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James Francis Cooke

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THE ETUDE

Music Magazine

April 1936

Price 25 Cents

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IN WASHINGTON, D.C.



AT 21



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AT 33



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AT 45



AT 51

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1854 - 1932

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Mother's Day (MAY 10TH)

Cat. No.	Title and Composer	Range	Price
25176	Candle Light...Chas. Wakefield	d-g	\$.050
26132	Candle Light...Chas. Wakefield	d-g	\$.050
26132	Candle Light...Chas. Wakefield	d-g	\$.050

An exquisite poem by Lee Shipley in a musical setting of particular charm. This song has been adopted by the American Parent-Teacher Association for Mother's Day Programs.

24002	Mother's Day...Frank H. Gray	c-E	.40
19495	Mother Calling...Alfred Hall	E flat-G	.40
17956	Mother...Stanley F. Widener	c-F	.40

24022	Old Fashioned Mother Of Mine...Richard Kountz	d-E flat	.60
24021	Old Fashioned Mother Of Mine...Richard Kountz	d-E flat	.60
24020	Old Fashioned Mother Of Mine...Richard Kountz	d-E flat	.60
24019	Old Fashioned Mother Of Mine...Richard Kountz	d-E flat	.60

25776	Little Mother...Evangeline Lehman	d-E	.40
19632	Little Mother...Daniel Prothrope	c sharp-D	.50
18680	Little Mother Of Mine...Herbert Ward	E flat-E	.50
6884	Mother Of Mine...B. Remick	d-F	.35
24943	Never Forget Your Dear Mother...John O'Connell	d-F	.40
19404	Never Forget Your Dear Mother...John O'Connell	d-F	.40
18696	Old Fashioned Dear...Cecil Ellis	d-F	.40
19420	Song of the Child...Mena-Zucca	d-F	.50

The majority of parents will appreciate the effective and dramatic qualities of this song.

CANTATA			
Slumber Songs of the Madonna	(For Women's Voices)		
May A. Strass			1.00

Memorial Day (MAY 30TH)

CHORUS NUMBERS			
True and Loyal (Male-Secular)	Murray		\$.06
We Strew Their Graves With Flowers (Male-Secular)	Murray		.05
35154 Comedest Song of Hope (Mixed-Sacred)	Adam		.18
81 Lay Him Low (Mixed-Secular)	Smith		.10
Memorial Day (Mixed-Secular)	Nevin		.10

PIANO SOLOS			
22573 Abraham Lincoln	Blate	Gr. 2/3	.30
12131 Battle Cry of Freedom	Rank	Gr. 3	.25
19110 Decoration Day	Spaulding	Gr. 2	.25
2534 Our Glorious Union Forever	Howard	Gr. 3	.50
18425 Our Involuble Union	Rolle	Gr. 5	.50
11872 Taps, Military March	Engelmann	Gr. 3	.35

These selected lists will prove helpful in choosing appropriate and interesting material for the many special programs to be arranged for high schools, colleges, clubs, societies, church organizations, etc. The piano numbers may be used with finely arranged songs for pupils-recitals or study needs. Music to meet any described requirements cheerfully sent for examination. Our stock includes music of all publishers.

May Day (MAY 1ST) and other Spring Festivals

Cat. No.	Title	Composer	Price
20230	10 May (Union)	Ira B. Wilson	\$.06
10234	Blossom Time (2 Pt.)	J. W. Lerman	.15
115	Dawn of May, The (2 Pt.)	F. Berger	.12
20249	Tis May (2 Pt.)	Ira B. Wilson	.08
20672	Tis May Upon the Mountain (2 Pt.)	William Baines	.12
15512	Lilies (2 Pt.)	Cadman-Forman	.10
15054	Lovely Springtime (2 Pt.)	Mozzkowski-Forman	.12
6174	May (2 Pt.)	R. E. Forman	.12
1565	Maypole, The (2 Pt.)	H. E. Warner	.12
20297	May Time (2 Pt.)	R. M. Stullis	.08
20370	Spring Fantasy, A (2 Pt.)	Norwood Dale	.08
20330	Bright May Morning (3 Pt.)	R. M. Stullis	.12
20188	Comes Let Us Go Awaysing (3 Pt.-Tribble)	Ira B. Wilson	.10
10866	(O) That We Two Were Maying (3 Pt.-Tribble)	H. W. Wareing	.12
274	May Fole Dance, The (3 Pt.)	S. A. B.	.15
10351	May Night (4 Pt.)	Francis Abbott	.05
15715	Glad May Morning, A (4 Pt.)	Mixed	.12
20123	In the Pride of May (4 Pt. Mixed)	G. Ferrata	.08

Around the Maypole by William Baines. A brand-new collection of 8 dance tunes for piano with instructions for dancing and suggestions for costume and arranging the scene. Score with piano, 60c; string parts, 50c; 6 months.

Pageant of Flowers (Overture for children) - Richard Kountz .60. A splendid 20 minute singing, dancing and scenic presentation, indoors or outdoors. For girls and boys or girls alone.

PIANO SOLOS			
22636	May Dance	C. Hueter	Gr. 2/3 .30
14125	May Day	D. D. Sliker	Gr. 2 .25
9632	May Day Waltz	L. A. Bugbee	Gr. 1 .25
9631	Maypole Dance	L. A. Bugbee	Gr. 1 .25
16201	Maypole Dance	A. M. Forster	Gr. 3 .30
15019	Maypole Frolics	W. Berwald	Gr. 2/3 .25

June Weddings

VOCAL SOLOS			
30318	Nuptial Song-Davis		\$.040
30173	For You, Dear Heart-Speaks (Two Keys)		1.60
30172	For You, Dear Heart-Speaks (Two Keys)		1.60
12268	O Perfect Love-Burleigh (Two Keys)		.60
17012	You Came to Me With Love-Breane		.30
18489	I Love You Best-Brown		.35

PIPE ORGAN			
30326	Bridal Song, From "Rustic Wedding Symphony"	Goldmark	.35
24991	A Merry Wedding Tune-Sear		.50
4427	Bridal Chorus [Lohengrin]-Wagner		.40
13486	Wedding March-Mendelssohn		.60
24970	Love Song-Drolla-Mansfield		.50

Flag Day (JUNE 14TH)

CHORUS NUMBERS			
15541	The Flag Is Passing By (Mixed)	Barnett	\$.028
219	O Glorious Emblem (Mixed)	O'Neill	.15
224	Hail to the Flag (Mixed)	Jaffary	.05
35260	Stars and Stripes Forever (Mixed)	Sousa	.10
35234	Stars and Stripes Forever (S.A.B.)	Sousa	.12
35233	Stars and Stripes Forever (Union)	Sousa	.10
10732	Our Country's Flag (Union)	Walcott	.10
35232	Stars and Stripes Forever (2 Pt. School Chorus)	Sousa	.12
C2176	Flag Song (Fling Out Her Colors)	Hammond	.12
35119	Stars and Stripes Forever (Male)	Sousa	.12
	Our Flag (Cantata for School)	Root	.50
	Our Colors (Short Cantata for Men's Voices)	Spross	.40

PIANO SOLOS			
16275	Betsy Ross	Spaulding	Gr. 2 .30
25424	Flag Goes By	Grey	Gr. 2/3 .50
16501	Hats Off to the Flag	Spaulding	Gr. 2 .40
12089	Nash Old Glory	Ralph	Gr. 2/3 .40
8234	Nash the American Flag	Spaulding	Gr. 3 .35
11876	Ours Is a Grand Old Flag	Spaulding	Gr. 1 .25
17720	Salute to the Colors	Anthony	Gr. 2/3 .40
14568	Stand by the Flag	Stullis	Gr. 3 .35
30111	Stars and Stripes Forever	Sousa	Gr. 4 .850
30552	Stars and Stripes Forever (Simplified Edition)	Sousa	Gr. 2/3 .850
13652	Under the Stars and Stripes	True	Gr. 3 .30

ONE PIANO-EIGHT HANDS
26225 The School Flag...Spaulding, Gr. 2, .40

Independence (JULY 4TH) Day

CHORUS NUMBERS			
21002	Oh, Hail Us, Ye Free, From Ernani	Arr. Felton	(Male) Verdi .012
35227	Hail Bruce Washington (Mixed)	Powers	.06
21193	Lexington Ode (Union)	Schuber-Felton	.08
21195	Ode to America (Mixed)	Costa-Davis	.15

Each chorus finds its inspiration in one of the important battles of the Revolutionary War.

PIANO SOLOS			
Fourth of July	Lebling	Gr. 2/3	.30
6818	Independence Day	Cadman	Gr. 2/3 .35
11825	Independence Day (Intro. O Columbia the Gem of the Ocean and Yankee Doodle)	Spaulding	Gr. 2 .25
22571	John Paul Jones	Blake	Gr. 2/3 .35
30064	Liberty Bell March	Sousa	Gr. 3/2 .50
15101	Patriotic Day	Crammond	Gr. 2 .35
25826	Spirit of '76	Rebo	Gr. 2 .35

PIANO-FOUR HANDS			
17366	Patriotic Day	Crammond	Gr. 2 .50
25082	To the Front, Military March	Clark	Gr. 3 .50

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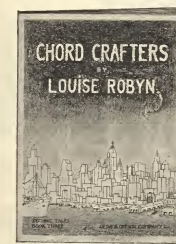
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Amelia Mari-Tesser - B. ...



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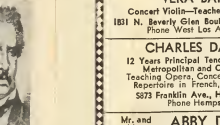
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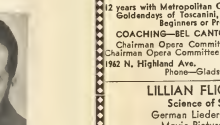
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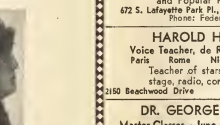
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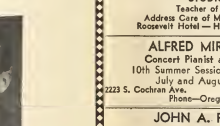
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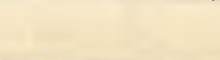
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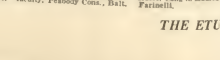
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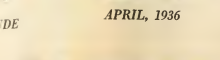
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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Vol. LIV No. 4 • APRIL, 1936

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



J. SIBELIUS
ALL FINLAND joined in the festivities of the seventieth birthday anniversary of Jan Sibelius. The zenith was achieved in a gala concert at the Helsinki Exposition of one hundred musicians, a chorus of five hundred voices, and an audience of seven thousand. The Minister of Fine Arts delivered to Sibelius an address in the name of the President of the Republic; and M. Kivimäki, Minister-President, presented to the master, for the Finnish people, a crown of laurel.

THE GUITAR ORCHESTRA of Madrid has triumphed in a concert at the Alhambra Theater, in a program devoted to the works of Breton, Granados, Chopin, Albeniz, Soriano and Gimenez. A standard for American organizations of this type.

DR. WALTER DAMROSCH has been elected president of the National Institute of Arts and Letters, to succeed Governor Wilbur L. Cross of Connecticut.

