaniment of any kind. It can have three, four, five or six parts and sometimes—"

"Wait a minute," interrupted Sue. "Do you mean it can have that many sections, and each part is a section, or do you mean it can have that many voice parts—all singing at once?"

"Oh, it means separate voice parts, singing at the same time, like in a Bach fugue, more or less. It says, too, that sometimes one voice part imitates another, and some critic called it a musical conversation with different people talking at once."

"Go, on," coaxed Sue.

"Well, the story about the first madrigals is very interesting. It says here that in the fifteenth and sixteenth centuries there was a group of great musicians living in the Netherlands, who not only studied all about music which had been developed before their time, but they studied new ways of writing it themselves. And they traveled all around Europe, establishing music schools where they taught people to read,

write and compose music and take part in its performance. Of course this was all vocal music in those days. And they became quite famous and to this day, their organization is known as the School of the Netherlands."

"I remember reading something about that in my music history," said Sue; "but what has all that got to do with the madrigal?"

"Just coming to that," answered Don. "One of this group of musicians wrote the first madrigal and developed its form himself. His name was Adrian Willaert and he is considered a great early composer. He was born in Flanders in 1480. Besides being a composer he was a teacher, and organist, and he gave the name madrigal to his composition for chorus to distinguish it from church music."

"I wonder why he called it that," mused Sue.

"The book says it comes from 'mandra' which means flock; and that it is happy, contented music," Don told her.

"Maybe he thought of shepherds

and their flocks and their chatter and laughter, and blue sky and white clouds."

"Maybe," agreed Don.

"And thanks ever so much for looking it up for me, Don. Now I can tell the class all about the madrigal."

"I believe I'd like to come to that

class myself," said Donald.

"Oh, but you can't because you are not in the class. But maybe Miss Brown would let you come. I'll ask her. We are going to have a recording of a madrigal, too," she added. Donald went in to the next room to do his algebra."

## Quiz No. 8

1. If a major signature has four flats, what are the letter names of the tones forming the dominant seventh chord in that key?
2. When did Schumann die?
3. What term means as loud as possible?
4. Who wrote To a Wild Rose?
5. What was the nationality of Tchaikovsky?
6. What is the lowest string on the

viola?

7. What melody is this?



8. In what opera does a song-cycle take place?

9. How many half-steps are there in an augmented fourth?

(Answers on next page)

## Circus Day in Music Land

by Frances Gorman Risser

My musical circus is very gay, And there's a performance every day; Chords are the elephants, sturdy and slow,

So rhythmically marching, to and fro; Arpeggios, nimble and light and fleet, Are horses with gaily prancing feet, Grace notes and trills are the acro-

bats fair

Who caper and twist, high in the air; Mistakes are clowns, who come tumbling out,

Never quite knowing what it's about; My hands are ring masters who really know

Just how to run this musical show

## Music and Sports

by E. A. G.

Do you like sports? Nearly every American does. What sports do you take part in, either in school or outside of school?

No matter what the sport, you must practice some technic so you will be as good as you can. If you play tennis you will be willing to practice your swing and your back hand against a high wall all by yourself.

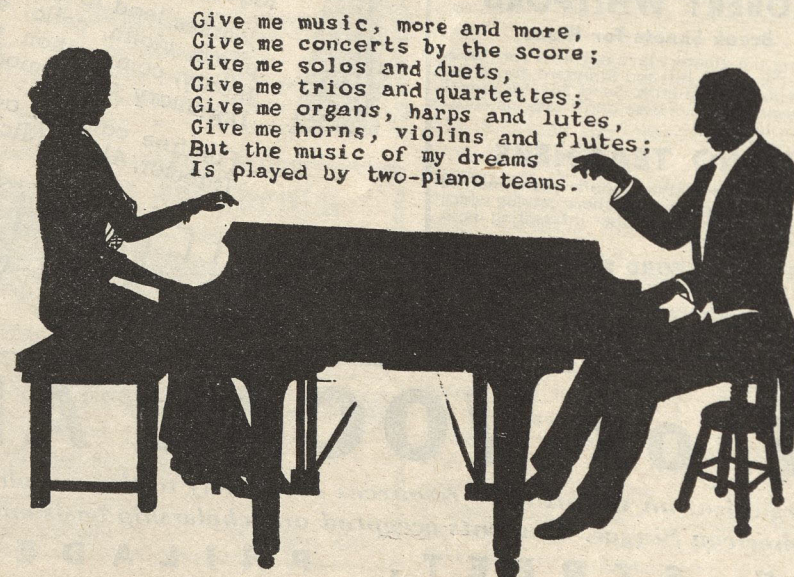
In golf, you will stand on a small spot and practice your drive, or bend