THE COVENT GARDEN season of International Opera will open on April 27th, with "The Ring" of Wagner leading in the standard repertoire. Sir Thomas Beecham, Wilhelm Furtwängler, Hans Knappertsbusch and Vincoenzo Bellera will conduct; and among the leading singers will be Kirsten Flagstad, Elisabeth Rethberg, Rudolf Bockelmann, Ezio Pinza and Giacomo Lauri-Volpi.

JOHN L. SEVERANCE, magnificent musical patron of Cleveland, Ohio, died on January 10th, at the age of eighty-two. It was through his gifts of time and resources that the Cleveland Symphony Orchestra became possible.

THE COTTAGE at Broadheath, England, in which Sir Edward Elgar was born, and which he loved and visited often, even after he had become the most important figure in British music, has been acquired by the Worcester Corporation and, with the aid of a popular subscription, will be filled with manuscripts and other objects used and cherished by the master, as an Elgar Memorial.

THE "FOURTH SYMPHONY, OP. 53," of Albert Roussel had its first performance in New York when, on January 11th, it was given at Carnegie Hall, by the Boston Symphony Orchestra with Serge Koussevitzky conducting. It failed, however, to create the enthusiasm which had marked the world premiere, at Paris, two years. Its form is more suite-like than symphonic.

ALBERT ROUSSEL
MUSIC ANXIM FOR APRIL

BUT FIVE AUTOGRAPHED COPIES, which Francis Scott Key made of *The Star Spangled Banner*, are known to be in existence. Col. Louis J. Kolb of Philadelphia is reported to have recently paid \$5,500 for one of these.

THE CONCERTS-LAMOUREUX offered to Paris, on January 12th, Nicolas Orléas as soloist in the "Second Piano Concerto" of Richmannoff, with Eugene Bizot conducting.

DR. EDGAR STILLMAN KILEY was the guest of honor at the fortieth concert of the American Composers series of the Rochester Philharmonic Orchestra, on January 16th, in the Eastman Theater, with Dr. Howard Hanson conducting. Dr. Kiley's "New England Symphonies" was the chief work on the program, which included the *Katnack*, for piano and orchestra, of William Grant Still.

THE ROYAL AUCKLAND CHOIR recently gave a concert for which the program included *A Hymn to Apollo* by Gounod; *On the Sea* by Dudley Buck; and *Stars of the Summer Night* by Hatton. Dr. W. E. Thomas, a native composer, was represented by two movements from a string quartet and a portion from a choral work, "The Naivety."

ARTHUR HONEGGER is reported to have completed a new opera on the subject of "Joan of Arc," with the libretto by Paul Claudel.

THE TORONTO SYMPHONY ORCHESTRA, with Sir Ernest MacMillan conducting, gave on January 7th a Beethoven Program, which included the "Pastoral" Symphony, No. 6, in F; the "Emperor" Concerto, No. 5, in E-flat; for piano and orchestra, with Carl Friedberg as soloist; and the "Leonore" Overture, No. 3.

THE "ROMBO AND JULIET" of Berioz has been given performance by the Concertgebouw in Amsterdam, Holland, with chorus, soloists, and Wilhelm Mengelberg conducting.

THE GUILDHALL SCHOOL OF MUSIC, subsidized by the London County Council and largest in attendance of the music schools of that metropolis, has expanded its work and hereafter will be known as the Guildhall School of Music and Drama.

MAHLER'S "Symphony in C minor, No. 3," had its first performance in Cleveland, Ohio, when on January 22nd it furnished the program of the Cleveland Symphony Orchestra with Artur Rodzinski leading.

THE ONE HUNDRETH ANNIVERSARY of the birth of W. S. Gilbert will be celebrated during the present year by widespread presentations of the Gilbert and Sullivan operas.

THE SALZBURG FESTIVAL is announced to run from July 25th to August 31st. Toscanini will conduct "Fidelio," "Falstaff" and "Die Meistersinger"; Bruno Walter will lead for "Don Giovanni" and "Tristan and Isolde"; "Orpheus" and "Der Corregidor" (by Wolf); and Weingartner will conduct "Così Fan Tutte" and "The Marriage of Figaro." These three masters, and Pierre Monteux, will lead orchestral concerts; and there will be the usual miscellaneous programs.

A SUITE from "The Maypole Lovers" by Rosseter G. Cole, had its first hearing when on the program for January 9th of the Chicago Symphony Orchestra under the baton of Dr. Frederick Stock.

THE CENTENARY of the birth of Camille Saint-Saëns, which occurred on September 18, 1835, was celebrated in London, at the Promenade Concert of September 3, by a program of the master's works, including the "Symphony in C Minor" for orchestra, organ and piano, and the "Concerto in C Minor" for piano and orchestra.

DIMITRI MITROPOLIS, director of orchestral studies in the Conservatory of Athens, Greece, was guest conductor of the Boston Symphony Orchestra for two pairs of concerts, having made his debut on November 30th. He is described as "an intellectual-looking man who proved himself a conductor of skill and emotional intensity."

THE MUNICIPAL COUNCIL of the city of Amsterdam, Holland, has refused to grant the Wageningen Society its usual subsidy of four thousand florins, because the Society has announced that for 1936 it will present only German ballets.

DUNEDIN, NEW ZEALAND, has a Junior Orchestra of ninety young musicians under the skilled direction of Roy Spackman. The object of the organization is not only the making of music but also the fitting of the members for later places in senior musical groups.

THE BOSTON SYMPHONY ORCHESTRA has been giving an annual series of concerts in New York, for the past fifty years.

THE "BORIS GODOUNOFF" of Moussoresky had its first performance in England in the original version of 1869, when on September 30th it opened the season at Sadler's Wells. It was sung in the "real" not "librettist's" English of Mr. T. Calverley; and the press reports that Sadler's Wells has done nothing better.

"LA NUIT DE NOËL," a cantata by Evangeline Lehman, had its world premiere when given on December 2nd, 1935, at Carnegie Music Hall of Pittsburgh, Pennsylvania. There was a cast of over three hundred, with dances arranged and led by Ruth Sjö. The production, led by Ferdinand Fillion, with Maurice Duménil at the piano and Harvey Gaul at the organ, was very enthusiastically received.

DAME CLARA BUTT, most eminent of English contraltos of the former generation, died on January 23rd, in London, at the age of sixty-two. Her professional debut was made in a performance of Sullivan's "Golden Legend," at Albert Hall, with Emma Albani, Edward Lloyd and Sir Charles Stanley composing a notable quartet. She sang, by command, before Queen Victoria, King Edward VII and King George V, and then in 1911, in the old Marquand Grand Theater, of which Dvořák's "New World Symphony" then comparatively new—was the chief work offered.

SARDANE, a composition for thirty-two violoncellos, by Pablo Casals, has been successively received in both Paris and Madrid.

THE PORTLAND SYMPHONY ORCHESTRA (Oregon) celebrated on January 12th its silver jubilee; when supporters of the organization, during the last twenty-five years, gathered in the Auditorium and listened to a repetition of the program offered at its first concert on November 12, 1911, in the old Marquand Grand Theater, of which Dvořák's "New World Symphony" then comparatively new—was the chief work offered.

MOZART'S lately discovered ballet, "Die Liebesprobe," is scheduled for early presentation in several of the leading opera houses of Germany and Switzerland.

SAMUEL LIONEL ROTHFALL, familiarly known throughout the theatrical world as "Kovv," passed away on January 2d, Born July 9, 1882, at Stillwater, Minnesota. From producer of an amateur show at Carbondale, Pennsylvania, he rose to a position as the most spectacular figure in the motion picture world, a distinctive feature of his career having been the introduction of the full symphony orchestra into the theater.

ARNOLD BAX has a "Sixth Symphony" to his credit; and it was first heard in public when on the program for November 7, 1935, of the Royal Philharmonic Society, of London, with Sir Hamilton Harty conducting.

DR. CARL BUSCH has been the recipient of a testimonial gift of one thousand dollars from the Kansas City Federation of Music Clubs, as a tribute for his wonderful service to the musical culture of the community, in his almost fifty years of residence. Internationally famous as a composer, he was the founder of Kansas City's first symphony orchestra. Some years ago his native Denmark bestowed knighthood upon him in recognition of his service to Scandinavian music in America.

(Continued on page 261)

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the
United States of America

What Public School Music Needs

THE HOST CITY, this year, for the Music Educators' National Conference (formerly Music Supervisors' National Conference) is New York. This, the largest world, opened on March 29th, for a five-day session, with the headquarters in the Hotel Pennsylvania.

The Etude has solicited the opinions of a large group of the foremost men and women in this field and takes pleasure in presenting herewith extracts from a number of very constructive letters which should be read with great interest by all who have at heart the concern of musical progress in America.

These letters express a high variety of opinion; from them, however, one important observation is that music, perhaps more than any other study, extends from the school to the community and links the educational system with the home. It is also one of the studies which may be carried on until it becomes a very vital part of the adult life of the student.

Many of our supervisor friends replied at considerable length but the limitations of this editorial are such that we can present only brief quotations, retaining other material for more extended presentation later.

Many of our writers have been presidents of the Music Educators' National Conference.

Mr. Edward Bailey Birge, head of the Public Music Department of the University of Indiana:

"The greatest need of school music now and always is an active partnership between teacher and pupil in the study and enjoyment of the best music obtainable."

Miss Ada Bicking, Director of the Arthur Jordan Conservatory of Butler University at Indianapolis and one of the best known authorities on public school music:

"School music is being considered as quite a definite entity, functioning in the educational program and contributing in a large way to the school life. If the school music education program could be made a more vibrant thing with a 'carry-over' into the family and community life, or considered a thing not of itself alone, but rather blended into the sum total of experiences and the necessities of life, then would it be fulfilling its mission."

Mr. George Oscar Bowen, of Tulsa, Oklahoma (former president of the Music Educators' National Conference):

"The greatest challenge to all education today is that we must provide for the ever increasing leisure hours, and make possible 'more wholesome and richer living.' But this is not for today and its present generation of work-

ers. We are too late for that. We must educate the young people of today, starting in the beginning elementary grades and continuing on up through junior and senior high school, and possibly through college, until they come to appreciate the fact that they must be responsible for their actions in the ever increasing 'leisure hours.' Public school music educators should lead all other educators in the social sciences, for music, more than any other subject, is needed by every human being, and particularly is it needed in times of leisure. 'Music is Life. It follows, therefore, that education in music should furnish opportunity for happiness and fuller living; an opportunity for the child to become at his own level, a child musician; an opportunity for him to discover music for himself and himself musically.'"

Mr. William Breach, Director of Music of the Public Schools of Buffalo, New York (former President, Music Educators' National Conference):

"My first reaction is to think of the great need we have for definite carry-over of the music work in the schools with the community. We develop fine school choruses, bands and orchestras, and are producing remarkable instrumental class work, and as yet, there is very little tangible evidence in most communities of any carry-over into community life. As soon as most of the pupils leave their active participation in music seems to be at an end. Surely, if we are to justify the expenditures now being made for music instruction, music supplies and music equipment, we must bridge over this gap."

Mr. Walter Butterfield, Director of Music of the Public Schools of Providence, Rhode Island (former President, Music Educators' National Conference):

"I am inclined to think that our greatest need is thoroughly trained teachers who can lead boys and girls in their music study so that they will receive the full force of what music has to give them. I mean this to cover both the intellectual and emotional aspects of music."

Mr. Russell Carter, Supervisor of Music, The University of the State of New York:

"To my mind, the greatest present day need in the field of school music is that the teachers and supervisors of music shall fully realize that the aim of music instruction is the intelligent performance of music, up to the ability-level of the pupil."

Dr. Frances El Clark, founder of the Music Educators' National Conference and for years director of the musical educational division of the RCA Victor Company, Inc.:

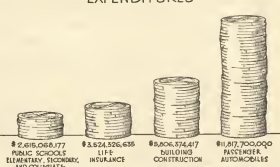
NATIONAL INCOME AND PUBLIC SCHOOL COSTS

Estimated National Income
\$72,141,000,000



Sources of Data: Income estimated by the National Bureau of Economic Research. School costs from various reports of the U.S. Department of Interior. Office of Education.

SCHOOL COSTS AND CERTAIN OTHER EXPENDITURES



Observations based on the following sources: U.S. Department of Interior, Office of Education, School Costs; U.S. Department of Commerce, Bureau of Economic Warfare, Automobiles; Automobiles, Automobiles, Automobiles, Automobiles.

THESE STATISTICAL GRAPHS WERE MADE SOME FIVE YEARS AGO, BUT THEY ARE STILL RELATIVELY ACCURATE

"1. Better training of the special teachers and supervisors of music, requiring a higher order of musicianship.

"2. A deeper realization of the value of music in education, on the part of school executives, resulting in a more equitable time allotment in the school day for music work, in a larger number of courses offered, and in a number of teachers employed on a parity with other subjects of like importance.

"3. Vigorous effort on the part of all educators and musicians alike to establish music as a fundamental in the state curricula of every state in the Union, with the concomitant necessity of placing music in the required subjects for examination and licensing of all teachers.

"4. The allocation of school funds to equip and maintain the music courses in appreciation, orchestra and band.

"5. A continuing raising of standards of material used in schools—better songs and higher type of choral material, the highest type of illustrative material for appreciation, and an ever increasing demand for higher class selections for school bands and orchestras."

Mr. Louis Woodson Curtis, Supervisor, Music Section, Board of Education, Los Angeles, California:

"It seems to me that the greatest present day need in the field of school music is a more intelligent administration of the music program on the part of general educators, members of boards of education, superintendents of schools, principals, and classroom teachers.

"Specialists in the field of music education have developed a rich and comprehensive program of instruction, the successful fulfillment of which depends upon a generous time allotment for music, the assignment of qualified teachers to carry out this program, and the allocation of sufficient funds for the purchase of adequate equipment and material. There is undoubtedly an increasing interest in and enthusiasm for music, in the school administration circles; but it is important that that interest and that enthusiasm be practical instead of purely sentimental.

"Fortunately for me, personally, so far as Los Angeles is concerned there is an intelligent appreciation of the value of music, on the part of our local administrators; although our music departments are still feeling the sting of the depression, as are other fields, academic and special."

Dr. Hollis Dann, Director of Music Education at New York University (former President, Music Educators' National Conference), writes as to the greatest need in his field:

"1. Adequate musical education for the supervisor and classroom teacher.

"2. Better music used from kindergarten to college."

Dr. Peter Dykema, Professor of Music at Teachers' College, Columbia University (former President of Music Educators' National Conference):

"1. A clearer formulation of the place of music in life.

"2. Better prepared teachers.

"3. More understanding superintendents and boards of education."

Mr. Will Earhart, Director of Music of the Public Schools of Pittsburgh, Pennsylvania (former President of the Music Teachers' National Conference):

"Public school music, in General Education, should seek an inner experience of music's beauty and power. Public demonstrations are secondary."

Mr. J. Henry Francis, President of the Southern Conference for Music Education, Charleston, West Virginia:

"I believe we need a clearer, more complete understanding by and between the public at large, and educators generally, as to what has been, should, and can be done in the way of music education, to aid in enjoyable living and the development of our citizenry."

Mr. Karl W. Gehrkens, Professor of the School of

Music at Oberlin University (former President, Music Educators' National Conference):

"The greatest present day need in the field of school music is a larger number of teachers who are, on the one hand, excellent musicians and who, on the other, love music so sincerely that their enthusiasm will cause millions of children in the public schools to develop a deeper and wiser and more ardent love for the total art."

Mr. T. P. Giddings, Director of Music, Board of Education, Minneapolis, Minnesota:

"Money. It is all in one word. With this in plenty, we could buy the necessary instruments for the development of the instrumental side. This is the coming thing, and it has hardly commenced. Teachers, Class teachers that can really teach a lot of pupils at once. Music study has been too expensive. It must be cheapened; and to do this a new type of teacher must be developed. They are coming on rapidly but not expert enough as yet. Public opinion is already developed. Fulfillment is what is needed."

Mr. Glenn Gildersleeve, Director of Music Education, Department of Public Instruction, Dover, Delaware:

"Less than half of American children have school music. Provisions for teaching music in poor and rural districts is our greatest need. To encourage this there should be provided: (1) More federal and state aid for equalizing educational opportunities; (2) Increased recognition of music as a regular subject in state and county departments of education; (3) Additional music certification requirements for grade teachers; and (4) Improved techniques of supervision whereby music teaching may be effectively directed by itinerant special teachers who visit classrooms much less frequently than is the present practice in large city systems, thus reducing the cost of supervision so that poorer districts can afford the service."

Miss Mabelle Glenn, Director of Music of the Public Schools of Kansas City, Missouri (former President of the Music Educators' National Conference):

"The public schools have taken the 'high hat' off of music in America; it is no longer for the privileged few. Wherever it has been well taught in the schools, every child knows the joy of music making; for the idea of one's own activity in the arts being essential to the pursuit of happiness is accepted generally.

"In these days the bars are down; for the general educator has come to realize that music is a fundamental need. He has said to the music educator, 'Widen the horizon of every child through experience in music.'

"You ask, 'What is the greatest need in the present time?' I should say, teachers having vision and training. The day is past when a person, who is an enthusiast only, may be a successful supervisor of music. That person must be trained to get results. Also the day is past when a person trained in vocal music can take charge of the instrumental classes, and *vice versa*. If the members of a chorus experience those 'moments when the soul is dilated and the universe enlarged' it is because that chorus is under a director who understands the possibilities and limitations of the human voice. Recently I have heard choruses directed by very fine instrumentalists, and the enunciation was so bad that listeners was lost. The same thing occurs when a person work. Children cannot be blamed for becoming discouraged and deciding that music is not for them, when they are placed under teachers who do not understand the thing they are teaching. I should say the right kind of training schools for music supervisors is the great need in America. Schools where ideals are high, where

(Continued on Page 262)

"One of the secrets of keeping young is to spend a part of one's time with youth. What is more inspiring than to see these little tots as well as youths starting out on the voyage of life?"



MR. AND MRS. HENRY FORD
(In a section of their large collection of musical instruments)

"Start the Day with a Song" A Conference with the World's Most Famous Industrial Leader Henry Ford

Secured expressly for THE ETUDE MUSIC MAGAZINE

THE FOLLOWING CONFERENCE was secured after long negotiations with Mr. Henry Ford, largely because THE ETUDE feels that its readers should be acquainted with the distinctive and original educational ideas and ideals of a man who has always thought for himself, copied no one, and who has taken time to devote his energies to the development of plans in education which might otherwise have been lost. The material upon which this conference is based was obtained by the Editor during several hours in company with Mr. Ford, inspecting the evidences of the educational ideals in which he is most interested at Greenfield Village, Dearborn, Michigan (Dearborn is adjacent to Detroit).

Mr. Ford, now in his seventy-second year, has the liveness and agility of a man of half his age; and the quickness of his intellect is amazing. His simple honesty of expression, his lightning grasp of new problems, his astonishing memory and his absence of cant impress one instantly. Perhaps the best way in which to describe his personality to Americans is that he is "just folks." In walking through parts of his vast undertakings he repeatedly addressed great numbers of his employees by their first names and thus indicated the existence of a democratic feeling which is ideally American.

Where Mass Production Reigns
NO ONE who has not actually visited the Ford enterprises, industrial and educational, at Dearborn, Michigan, can have any conception of the immensity of

these interests. Greenfield Village is only a small part of the vast Ford activities, but they are of immense pioneer significance. At the River Rouge plant, where from six to seven thousand automobiles are made daily, the factories are two miles square. One building is over one mile long. Scores of acres of parking space are required to provide for the thousands of cars of the employees. The body of workers there may run as high as one hundred thousand—larger than many of the standing armies of the world—and this is a standing army of peace. The total number of Ford workers throughout the world has soared to two hundred thousand. It has been roughly estimated that at times there are, directly and indirectly, upwards of half a million people deriving their income from industries dependent upon this great industrialist.

Despite the enormity of the Ford enterprises, every little corner throughout the immense Ford operations has an air of tidiness, orderliness and a lack of litter that instantly attracts attention. Everything is polished up like a new penny; and wherever one goes, save in the replicas of venerable buildings, there is the impression of a new enterprise just opened for business.

Greenfield Village at Dearborn, in which Mr. Ford is making magnificent efforts to preserve the fundamental American evidences of culture and achievement, is in itself a monument to his ideals which is certain to become a great shrine of Americana. To have the privilege of going through this village and the adjacent Edison Institute, with its enormous and remarkable collection of Americana, with Mr. Ford in

person, is an opportunity of a lifetime. His personal intimacy with all the details of this vast assembly of objects of artistic, industrial and social interest, is notable. From a rare Duncan Phyfe chair to a German street piano (such as was prevalent everywhere in our cities in the last century), Mr. Ford passes with the keen observation of a trained connoisseur. Personally, it is a delight to note his enthusiasm, his simplicity and his graciousness. Naturally, this great industrialist is carefully guarded by numerous able aides against any who would strive to make invasions upon his valuable time. It would be impossible for him to meet more than a few of the ceaseless number of people who desire to see him.

A Project in Study

IN ORDER to comprehend the far-reaching nature of Mr. Ford's educational projects at Greenfield Village, a description of the Edison Institute and Greenfield Village is desirable.

Two hundred acres at Dearborn, Michigan, have been set aside for an educational project which reflects the ideas of its founder, Henry Ford. The name "Edison" typifies the spirit of the institution. Mr. Ford has named it after his friend, Thomas A. Edison, who has been an inspiration to him and many others in his untiring work. Serving the institute is a museum which is really a textbook of human and technical history. The museum is intended to minister to the student type of mind; that is, its purpose is primarily educational.