over and putt by the hour to perfect your stroke, all by yourself. In skating you will practice a curve or a figure, so your skating will be good enough to be admired. If you swim, you will be willing to practice your crawl and time your breathing; in baseball you will practice pitching and hitting whenever you can find some one to do it with, for this and football are the two sports that are better practiced with a companion; hockey you will practice alone, up and down a small space, with your hockey stick; in basketball you can spend hours alone in the gym or outdoors aiming for the basket.

So, in all sports, you are willing to practice by yourself on the little technicalities that make one player better than another—acquiring the technic of the game. And in your music, your finger exercises and your scales and arpeggios are the little technicalities that you are willing to practice all by yourself to make you a better player than some one else who neglects this practice. There is satisfaction in a job well done.

And the better and more earnest you are in your practice, whether it be sports or music, the better the results will be. Music is a particularly hard sport because it always stays a little ahead of us and it is not easy to catch up with it and make a good score.

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Give me horns, violins and flutes;  
But the music of my dreams  
Is played by two-piano teams.

## Junior Etude Contest

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

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

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

Put your name, age and class in which

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

Write on one side of paper only. Do not use typewriters and do not have anyone 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 May. Results of contest will appear in August. Subject for essay contest "My favorite composition."

## Junior Etude Questionnaire

Greetings to all who have answered the Questionnaire in the January issue. As the answers are still coming in when this goes to print, we will wait until next month to tell you about it.



Mozart Junior Music Club  
West Point, Pennsylvania

## Answers to Stone Wall Puzzle

Trumpet; drum; tuba; horn; oboe; violin; viola. Some of the answers sent in had many additional instruments, but in such cases the rule was not observed which said that the moves were to be made from one letter to the next in any direction; it did not say to skip around here and there.

## Prize Winners for Stone Wall Puzzle:

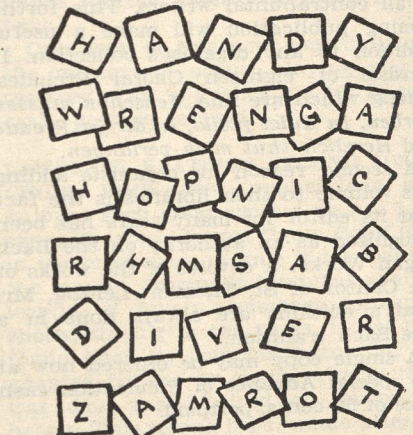
Class A, Doris Roetter (Age 15), Wisconsin.

Class B, Mary Leach (Age 14), Maryland.

Class C, Robert Rogers (Age 11), Tennessee.

## Jumbled Composers Puzzle

Somebody scrambled the letters in these names. Can you straighten them out? Each line makes the name of a composer.



## Answers to Quiz

- 1, E-flat, G, B-flat, D-flat (dominant seventh chord in key of A-flat);
- 2, 1856; 3, Fortissimo; 4, MacDowell;
- 5, Russian; 6, C, one octave below middle C; 7, Second movement of Schubert's "Unfinished" Symphony;
- 8, In Tannhäuser, by Wagner; 9, Eight.

## Letter Box

(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE: I have just been reading THE ETUDE and decided I would write to you. I miss a lot of fun because I live in the State of Washington and my Etude does not arrive in time for me to enter the contests very often. I love music and play the piano, flute, violin and twirl baton. I would like to hear from some Junior Etude Readers.

From your friend,  
JOY MARIE JAKBY (Age 13),  
Washington

(N. B. Write again, Joy, and tell something about your baton twirling, or twirl batoning, which is it?)