The museum building is fronted by a

"I haven't any doubt at all that all of us would be a great deal better, happier and healthier, if we realized the benefits of singing. It is one of the healthiest exercises of all."

group of units containing classrooms, workshops, libraries, auditorium and executive offices. These buildings are architectural reproductions of Independence Hall, Congress Hall and the old City Hall of Philadelphia. The reproduction of Independence Hall is the center unit, which is joined by arcades and corridors to the exhibition building in the rear, the auditorium on the left, and galleries and classrooms on the right. Visitors enter the museum through the door of the central unit. As the exhibits are not yet completely installed, the public is being given an opportunity to see the methods and labor involved in arranging the material.

The very great size of this museum, even in its present state, is indicated by the fact that the main exhibition hall includes eight acres.

Musical Treasures

THE MUSICIAN visiting the museum will be interested in the many old musical instruments which Mr. Ford has assembled, and especially since it is only a fraction of his large collection, which will be placed upon display later. Among other instruments, Mr. Ford owns the famous Maud Powell Guarnieri violin. In his home is an Estey pipe organ.

Supplementary to this group and adjoining it on the east is the historical Greenfield Village. Here the handicraft arts of the past are presented as they were practiced in their original environment of public buildings and residences, which in their turn illustrate the development of architectural types.

The Private Teacher and Music in the Schools

A Conference with the President of the Eastern Music Educators' Conference

George L. Lindsay

DIRECTOR OF MUSIC EDUCATION, SCHOOL DISTRICT OF PHILADELPHIA

Secured Expressly for THE ETUDE MUSIC MAGAZINE

GEORGE LEROY LINDSAY, A. B., Mus. B., was born January 23, 1882, at Ashburn, Pennsylvania. He was educated in the public schools of Philadelphia and of Danbury, Connecticut. His career may be epitomically described. He is a graduate of Columbia College of Music and of Temple University. He was the first graduate to receive the degree of Bachelor of Music from Temple University. He has been for many years a teacher of piano and was for thirty-one years an organist and choirmaster. He was for some years in charge of the boys' grammar school of the Washington Friends' School. Mr. Lindsay was a supervisor of music in the Philadelphia schools from 1918 to 1925 and since 1925 has been Director of Music Education of the School District of Philadelphia.

Mr. Lindsay is an instructor and lecturer at Temple University, the American Institute of Normal Methods, Columbia University and the University of Pennsylvania. He is a composer of anthems, part songs and organ and piano compositions and also the author and co-author of many educational articles and several books on school music in the field of church music, singing, school orchestras, music methods, and appreciation.

Mr. Lindsay is the founder of the All-Philadelphia High School Music Festival movement and was one of the first to develop radio broadcasting of school music programs direct from school situations, which is now in its fifth year. Mr. Lindsay is also founder and ex-president of the In and About Philadelphia Music Educators Club and past president of the Music Department of the Pennsylvania State Education Association. He established the music section of Schoolmen's Work at the University of Pennsylvania and is President of the Eastern Music Educators' Conference for the term of 1935-1937.—Editorial Note.

A Campaign Problem

THE GREATEST common problem of the private music teacher and the music teacher in the public schools is that of convincing the larger public of the practicability of music. Once Faraday was approached by a lady who said, "Mr. Faraday, I am immensely impressed with your theory of induction, but of what practical value can it be?" Faraday smiled and replied, "Oh what practical value is a baby?" As a matter of fact, the theory of induction at that time had very little practical value, but since then its importance to electrical industries can only be measured in millions and millions of dollars. The trouble is that so many in the tax-paying public have little or no imagination. They see the money going out for something that is as intangible to them as was Faraday's theory to his friend, and they cannot picture in their minds that the money is actually being invested in something which will be worth millions to the State.

Therefore, all private teachers and all public school teachers should pool their interests and work continually together. The investments made in music are of enduring value. The results may not be im-

mediately recognized, but in the life and social environment of the child, these results are very practical.

A Vital Study

AMONG the values of school music to the individual pupil are:

1. It has enriched child life through the singing of beautiful folk and art songs.
2. It has elevated the child's taste through an intelligent listening to the radio and the recordings of vital music. This has broadened the horizon of school, home and community far beyond expectation.
3. The influence of music as an art has affected all types of classroom presentation. Teachers have realized that "mind set" alone is not enough for understanding. "Mind set" is a modern pedagogical term used to denote the preparation of the lesson, so that the child's mind is enabled to re-

ceive the instruction in the clearest and most logical manner. Soul and emotion must be reached before true acceptance and full comprehension are possible. Music, as an art, has led the way in vitalizing and modernizing the method of instruction in general. The individual pupil and his personal point of view receive consideration; and the "lock step" of mass drill in memorizing has given way to social class considerations in which young people are social entities who live, and feel, and think, and freely express themselves. 4. The collateral activities in music in the schools, through orchestras, bands and large and small ensemble activities, have related, stimulated, and justified instrumental and vocal instruction given by professional teachers.

All of these activities have increased the desire to study music, so as to foster the material interests of all private teachers of music. The piano classes, the voice classes,

the instrumental classes, which in many schools have been conducted within the schools themselves by school music teachers, as well as by private teachers, are complicated areas. More than this, his career presents one of the picturesque romances of the century. Born in Vienna, in the early 1860's, he is a nephew of the famous psychologist, Sigmund Freud. He was brought as an infant to New York, where his father became a highly respected member of the New York Produce Exchange. Since 1848 many members of his family had lived in America, whether they came after the German Revolution which enriched our country with many intellects frank and democratic to be *persona grata* in the land of their birth. Thus, a relative of Mr. Bernays became the United States publicist to Sweden, during the Lincoln administration. It is interesting, in this connection, to recall that at this time Richard Wagner came very near to making America his home.

The younger Bernays grew up in the brownstone section of Upper New York and was graduated from De Witt Clinton High School in that city. He attended Cornell University and was graduated in 1902 with the degree of B. S. from the Agricultural College Courses (under the famous Liberty Hyde Bailey). After college he entered the newspaper field and soon became editor of two medical papers, "The Dietetic & Hygienic Gazette" and "The Medical Review of Reviews." Having become interested in Richard Bennett's contemplated production of Brien's "Damaged Goods," and convinced that the play was destined to be of very great value from the standpoint of social hygiene, he wrote to the producer endorsing the play. Bennett saw in Bernays just the kind of intelligent support he needed and enlisted his volunteer activity and enthusiasm in promoting the much delayed drama.

He then organized a Sociological Fund to further the play.

THE ENTERPRISE was so successful that it led Bernays into the field of music and the theater. Here he worked for years, publicizing many of the greatest living artists of the period, including Caruso, Barrientos, Pasquale Amato, de Luca, Elman, Nijinsky, the New York Philharmonic Orchestra, the Russian Ballet, Elsie Ferguson, Ruth Clatterton, Fokine and Fokina, Igor Stravinsky, Anna Case, Tosca Selved, Melchior and others.

The technique that he developed in publicizing these artists and also various dramatic productions, so that they would command favorable public opinion, laid much of the foundation for his later work as a Public Relations Counsel.

In fact Bernays may be said to have been the dynamic force that created this new field for the promotion of industry, corporations, individuals and all kinds of other enterprises. Press agencies, advertising agents, had existed since the early days of recorded history; but here was a new type, a scientist, applying all the latest discoveries in the social sciences to his task of gaining acceptance from the public for his client's products, enterprises and ideas.

Advance in Pedagogy

METHODS OF INSTRUCTION in these days are continually changing and improving. Writers of musical text books are seeing things from new points of view. The private teacher of music should keep in continual touch with the latest phases of progressive education in the schools, as well as in technique of instruction. The times demand that there should be this understanding, this coordination and, shall we say, articulation. The private teacher who looks upon the public school, which may provide little or no music instruction, as a kind of natural enemy, consuming the time for other things, which his pupil should have for music study, is in many cases himself to blame. If he kept in closer touch with the schools, he would find the playground in handsome quarters and aid in his work and he might find many opportunities to serve and develop his interests through channels which are not now apparent to him.

The influence of school instrumental practice has already manifested itself upon the country as a whole. There was a time when the players in American orchestras were ninety-five per cent foreign born. Now we have a very large number of native born players who received their incentive and opportunity partly through public schools. These new players are so fine that many of the orchestral performers of a generation ago would be amazed to hear them. We have to remember that when Von Bilow was recruiting "Fritza and Isolda" in 1867, at Munich, the orchestra rebelled and said that such music was literally impossible to play. Now we have high school orchestras in some cities playing the Overture to "Die Meistersinger" and the Tschaiakowsky symphonies, and playing them very well indeed.

In our own work we make a consistent effort to prevent the music from merely living and dying in the classroom as technique, but carry it through all the fields of instruction. We have, for instance, annual festivals, both local and city-wide, which engage the interests of over twelve thousand pupils. This idea is carried over to the community, and the parents and friends join in making music a real force in their lives. The broadcasting stations have cooperated with us for five years. We broadcast, by remote control, assembly music programs, showing to the citizen in his home all types of group and mass music activities in well integrated programs. The response from the public has been very fine. It is estimated that not less than one hundred thousand pupils and parents listen to every broadcast. This influence upon the music of the city is far reaching. We create a demand for private instruction, through incentives provided in schools, such as orchestral activities, which the private teacher would find impossible to bring about.

(Continued on Page 254)

The Musician's Relation to the Public

From a Conference with

Edward L. Bernays

The Internationally Famous Public Relations Counsel

Secured Expressly for THE ETUDE MUSIC MAGAZINE

The Broad Equipment

IN MANY WAYS, Edward L. Bernays is one of the most distinctive human products of our modern and progressive era. More than this, his career presents one of the picturesque romances of the century. Born in Vienna, in the early 1860's, he is a nephew of the famous psychologist, Sigmund Freud. He was brought as an infant to New York, where his father became a highly respected member of the New York Produce Exchange. Since 1848 many members of his family had lived in America, whether they came after the German Revolution which enriched our country with many intellects frank and democratic to be *persona grata* in the land of their birth. Thus, a relative of Mr. Bernays became the United States publicist to Sweden, during the Lincoln administration. It is interesting, in this connection, to recall that at this time Richard Wagner came very near to making America his home.

The younger Bernays grew up in the brownstone section of Upper New York and was graduated from De Witt Clinton High School in that city. He attended Cornell University and was graduated in 1902 with the degree of B. S. from the Agricultural College Courses (under the famous Liberty Hyde Bailey). After college he entered the newspaper field and soon became editor of two medical papers, "The Dietetic & Hygienic Gazette" and "The Medical Review of Reviews." Having become interested in Richard Bennett's contemplated production of Brien's "Damaged Goods," and convinced that the play was destined to be of very great value from the standpoint of social hygiene, he wrote to the producer endorsing the play. Bennett saw in Bernays just the kind of intelligent support he needed and enlisted his volunteer activity and enthusiasm in promoting the much delayed drama.

He then organized a Sociological Fund to further the play.

THE ENTERPRISE was so successful that it led Bernays into the field of music and the theater. Here he worked for years, publicizing many of the greatest living artists of the period, including Caruso, Barrientos, Pasquale Amato, de Luca, Elman, Nijinsky, the New York Philharmonic Orchestra, the Russian Ballet, Elsie Ferguson, Ruth Clatterton, Fokine and Fokina, Igor Stravinsky, Anna Case, Tosca Selved, Melchior and others.