MAY, 1945

DEAR JUNIOR ETUDE: I began my music study in Puerto Rico, where I was born. Then two years ago the war interrupted my lessons, as my father is a Naval Officer and our family had to be evacuated from the island. I am now taking lessons from my mother and I also take lessons on the flute but we do not have a band leader in our Junior High.

From your friend,  
MARJORIE WALTSE (Age 13),  
Nebraska.

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**THE COVER FOR THIS MONTH**—In northern Indiana on 1,000 acres along Lake Maxinkuckee is the Culver Military Academy which was founded in 1894 by Henry Harrison Culver. This Academy since 1933 has been under the administration of the Culver Educational Foundation. Features of military training are utilized at Culver in developing character and teaching the value of discipline and cooperation.

Captain Payson of the Culver faculty took the photograph of the group of boys with their musical instruments which has been incorporated in the make-up of the front cover of this issue of THE ETUDE MUSIC MAGAZINE. This picture, which so graphically tells of happy musical moments at Culver, Captain Payson has entitled "In Lighter Vein."

**PIANO TEACHERS' WAR-TIME PROBLEM**—Despite publishers reduced paper quotas under War Production Board limitation orders, there are just as many copies and often more copies being made available now of the highly favored first instruction books in the catalogs of THEODORE PRESSER CO., the OLIVER DITSON COMPANY, and THE JOHN CHURCH CO. as were available in pre-war years. This is made possible by the discontinuing of printing new editions of numerous paper consuming publications for advanced piano, voice, and violin students and other publications such as cantatas, operas, general musical literature, etc., for which there is not enough of a demand to use within one musical season the minimum printing quantity. By placing such books on the out-of-print-for-duration list, paper is made available for such popular first music instruction books as MATHEWS GRADED COURSE, WILLIAMS' FIRST YEAR AT THE PIANO, PRESSER'S BEGINNER'S BOOK, MUSIC PLAY FOR EVERY DAY, WAGNESS BOOK ONE, ROBYN'S TECHNIC TALES, and other elementary piano books by Richter, Mason, Kerr, Ketterer, Perry, and others.

The great difficulty, however, is that the demand all along the line is greater than in any recent year, and despite efforts to make the fairest possible distribution by giving dealers at least as many copies of each of these popular works as were supplied to them last year, neither dealers nor the publisher have enough copies to supply present day requests when all that can be printed within a certain period have been sold. This condition is one of the inconveniences that must be faced in war-time, but where one best seller may be sold out another may be available, so it would be well for every teacher to have a reference list of best selling piano methods and studies, and for such lists just send a postal request to the THEODORE PRESSER CO., Philadelphia 1, Pa., for a copy of K-40 and K-4B.

**PEER GYNT**, by Edvard Grieg. *A Story with Music for Piano, Arranged by Ada Richter*—Everyone is familiar with the delightful music of Grieg's PEER GYNT, and it will be a special inspiration for young pianists to find it in this new simplified arrangement by Ada Richter. All of the original melodies are included: *Morning Mood, Ingrid's Lament, In the Hall of the Mountain King, Solweig's Song, Ase's Death, Arabian Dance, Anitra's Dance, and Peer Gynt's Return Home*. The story of the play, attractively retold by Mrs. Richter, not only benefits the child in study, but also aids the teacher in adapting the book for recital use.

## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

May 1945

### ADVANCE OF PUBLICATION OFFERS

*All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.*

The Child Beethoven—Childhood Days of Famous Composers—by Lottie Ellsworth Coit and Ruth Bampton	.20
Choral Preludes for the Organ, Bach-Kraft Classic and Folk Melodies in the First Position for Cello and Piano—by Krane	.60
Lawrence Keating's Second Junior Choir Book	.25
Mother Nature Wins—Operetta in Two Acts for Children—Shokunbi-Wallace	.30
My Piano Book, Part Three—Richter	.35
Organ Transcriptions of Favorite Hymns—Kohlmann	.50
Peer Gynt—A Story with Music for Piano—Grieg-Richter	.30
Singing Children of the Church—Sacred Choruses for Junior Choir—Peery	.25
Six Melodious Octave Studies—For Piano—Lindquist	.25
Twelve Famous Songs—Arr. for Piano—Richter	.60
Twenty Piano Duet Transcriptions of Favorite Hymns—Kohlmann	.60
The World's Great Waltzes—King	.40

A single copy of this new book, which is being published in the popular STORY WITH MUSIC series, may be ordered now at the special Advance of Publication cash price of 30 cents, postpaid.