The technique that he developed in publicizing these artists and also various dramatic productions, so that they would command favorable public opinion, laid much of the foundation for his later work as a Public Relations Counsel.

In fact Bernays may be said to have been the dynamic force that created this new field for the promotion of industry, corporations, individuals and all kinds of other enterprises. Press agencies, advertising agents, had existed since the early days of recorded history; but here was a new type, a scientist, applying all the latest discoveries in the social sciences to his task of gaining acceptance from the public for his client's products, enterprises and ideas.

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The Piano-Accordion in Musical Education

New Thoughts on a New Instrument

By C. Irving Valentine

Head of The Music Department, Newtown High School,

New York City

As told to R. H. Wollstein

THE PIANO-ACCORDION has aroused more new interest than any other instrument within the last twenty years. You will note that we say *new* interest, rather than a re-birth of interest, as has been the case with many other music making machines that have grown popular. This is because the instrument is something of a novelty. The accordion itself is not new. For generations one of the favorite "popular" instruments (that is to say, played by the people rather than by professional virtuosos) of Italy and Germany, it partakes of the nature of a bellows-propelled hand-organ. We can see its development from the old bible reeds (German-*brette royale*) of our ancestors in Europe and in America, later, the "lap organ."

But the piano-accordion as we know it today is different again. This difference grows out of a development in its construction that is really a simplification. In addition to the old accordion qualities, we see a regular keyboard for the right hand formed and used exactly like the keyboard of a piano, and capable of the same fixed tones, the same fingering, and of the same power to produce both notes and chords. Furthermore, the piano-accordion carries a number of fixed basses for the left hand. This combination of keyboard and bass construction, then, gives us practically a new instrument, which in its present form is scarcely more than twenty years old. In the old accordion, the value of the tones themselves varied according as one pushed or pulled the bellows. Today, the tones are fixed, in both hands as they are on a piano or organ, and the bellows control only volume and dynamic effects. Thus, the scope of the instrument has been vastly enlarged, and its use much simplified.

A Practical Instrument

THE PIANO-ACCORDION has interested me, personally, partly because it is a good and useful instrument, and partly because I like to test out the possibilities of anything that can serve to create new musical activity. Then, in plumbing deeper and deeper into the value of the piano-accordion, it was discovered, pleasantly enough, that it has distinct interest of its own, in many ways.

The piano-accordion is essentially a practical instrument; and an acquaintance with it is advised, especially for young people who already have some knowledge of tonal values and of the possibilities of the organ or piano keyboards. The piano-accordion is useful in that it can substitute for other instruments in school orchestras. In our own high school orchestra, we sometimes find a shortage of woodwind (piper, flutist, oboist, and the like)—and, in passages where such instruments are vital to the harmonic whole of a piece, the piano-accordion serves as an excellent substitute. Further, it blends with all the different orchestral chords; it provides a fine, soft-

ing background for brass solo work; it makes a thoroughly pleasant accompanying instrument for the mandolin, the oboe, the violin, the clarinet, the saxophone, and the flute; and—best of all—it is a delightful instrument to play and can be carried anywhere, on trips, picnics, or parties, where a piano cannot, and where harmonized music can add materially to the fun.

So much as an informal approach to the piano-accordion. The practical thing now is, how to play it. Everybody can learn it, of course, and may derive a great deal of pleasure from it; but I always think that it fits most naturally into the fingers of those who already play the piano or the organ. For them, the right hand will offer no novelties or difficulties at all, although they will encounter some slight differences in fingering and touch. But they will have to get used to an entirely new technique for the left hand.

An Adaptable Technique

FIRST OF ALL, in playing the piano-accordion, the two hands do not work in a parallel motion as they do on the piano. The two hands work on opposite sides of the instrument and therefore seem at the very start to go against each other. This difficulty is overcome, however, with a little practice.

The real difficulty—and one which often makes for discouragement at the outset—is the old accordion, the value of the tones all, we must remember that the left hand on a piano-accordion does not play on keys at all. It plays on buttons, similar to those on an adding-machine; and these buttons do not follow the same order as piano keys. The notes which lie next to each other on the keyboard (or button board) are actually a fifth apart in tonal value, with the sharps ascending and the flats descending. This is true of all piano-accordions; still, the variety of the music that can be played (and consequently the variety of the music that can be played) differs with the size of the instrument.

A Series in Size

THERE ARE EIGHT SIZES in all, ranging from the very smallest to the very largest. For the beginner, the use of one of the smaller instruments is definitely advised. The smallest of all is known as the eight-bass piano-accordion. This means that, in the left hand there will be but two rows of buttons. One row gives the fundamental basses as single notes, and the other row gives, as single notes, the complete tonic and dominant chords. This eight-bass instrument plays in the keys of C and G (where the chords just named have no accidentals), and is useful for playing the accompaniments to simple folk melodies.

Next, there comes the twelve-bass instrument, again with two rows of buttons, which give the fundamental bass notes and

the major chords without sharps. This instrument plays in the scales of F, C, G and D. The twenty-four bass piano-accordion has three rows of buttons, giving the fundamental bass notes, together with the major and minor chords. Here one can play in the keys of E-flat, B-flat, F, C, G, and D, sounding the tonic, dominant, and subdominant chords, and the chords of A and A-flat besides. After this one, we get into the class of the "big" instruments. The forty-eight bass piano-accordion has four rows of buttons (the extra row providing the player with counter bass tones, as well as with the already mentioned fundamental basses and their chords); and it will play in any key at all.

Table of the Position of the Left-Hand Buttons

(Applicable to large instruments only)

Outer Rowcounter basses
Next "fundamental basses
" "major chords
" "minor chords
" "dominant seventh chords
" "diminished chords
Final "(120 Bass), augmented chords
(140 Bass), diminished chords

The very large instruments still have larger possibilities; the hundred-and-twenty bass piano-accordion has six rows of buttons with the dominant seventh and diminished chords added; and the hundred-and-forty bass instrument carries the augmented chords as well. So there you have a fair idea of the variety of piano-accordions and the music that can be made on each, from simple tonic and dominant accompaniments to complete virtuoso harmonizations.

A Study Process

AND NOW TO COME back to the beginning, the piano-accordion beginner smaller instruments—one with twenty-four or forty-eight bass. This is recommended for a number of reasons, both mental and physical. First of all, the smaller instrument gives the player better opportunity to master the difference in the position of the left-hand tones (in comparison with the regular piano-keyboard) which

C. IRVING VALENTINE



THE FAMOUS ARMO RADIO BAND

The By-Products of School Music

By Frank Simon, Mus. Doc.

President, The American Bandmasters' Association;
Conductor of his famous ARMO Band;
Director, Band Department Cincinnati Conservatory of Music

THE ETUDE is pleased to present the following article by Frank Simon, celebrated bandmaster and cornet soloist, the national broadcasts of whose famous ARMO Band are enjoyed by millions. Frank Simon was born in Cincinnati and received most of his musical education there. When but eleven he showed exceptional talent for the cornet, and became the favorite pupil of the late Herman Bellstedt, eminent cornet teacher, composer and military band expert.

While still in his teens he toured the country as a soloist with leading professional bands. The fame of the youthful virtuoso soon attracted the attention of the great John Philip Sousa, and he was offered a position with the world's preeminent band. Soon advanced to the position of premier soloist and assistant conductor with the "March King," his sensational solo performances prompted Sousa to name him "America's Foremost Cornetist." Steeped in the inspiration gained under this intangible leader, Simon responded to the urge to create a great band of his own; and in 1920 he accepted an offer from the American Rolling Mill Company (ARMO) of Middletown, Ohio, to organize and conduct its band. Today he wields a baton over one of the world's greatest bands, composed of Cincinnati's finest artist musicians. With the ARMO Band, Simon has filled engagements of national and international significance, both local and on tour.

Frank Simon was the first bandmaster to recognize and provide for the need of a new and modern idiom in band music, by introducing a modern view to band programs, in keeping with the times. He enlisted the interest of Ferde Grofe, eminent modern composer, who not only transcribed several of his most famous works, but also wrote some important new compositions for the band. Encouraged by the popularity of this innovation, Simon interested a well known publisher in bringing out the first library of modern and impressionistic band music. Fittingly, the N.B.C. broadcasts of Frank Simon and his ARMO Band were chosen for the premiere performances of these modern band arrangements.

Frank Simon is president of the Ameri-

can Bandmasters' Association, an organization composed of the leading bandmasters of the North American Continent. He was one of the organizers of this Association, conceived for the betterment of bands and band music. A doctor of music degree was conferred upon him by Capital College, Columbus, Ohio, in 1920, in recognition of his efforts in the advancement of bands in the United States. Appointed director of schools, and I was pleased to observe that the Band Department of the Cincinnati Conservatory of Music in 1932, Dr. Simon in a short time developed a student band which plays the finest works in artistic style.

WITH GREAT CONCERN we watched the effect that the depression, from which we are now recovering, might have upon music in the schools, and I was pleased to observe that in general, the progress of this great work

was not permitted to suffer serious hardship. There were some instances, however, in which music was looked upon as a frill, and the economy was reluctantly wielded. This made me wonder if parents and taxpayers realized the powerful influence of music in the schools, upon the future; for, if they had done so, they certainly would have rebelled against the curtailment of this important phase of cultural education.

While enthusiastically commending the foresight of the large majority of educators, who recognize the eminent place that school music should occupy, it is to be regretted that there are still those who look upon musical activities in the schools quite lightly, or as a sort of "necessary evil." Thank goodness, they are in the minority, and that day by day many are being won over to a broader vision.

A Vital Force

IN THE BUILDING of nations, in fact in all civilization, music has played a significant part in that cultural leadership that has been necessary to intellectual progress. If we want America to hold its leading place in future civilization, we must not neglect those worth while things that make for a greater and better people. Music in the schools, therefore, must be given its full opportunity to continue with its important contribution to this development.

Some who oppose music in education say that "we now have more musicians in this country than we can support, so why develop more?" My answer is that if we do not teach music in the schools the appreciation of good music will lose its strong impetus; and in the future we shall have less need for the professional musician, and music will gradually lose its place in our national life. On the other hand, by developing, through the schools, a greater appreciation of good music, there will be adequate employment for all of the fine musicians, and those who do not meet the higher standards of musical excellence will naturally look to other fields for more appropriate employment.

FRANK SIMON



MUSIC EXTENSION STUDY COURSE

Analysis of Piano Music

For Piano Teachers and Students

By Dr. John Thompson

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

LA BALLERINA

By IRENE ROGERS

The twinkling toes of *La Ballerina* dance through this charming number like an April breeze through budding trees. The tempo, character and general atmosphere of the piece are cleverly established in the first few measures. The figures, at this point are throughout the composition should be played so as literally to sparkle. Sluggish triplets would be ruinous and suggestive anything save the glancing, graceful movements of the delectable Ballerina.

Staccato notes followed by *ostinato* are an important factor in this dance music. Treatment is clearly marked and signs are to be followed punctiliously. The pedal too is most important and should be used strictly as indicated.

The Second Theme in G major is quieter in mood although the tempo does not vary noticeably.

In the Trio section—B-flat major—the melody lies with the inner voices played by the right hand for the first four measures and continuing in the bass for four measures. This alternation persists throughout the section. Play this theme with full rich tone and plenty of resonance.

Through her melodious pen Miss Rogers has contributed much of value in the piano educational field. This number, recently published soon attract the attention of many new friends to the work of this popular young composer.

ORFA GRANDE POLKA

By L. M. GOTSCHALK

Louis M. Gotschalk was an American who achieved world wide fame as pianist and as composer. He was not a "great" artist in the accepted sense of the term, since his work has no connection with the school of classic music, but he brought pleasure and entertainment to many thousands of music loving people. His tours of America, South America and Europe were so extensive as to be without precedent and his compositions achieved tremendous popularity in his day. Gotschalk's pieces are seldom heard nowadays, but there are a few favorites that show unusual vitality and refuse to be forgotten. Among these is the *Orfa Grande Polka* in this issue of *The ETUDE*, which is said to have been named for a young lady whom the composer admired.

The polka is a dance of Bohemian origin and was invented according to tradition by a girl of the servant class. The music was taken down by a local musician and the dance was first known under the name of "Ninra" from the words of an accompanying song. It became popular almost at once. After its appearance in Prague it became known under its new name of Polka. The edition selected for presentation by *The ETUDE* is clearly marked and carefully edited. Follow the text closely and the result will be a piece with sharply defined dance rhythm, sparkling with gaiety.

SCURRYING CLOUDS

By GEORGE HAMER

If one has agile fingers, dynamic control and plenty of imagination here is a piece of fancy which should please. The first section is played *Andante*, the grace note groups and figurations being quite evidently intended to reflect this tempo. The second section considerably faster—about 108 to the quarter—and take note of the fact that

it is written in twelve-eight time. Learn it first counting twelve to the measure, one to each eighth note; later it is advisable to count four to the measure—one count to each dotted quarter. Observe the many slurs *in evidence* in the middle section and follow the dynamic markings which range from *pianissimo* to *fortissimo*.

The third section in F major is taken at the same tempo as the first theme. Again the slurs are important as are the accented and sustained notes of the tenor played by the left hand.

THE OLD CHAPEL BY MOONLIGHT

By Mrs. H. H. A. BEACH

Impressionistic in character this composition demands most careful tonal treatment. More, it assumes a certain sense of total values on the part of the performer. Play it at very deliberate tempo—*Grave*—and let a certain religious air pervade its measures. Preserve a strict *legato* in the opening phrases and let the tone be thin but resonant. Due importance should be given the moving voices heard against the sustained octaves of the right hand.

In a composition of this kind it is practically essential that the performer use the pedals and the composer has wisely left to the use of the pedal to the discretion of the individual performer who will be governed, naturally, by his or her own particular quality of tone. Mystery and awe should form a mental backdrop for the performance of this music.

At measure 38 it is essential that the

bass note, A on the lower staff be caught in the sustaining (middle) pedal and held to the end. This procedure in no way interferes with the free use of the damper (right) pedal which may be used independently as required.

Play all chords with pressure touch using as little percussiveness as possible. Use extra weight on notes to be emphasized.

Keep this fine number in mind for use in building programs featuring American composers.

ALLEGRETTO

By C. P. E. BACH

Here is a number which should be placed high on the list of ideal teaching pieces. Here we have Papa Haydn in one of his most intimate and characteristic moods, and few of his compositions will serve to introduce the works of the master to a pupil so well and graciously as this *Allegretto*. As preparation for the Haydn sonatas for piano this work is ideal.

Play the opening melody with sparkling spontaneity and great simplicity. Simplicity is the very life and keynote of this artless tune from the tireless pen of Haydn.

At measure 9 the melody, continuing in the tenor voice is played by the left hand while the right supplies a rolling arpeggio accompaniment up and down the keyboard. This position is reversed at measure 13 where the soprano carries the theme while the left hand plays the arpeggio accompaniment.

A clear, singing tone for the melody and clear finger *legato* for the figurations are necessary in playing this delightful *Allergretto* in A major.

Whatever the reason may be this composition is not so well known as it should be among piano teachers. The *ETUDE* now makes it possible for many thousands of teachers and students to become familiar with its merits. Numerous studies should re-echo to its strains in connection during the coming year.

SOLEGGIETTO

By C. P. E. BACH

Philip Emanuel Bach was the third son of the illustrious J. S. Bach. He entered Law School at the age of seventeen but the traditions of his family practically dictated a musical career for him.

He lived in that glamorous age when powdered wigs and knickerbockers were coming into vogue and when the popular taste in art was in flux. His works clearly show the transition which was taking place between the Baroque and the Classical periods. It is felt any progress is being made, but does this mean that the needs are training? If so, how shall I proceed?

How often, alas, do we music teachers suffer from this student ailment! But fortunately there are few cases that are hopeless.

If the student rarely comes to class and is completely atonal, then there is nothing to do, if he can recognize the difference between *Sonnoce River* and the *Star Spangled Banner* (without, of course, repeating the words as the tunes are played), then there is still hope. And if she can actually sing these songs, approximately to an inch, she is positively musical! Have you tested her?

In either of these last two cases you must grit your teeth and grid yourself for a fierce battle! For she is probably lazy and careless, and never has been taught to listen. She should be compelled to concentrate musically. To do this, get her to lift her voice in song. Play a tone (middle C, for instance) and ask her to imitate it. If she refuses, sing it yourself and ask her to sing it along with you. Make a game of it; you are the radio broadcasting station, and she is the receiving set. At first always sing the same long tone, which distinctly "receives." Explain that this radio set is a strange one, that is liable to burst out and interrupt the lesson at any time; then, when she is least expecting it, suddenly play the G, singing "Bah," "Moo," or a succession of rhythmic "Ah's" or "Da's" to it (she, of course, always imitating). Alternate by letting her be the sender and you the receiver. Use this surprise element often in your teaching, to overcome self-consciousness or lack of concentration. Praise her warmly, or even offer a small prize for a reward (a piece or two of delicious candy will probably get any tone yes. After all, it's her!)

Now play two successive tones, not nearer than a sixth. Have her sing these; and, if the second tone ascends or descends, have her indicate this as she sings with her head or her arm going up or down. Let her also imitate short musical motives or tunes—never longer than one or two measures. After she has sung these overtimes, show her the first note of the tune on the piano, and have her "pick out" the rest.

The little piece is written in an lively breeze time, which means two counts to the measure and one count to the half note.

(Continued on Page 258)

CHINA BOY

By DONALD CLAFIN

A succession of fourths which we Occidentals are much in our minds with Oriental music is associated in evidence in Mr. Clafin's *China Boy*.

The left hand plays *staccato* throughout while the right alternates *staccato* with *legato*. The little piece is written in an lively breeze time, which means two counts to the measure and one count to the half note.

(Continued on Page 258)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

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

A Difficult Beginner

I have had for ten months a pupil aged eight. After finishing John M. Williams' "First Grade," with difficulty, she started his "First Year." Her progress is terrible, slow; but I have just discovered what I think is the trouble. She was playing "Little Fairy Waltz" by Stronberg. The second part is in the key of G major. She started correctly but soon forgot F-sharp, making the F-natural did not sound wrong; she answered that it sounded all right. I tried the G major chord; and, after playing it correctly several times, I started to discard that I thought surely she would detect. When, asked which chord sounded the most pleasing to her, she said they both sounded all right.

She has been drilled in notes and their position; and yet she does not seem to understand the difference in playing the first line E and the fourth space. Her mother, a talented and able to help her between lessons, has tried to help her, but as little progress is being made, I feel sure that she needs extra training. If so, how shall I proceed?

H. B. Kentucky

The educational coddling of children nowadays is a scandal; and nowhere do the slipshod results show so definitely as in music, which, above all else, demands quick, clear, concentrated thinking.

Advertising

Please give me some ideas for a piano teacher to use for advertising in your magazine. I would like to see circular letters are satisfactory.

I would like to get more people interested in piano study. I give music hours which the children enjoy and have been having very interesting programs. Only a few mothers will attend and they are delighted with our programs. (Other mothers like to have their children take piano but do not care to come themselves. Do you have any suggestions for convincing music teachers?—M. E. T. California)

Circular letters for some have proven useless, I think, for bringing in new pupils; but I cannot understand why your very

successful "music hours" do not boom and boost your class. Do not give these up, but make them even more vital. Do you ever give little musical plays, either original ones written by yourself and pupils, or fascinating plays which are easily obtained, and which your publisher will gladly recommend?

Get the whole-hearted cooperation of the children, too, and prod them to insisting that their parents come to the music hours (they will come if the youngsters demand it). And try to devise programs which will interest the adults as well as the young people. Nothing is more frightening to me than to see a list of twenty to fifty recitals to be "performed" at a child's recital; and I might add, nothing is more appalling, boring to listen to. It is not enough to intersperse the solos with duets, two-piano pieces, or solos by singers and violinists. You must plan something original and fascinating each time.

For instance, do you yourself ever play and talk entertainingly at these affairs? Music teachers are gravely mistaken when they think they can stagger along in their work without practicing or playing. Music is for the ears; you must be able to play the pieces your pupils study. And when you play these for them, you should be such a fine aural and visual model that they will be inspired to work hard to imitate you. You ought to play at least one short piece for each student at every lesson, and more at the music hours. They will tell their friends how beautifully you play, their parents will speak enthusiastically to others about your lovely touch and authoritative style; and your reputation will grow by itself.

It is not necessary to play difficult or "showy" music; simple pieces, with graceful melody or rich chords; or bright, crisp or old or new dances, are loved by everybody.

Rightly or not it is true that most new pupils come at first as a result of one's playing than through any other means. But everlasting practice, constant study and unremitting work are the price one has to pay for this.

At any rate this zealous application will keep you from "rusting out." Better leave this "vale of tears" a few years earlier and have people say: "What an inspiration she was! What a dynamic, thrilling person! What a wonderful influence she had on the young musical generation of her town!" rather than: "Poor Dora! she was always full her enthusiasms and grip on her music and teaching; her class dwindled and died; and now at last she is gone too. Requiescat in Pace!"

Do you know the little "Guide to New Teachers on Teaching the Piano"? (The publishers of *The ETUDE* will gladly send it to you upon request.) Do not scorn it, for we all are "new" teachers; every day, every lesson, every student is eternally new; and the moment we forget this truth we are old and lost.

This "Guide to New Teachers" is check full of ideas for you. Send for it. I strangely enough, just as I was leaving your question, came a letter in the morning's mail from an enthusiastic teacher who has as many ideas in one week for improving the quality of her teaching and class as a dozen other teachers have in a year. She has sixty-five students, is the devoted mother of two splendid children, runs her home, and finds time to practice, to play many solo and two-part concertos every year. But listen to a part of her letter:—

"My pupils have gone completely 'ETUDE'; they love your articles, and we have actual lessons using them."