**THE WORLD'S GREAT WALTZES**, Arranged for Piano by Stanford King—In preparing this album, the arranger has included the *crème de la crème* of waltz melodies in new arrangements for pianists of average ability. The result is a collection of those gay, infectious tunes which have kept the world a-waltzing through times of stress and days of peace and plenty.

The contents of THE WORLD'S GREAT WALTZES reflect the thoughtful attention of the compiler to editorial detail, for these arrangements, though only about grade three in difficulty, fully retain the lilt, rhythmic urge, and melodic charm of the originals. Among the fifteen world favorite waltzes to be found in this collection are: *A Waltz Dream*, by Oskar Straus; *My Treasure*, by Becucci; *Gold and Silver*, by Lehar; *The Skaters*, by Waldteufel; *Danube Waves*, by Ivanovici; and several by Johann Strauss, including *The Beautiful Blue Danube, Artist's Life*; and *Tales from the Vienna Woods*.

A single copy of this album may be reserved now at the special Advance of Publication cash price of 40 cents, postpaid. The sale, however, is limited to the United States and its possessions.

**TWELVE FAMOUS SONGS ARRANGED FOR PIANO**—This collection brings to pianists of average ability the opportunity of playing and hearing twelve famous songs in complete musical form. The arrangements have been well edited, and much care has been given to the melodic and harmonic content. These numbers make good study and recreation pieces for piano pupils who are capable of playing third and fourth grade material.

*Mighty Lak' a Rose* by Ethelbert Nevin; *Westendorf's I'll Take You Home Again*, Kathleen; *Reginald De Koven's Recessional*; *Panis Angelicus* by Cesar Franck; *MacFadyen's Cradle Song*; *The Green Cathedral* by Carl Hahn; and *Mana-Zucca's I Love Life* form a representative list of the contents. Among the arrangers are Bruce Carleton, William M. Felton, and Henry Levine.

A single copy of this collection may be ordered now at the special Advance of Publication cash price of 60 cents, postpaid.

**CHORAL PRELUDES FOR THE ORGAN** by Johann Sebastian Bach, Compiled, Revised, and Edited by Edwin Arthur Kraft—The goal of most organists is to become a proficient performer of the works of Bach. To reach this objective they must collect and study the works of this master who still is considered the greatest of all contrapuntal writers. This forthcoming publication will make a useful addition to any organist's collection. It consists of eighteen Choral Preludes, among which are *Alle Menschen müssen sterben*, *In dulci jubilo*, *In dir ist Freude* and *Herzlich thut mich verlangen*.

A second reason for organists adding this volume to their libraries is the fact that its editor for many years has been recognized as an authority on the Bach Organ Works. A devotee of the works of the Cantor of St. Thomas', Leipzig, Mr. Kraft's editions are always done in a true Bach tradition.

A single copy may be ordered now at the special Advance of Publication cash price of 50 cents, postpaid.

**THE CHILD BEETHOVEN—Childhood Days of Famous Composers—by Lottie Ellsworth Coit and Ruth Bampton**—This informative little book will be the fifth in the excellent CHILDHOOD DAYS OF FAMOUS COMPOSERS series, which already embraces THE CHILD BACH; THE CHILD HANDEL; THE CHILD HAYDN; and THE CHILD MOZART (each 35 cents). It will have the same delightful features, including several easy arrangements of pieces by its subject-hero, and attractive illustrations throughout. The story element will make fascinating fare for young readers, or, given aloud, will make a connecting link for the music when played as a recital unit. Directions for giving the work as a playlet will be included, and also there will be instructions for making a miniature stage model from a scene in the composer's life.

Easy piano solos in the book will be the *Minuet in G*; *A Country Dance Theme* from the Andante con Moto of the "Fifth Symphony"; *The Metronome Theme* from the Eighth Symphony; and a Choral from the "Ninth Symphony." The *Allegretto* from the "Seventh Symphony" will be included as an easy piano duet.

Prior to publication, a single copy of THE CHILD BEETHOVEN may be ordered at the special Advance of Publication cash price of 20 cents, postpaid.

**CLASSIC AND FOLK MELODIES**, in the First Position for Cello and Piano—Selected, Edited, and Arranged by Charles Krane—With the increasing number of students of the cello in private studios and in public schools, there also comes an increasing need for easy teaching material well designed to bring out the beauties of the instrument. Here is a collection, selected, compiled, and edited by an authority who has won an enviable name for himself as instructor at Teachers College, Columbia University, and the Institute of Musical Art, the Juilliard School of Music.

CLASSIC AND FOLK MELODIES, with its contents of twelve delightful numbers for early grade cello students, will constitute an excellent contribution to the easier cello literature. Among its contents will be a *Bach Air*; a *Melody* by Mozart; the lovely *Lullaby* by Brahms; and the folksongs, *Au Clair de la Lune* (French), *November* (Bohemian); and *The Butterfly* (Dutch).

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## How to Spell in Writing Music

(Continued from Page 256)

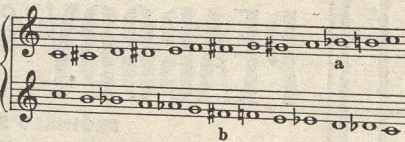
becomes an E-sharp (again identified by its behavior) and gives us an unusual position of the chord of the augmented sixth. Here the charm of the unexpected lies in the surprise occasioned by leading the F up instead of the conventional "down." Play these little models at the keyboard. They should be heard as well as seen. For an artistic use of this last device by Frederick Chopin look up the Coda of his *Nocturne, Op. 32, No. 1*—the last eight measures.

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1. The Chromatic Scale. The form generally preferred provides a good general rule: In ascending raise all tones except the sixth of the scale, instead of which use the lowered seventh degree; in descending lower all tones except the fifth degree, instead of which use the raised fourth, see Ex. 5 at (a) and (b).

Ex. 5



2. Some forms of the Minor Scale. In Ex. 6 at (a) the use of F-sharp a passing tone, leads smoothly to the chord tone G-sharp taken in ascending. At (b) the F-sharp, again a passing tone,

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is taken in descending to lead the bass smoothly downward. Then at (c) F-natural, now a chord tone, is taken descending from G-natural. To reach it smoothly Bach could not use G-sharp.

Ex. 6



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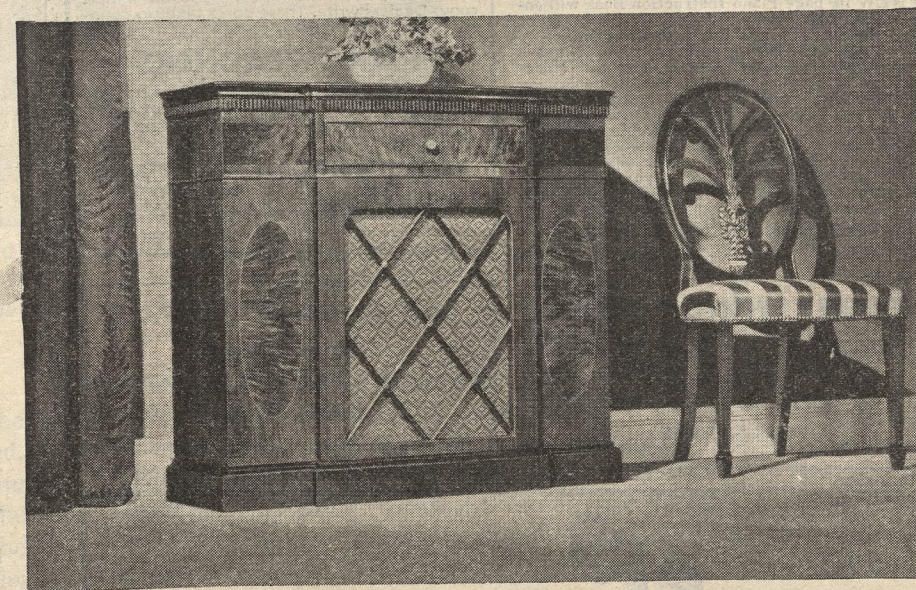
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