"Did I tell you that I have thirty-five Cooke 'Young Folks Picture Histories' going? Four children—eight to nine years old—are ready for an examination. They discuss the first four chapters of the book, and to illustrate them, create an Indian tune and play an easy opera tune. They give stories about ten composers and play one little piece of each. Then they choose five of the contemporary and modern composers in the back of the book, look up a few points about them and remember them. They also recite an fifteen symphony or orchestra instruments, and play the question-and-answer game in the back of the book. They do really marvelous work!"

The "book" takes thirty to forty minutes, and it is most interesting. I have already had several calls from clubs and schools to present these children.

"We have tried, in class work, to use a different piece by each composer, for the various children. One, for instance, plays Schumann's *Little Farmers*; another his *Children's March*, or *Lullaby*, and so on. It was difficult to find a variety from each composer, but we managed! I am thrilled over this and it is rather new for me. We give the successful students a grand-looking Honor Roll with a 'Gold Seal.'"

Music brings pleasure to probably more people than does any other one of the arts. (President Coolidge.)

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BEHOLD THE CRWTH!

This is a picture of the great musical antiquarian, Arnold Dolmetsch, playing a Crwth (pronounced krowth). This is a kind of Welsh harp which dates back to the eleventh century, when it was used by the bards to accompany their songs. Its origin may be traced to 1066, when the Hittites had an instrument with similar characteristics.

Important "Musts" for the Piano Teacher

An Interview With the Eminent French Pianist-Composer

Isidor Philipp

Secured expressly for THE ETUDE MUSIC MAGAZINE

By Florence Leonard

WHAT IS a good teacher? How is a good teacher to be judged? Can a good teacher be judged by his pupils?

Naturally he must be judged by his pupils; but it is necessary to consider what he can do with a poor pupil, not merely what he accomplishes with a good one. For not even a mediocre teacher can wholly spoil a really musical pupil.

Teacher or Virtuoso

TO BE a good teacher is very difficult; and there are few of them. The good teacher will take more interest in his pupil than in himself. But the virtuoso thinks of himself rather than of his pupil.

There was Chopin, for example. Chopin was an artist rather than a teacher, despite the fact that he taught. But Georges Mathias, pupil of Chopin, was the greatest teacher of France. From Chopin, Mathias learned beauty of tone, clearness of technic, exquisite finish of detail. Fifty repetitions of an arpeggio were not too many for Mathias, if they were needed to produce evenness of tone. And it was Mathias who knew how to impart, as a teacher, those beautiful and musical qualities which he had learned from Chopin the artist. Saint-Saëns, the great French musician, was a genius who combined in rare proportions the qualities of both artist and teacher. The ideas of Saint-Saëns were what inspired me to seek new ideas for my own pupils.

Teacher Must Discover and Invent

FOR THAT IS, indeed, the rôle and the duty of the teacher. He must discover ways to help the pupil. Does he aspire to teach merely interpretation, and not to burden himself with the "how" of the ability to interpret? With technical problems? But how can technic be separated from interpretation, when one is playing master works? Does not the delivery of a phrase depend on the ability to control the muscles? Must not the two interdependent subjects be studied and developed together? No, if some difficulty of technic confronts the pupil, the teacher must say to him, "Find out for yourself how to do it!" He must assist the pupil in finding out how.

Each Pupil Requires Different Advice

BUT WHATEVER a teacher does or does not do, he should bear in mind that every pupil requires different and individual advice. Therefore much depends on the manner of thinking, on the quick mind and the power of observation in the teacher. There are hundreds of pupils, good, better and worse! No one system can possibly apply to all pupils. The task of the teacher is to discover the special fault or weakness of each pupil and then to devise exercises to overcome that fault or weakness. He must be ingenious, for often he will find that he requires many devices for a single pupil, as well as a few devices for many pupils.

For instance, there are hands which need to practice double notes. Others need octaves; others, scales; others, arpeggios. Some need to play arpeggios with unusual, varied intervals. The drill in finding with the brain the new intervals, the unaccustomed stretches, and playing them with varied accents, is very important for certain types of students. Double thirds and

sixths make a similar demand on his thinking powers. Small hands need carefully chosen material, especially in the case of Some hands require stretching exercises, some do not. (All hands will be benefited by some form of practice with many different rhythms and accents; which has been long a characteristic device of mine for overcoming difficulties.)

But if the fitting exercise is discovered, then it often happens that after the student has practiced for some minutes, the difficulty has vanished, is no longer there!

Practice With the Brain

BUT SUCH EXERCISES, and indeed all material for practice, must be carried out more with the brain than with the fingers. And this idea, it is evident, must be inculcated by the teacher. It is often true that he must even show the indolent and talented pupil how to use his brain in practicing.

Another duty of the teacher is to direct

the work of the pupil. A student requires disciplining; and cannot be allowed to follow merely his own inclinations. His work must be graded, if he is to make progress. He cannot skip from one grade to another, without taking the intermediate steps—all of them. His ascent to the heights of art must be slow and gradual. He cannot play Beethoven before Clementi, Chopin before Czerny, Debussy before Mozart and Mendelssohn;

The good teacher also must be constantly giving examples by his own playing of illustrations of what he requires from the student. One cannot teach well and vividly without continually illustrating, showing the pupil cause and effect, technic and tone, movement and result.

Security All-important

THE GOOD TEACHER always bears in mind the ideals of the artist. What is the dream of all pianists? To find certainty and security of fingers! If they have not security, they have nothing.

Two great helps toward security may be mentioned:

First, slow practice, with thought given to every note. There must be a definite hold on each note until the player is absolutely sure of it. This manner of practicing must be the foundation.

Second (and this has come to me of late), the pianist must have the technic of the entire keyboard. Whether he wishes to play a *Mazurka* of Chopin or a *Song Without Words* by Mendelssohn; he must have the technic of the whole keyboard; he must be in command of it.

Further, the player must feel relaxation. Arms, shoulder and body must be free. This relaxation is a matter of will and self-control. If the pianist has self-control, he can relax. But if he holds the arms and the whole body tense, he will not have the self-control which can master every muscle. To acquire this condition he should practice very slowly, with the mind centered on ease in the muscles.

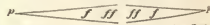
Again, this type of practicing is the practicing with concentration with brain, which must be continually demanded of the pupil. For it is more useful to practice one half-hour with concentration than eight hours without it.

Fingering Chosen by Teacher

STILL ANOTHER aid to security is the right choice of fingering; and here again the teacher must guide the pupil. Consider the "Etudes" of Chopin, in the many editions. How many ways of fingering these editions present! Each edition seems to be trying to invent a new fingering. But the fingering of Chopin, himself is always the best. That is found in the Kullak and Mikalt editions. For the classic compositions, the simplest fingering is always the best.

Dynamics Indispensable

WHAT SUBJECT is more important for a teacher to develop and to illustrate than touch, with its variations in dynamics? If the tone is to be *forte* or *mezzoforte*, it must be on the bed of the key. *Piano* tone I make on the surface. And I grade the depth of the key depression according to the amount of tone I wish. I must follow the resistance of the key.



To make these gradations, the tone must be mentally prepared. In a second the amount of weight and tone must be planned. For a light tone I "play off the key." For *fortissimo* I play "from behind" with mental preparation, for the tone must be heavy, but the weight not so.

Follow the Composer

WHERE SHALL STUDENTS apply the various gradations of tone? But, obviously, where the composer has indicated them. And yet conductors, as well as virtuosos, commit the crime against music of playing what they choose instead of what the composer chose. If So-and-So played *forte* a passage which Beethoven marked *piano*, is that any reason why somebody else should copy him and change the sense of the passage? For that is exactly what happens when the composer's marks are disregarded. No! The artist plays with heart and soul, what the composer has written!

FASCINATING PIECES FOR THE MUSICAL HOME

LA BALLERINA

IRENE RODGERS

Grade 4.

Allegretto M.M. $\text{♩} = 144$



M. ISIDOR PHILIPP

M. Philipp has been for the better part of his life the leading Professor of Piano at the Paris Conservatoire, during which period he has taught many virtuosos, to numerous pupils. Americans have heard him several times "over the air," during his three recent visits to our country.

Allegretto M. M. $\text{♩} = 108$

Last time to Coda

Tempo I

D. S.

Lento

CODA

THE OLD CHAPEL BY MOONLIGHT

Mrs. H. H. A. BEACH, Op. 106

Grade 5. Grave M. M. $\text{♩} = 62$

una corda

tre corde

più cresc.

15 dim.

ppp

pp

sempre ben legato, quasi coro

una corda

pp

pp

ppp legatissimo

con pedale sostenuto

rit.

MASTER WORKS
 *
 ALLEGRETTO

This delightful movement from the pen of the sprightly Josef Haydn is less frequently heard than it really deserves but it makes an extremely graceful piece for the piano. The theme has been used in a familiar hymn. Grade 4. J. HAYDN

M.M. ♩ = 132

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55

SOLFEGGIETTO

Karl Philipp Emanuel Bach was considered by some as a far greater pedagogue than his great father. In many ways he was the pioneer of modern pianoforte playing. After a little practice the plastic character of this piece is such that it holds together like a mosaic and when well learned it goes "like a whizz!"

Grade 5. Allegro vivace M.M. ♩ = 144

K. PH. EM. BACH (1714-1788)

1 2 3 4 5 6 7 8 9 10

10 *cresc.*

15

20

25

30

cresc. molto
ossia *pp*

ossia *f*

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

SUCH A LIL' FELLOW

FRANCES LOWELL

WILLIAM DICHMONT

Moderato

ten. *3*

He's such a lil' fel-low, With his

mf *dim.* *p* *mf*

great big shin - in' eyes; You hard - ly dare to touch him, For he ain't much of a size. He's

p

such a lil' fel-low, With his dimpled hands a - part; But if you on - ly touch them They just seem to pull your heart. He's

pp

meno mosso *pp*

such a lil' fel-low, A tear comes to your eye; But he don't understand it, He don't know how to cry. He's just too new from Heaven, That's

rit.

why your eyes get dim, You find your - self a - wish - in' As you was good as him.

rit. pp

una corda

IN THE DAWN OF EARLY MORNING

Words by BURTON H. WINSLOW

EASTER SONG

Music by
FREDERICK N. SHACKLEY

Violin *Grazioso, e espressivo*

Violin *mp*

Voice

Organ *mp*

In the Gold-en

dawn of ear-ly morn-ing Came the wom-en to the tomb; Per-fumes for their Lords a-
dawn of Eas-ter morn-ing, Bless-ed hope is shin-ing now! Gone the cru-el hate and

dorn-ing Spread their fra-grance through the gloom. In their bos-oms love is glow-ing; Tributes
scorn-ing, Vic-try crowns the thorn-press'd brow! Thro' the tomb there shines the glo-ry, Where, O

sweet of love—they bring; But the
death, is love—they bring; But the
sting? For—the an-gels tell the glad sto-ry: "Ye seek

pp

After 1st Verse

f *a tempo*

a tempo

a tempo

van- quished! Death is van- quished! Christ is King for ev- er- more!

a tempo

rall.

a tempo

D.C.

rall.

rall.

f *a tempo*

Je- sus, He is not here;— He is ris- en, He is not here!— Glo- ri- ous

a tempo

rall.

f

Grandioso

mf

morn! Gold-en dawn! Night hath de- part- ed, hope is born! Seek the

mf

mp

accel.

cresc.

dead— no more, For the strife— is o'er, Seek the dead— no more, For the strife— is o'er; Death is

accel.

cresc.

f

a tempo

rall.

a tempo

D.C.

a tempo

rall.

a tempo

D.C.

After 2d Verse
a tempo *ff largamente* *mf rall. cresc. molto*
a tempo *ff largamente* *mf rall. cresc. molto*
 van quished! Christ is Lord and King, is King for
a tempo *ff largamente* *mf rall. cresc. molto*
ff a tempo *a tempo*
 ev er - more.

THE RISEN CHRIST

E. S. HOSMER

Prepare: Sw. Vox Celeste
 Ch. Flute 4'
 Gt. *ff*
 Ped. Flute 8'; soft 16'

Very early in the morning

Adagio

Manuals Sw. *pp* *p* *mp* *semplice*
 Pedal

a tempo *poco rit.* *mp* *Ch. Flute 5* *Sw.*
 Fl. 8' off

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trm *espressivo* *ppp molto rit.*

The earthquake
Moderato *Gl. ff*

Andante espressivo *Sw.*

The message of the Angel: "Fear not!"
Moderato *Sw.* *Ch. Clarabella* *simile* *cresc.*

cresc.

cresc.

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cresc. *dim.*

Sw. *cco*

Alleluia

Allegro maestoso

poco rit. e dim.

Gt. Gt. Full

Ped. 16' coupled to Gt.

The strife is o'er (Palestrina)

coupled to Sw. full

Gt. to 15th

cresc.

Full organ

poco rit.

SERENADE-CAPRICE

LOUIS VICTOR SAAR

Andantino

VIOLIN *p dolce*

PIANO *p*

Last time to Coda

Un poco mosso

mf sul G

mf

cresc. ed accel.

f con passione

colla parte

f con passione

Tempo INS.

dim. *allarg.* *p rall.*

dim. *colla parte* *p D.S. rall.*

CODA

sempre dim. *pp*

dim. *pp* *pp*

PARADE OF THE AMAZONS

MARCH
SECONDO

C. S. MORRISON

Tempo di Marcia M.M. ♩ = 126

Musical score for the second piano part of 'Parade of the Amazons'. The score is written in 6/8 time and consists of 12 systems of two staves each. It begins with a *ff* dynamic and includes various markings such as *mf*, *cresc.*, *f*, *mf cantabile*, *f*, *p*, *f*, *Fine*, *ff*, and *ff D.S. al Fine*. The piece concludes with a double bar line and the instruction *ff D.S. al Fine*.

PARADE OF THE AMAZONS

MARCH
PRIMO

C. S. MORRISON

Tempo di Marcia M.M. ♩ = 126

Musical score for the first piano part of 'Parade of the Amazons'. The score is written in 6/8 time and consists of 12 systems of two staves each. It begins with a *ff* dynamic and includes various markings such as *mf*, *cresc.*, *f*, *p*, *cresc.*, *mf*, *f*, *Fine*, and *ff D.S. al Fine*. The piece concludes with a double bar line and the instruction *ff D.S. al Fine*.

PROGRESSIVE MUSIC FOR ORCHESTRA

MINUET

JOHANN SEBASTIAN BACH
(Germany, 1685-1750)

Allegretto m.m. ♩ = 144

1st Violin *f* *mf*

Piano *f* *mf*

① *f* *mf*

② *mf* *p*

④ *p* *f rit.*

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VIOLIN OBBLIGATO

MINUET

JOHANN SEBASTIAN BACH

Allegretto *f* *mf* *f*

① *f* *mf* *p*

② *mf* *p*

④ *p* *f rit.*

⑤ *f rit.*

MINUET

JOHANN SEBASTIAN BACH

1st B♭ CLARINET

Allegretto

f *mf* *f*

① *f* *mf* *p*

② *mf* *p*

③ *p* *f rit.*

④ *p* *f rit.*

⑤ *f rit.*

B♭ TENOR SAXOPHONE

MINUET

JOHANN SEBASTIAN BACH

Allegretto

f *mf* *f*

① *f* *mf* *p*

② *mf* *p*

③ *p* *f rit.*

④ *p* *f rit.*

⑤ *f rit.*

1st B♭ TRUMPET

MINUET

JOHANN SEBASTIAN BACH

Allegretto

f *mf* *f*

① *f* *mf* *p*

② *mf* *p*

③ *p* *f rit.*

④ *p* *f rit.*

⑤ *f rit.*

CELLO or TROMBONE

MINUET

JOHANN SEBASTIAN BACH

Allegretto

f *mf* *f*

① *f* *mf* *p*

② *mf* *p*

③ *p* *f rit.*

④ *p* *f rit.*

⑤ *f rit.*

MY BIDDY

LOUISE E. STAIRS

Grade 1. Moderato M.M. ♩ = 112

Musical score for 'My Biddy' in 4/4 time, Moderato. The score consists of four systems of piano and vocal lines. The lyrics are: 'I have a lit-tle bid-dy who talks to me each day, But she is ver-y cun-ning and hides her nest a-way. Each day I try to watch her, I'd like to go a-long, For when she comes a-round a-gain, She proud-ly sings a song.' Fingerings and dynamics like *mf* and *poco rit.* are indicated throughout.

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MARCHING TOGETHER

WALLACE A. JOHNSON

Grade 2. Tempo di Marcia M.M. ♩ = 108

Musical score for 'Marching Together' in 2/4 time, Tempo di Marcia. The score consists of five systems of piano accompaniment. It features a variety of dynamics including *mp*, *mf*, *f*, and *rit.*, along with performance directions like *il basso marcato*, *a tempo*, and *Fine*. Measure numbers 10, 15, 20, and 25 are clearly marked.

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HEAR THE BELLS

ROBERT NOLAN KERR

Grade 1. Moderato M.M. ♩ = 96

Musical score for 'Hear the Bells' in 4/4 time, Moderato. The score consists of two systems of piano and vocal lines. The lyrics are: 'Hear the bells, soft and sweet and low, Hear the bells, sing-ing as they go; Hear the bells, ring-ing far and near, Sad bells, glad' bells, hear!' Fingerings and dynamics like *mf* and *p* are indicated.

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RAIN PATTERN

JAMES H. ROGERS

Grade 2. Allegretto M.M. ♩ = 144

Musical score for 'Rain Pattern' in 2/4 time, Allegretto. The score consists of five systems of piano accompaniment. It features a variety of dynamics including *p*, *mp*, *poco cresc.*, *poco rall.*, and *pp*, along with performance directions like *sempre delicato* and *a tempo*. Measure numbers 10, 15, 20, 25, 30, 35, 40, and 45 are clearly marked.

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CHINA BOY

DONALD CLAFFLIN

Grade 2 1/2 Allegretto M.M. $\text{♩} = 96$

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PARADE OF THE SHARPS AND FLATS

A. LOUIS SCARMOLIN, Op. 86, No. 4

Grade 2. Tempo di Marcia M.M. $\text{♩} = 126$

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When Every Gentleman Was a Musician

(Continued from Page 21)

vengeance of both her successor, Anne Boleyn, and Henry. Last year More was canonized by Pope Pius XI.

He was unfortunate enough to take as a second wife a shrew. However, he tried to tame her by teaching her to play the lute. Sir Isaac D'Israeli, the antiquary, writes quaintly about this: "Sir Thomas More was united to a woman of the hardest temper and most sordid manners. To soften the moroseness of her disposition, he persuaded her to play on the lute and viol and other instruments every day. But whether it was that she had no ear for

aside the tapestry and entered the room, whereupon the Queen stopped playing, set up and came forward, pretending to strike him, and saying that she never played in front of people, but only for her own amusement, and to slum rudely." And then she asked him whether she or Mary, Queen of Scots, played the better.

Queen Elizabeth also played the lute. There are two records of this. In 1565, Zerkovich wrote to the Emperor, Maximilian, about the Queen: "She also played very beautifully upon the lute and virginals." And, in 1590, Baron Breuner,

FROM THE DAYS OF LUTES

This unusual example of music printing is from "The First Book of Songs or Ayres" by John Dowland, published in 1597. Notice how the music is printed to accommodate the musicians well seated around a table.

music, she herself never became harmonious as the instrument she touched."

And "Musical Bess"

THE AMAZING FIGURE of Queen Elizabeth was the same as that of her father, Henry VIII, and her mother, the arrogant and ill-tempered Anne Boleyn. From her father she unquestionably inherited much musical talent. She is known to have been a gifted performer upon the virginals, which many people believe were named after her, "The Virgin Queen."

Chamberlain to the Prince, Archduke Ferdinand of Austria, writing to the Emperor, Charles: "On the 10th of June, in the evening after supper, to refresh myself, I took a boat on the river, and the Queen came there too, recognized me and summoned me. She spoke a long while to me, and then invited me to leave my boat and take a seat in that of the Treasurer. She then had her boat drawn alongside and played upon the lute."

MUSIC at Table

IN THOSE DAYS it was the custom for glee or madrigal singers to sit vis a vis at a table, when singing certain compositions. What is therefore more natural than that the music should be printed to accommodate this arrangement? That is, one copy was used for all four singers—all four parts being printed around the edge of the page, so that each singer, as he sat at the table, had a part in front of him.

In the songs the music was perfectly fitted to the words. They never thought of the words of a song as a mere peg on which to hang their music. Generally, it is slight and full of melody and color, suited in every way to the flexible lyric poetry, so that one gets equal joy from both. The music always halved the mood and often the grace and humor of the poetry. Very often, too, composers wrote their own lyrics. Campion, for example, not only was a fine musician but also was undoubtedly one of the finest of our English lyric poets.

I like the story which Sir James Melville tells about Queen Elizabeth. As Ambassador from the Court of Mary, Queen of Scots, he was anxious to hear her, and so, he tells us, one evening a courtier drew him up to a quiet gallery where he was able to hear the Queen playing on her virginals. He stood awhile, listening to her playing excellently well. Then he pulled

the greatest of the minstrelages, to Lohar, the music-makers have been moved to immortal composition by the inimitable beauty of this land, for music is an accepted part of life where the Beautiful Blue Danube flows. You may know the great music schools, thrill to opera in the halls Beethoven chieftain, in Salzburg of Mozart fans, in Linz and St. Florian where Bruckner lived and labored. The heritage of this land is still vital, and belongs to all the world. *It is yours to enjoy!* Austria is overnight from all parts. Expenses are very moderate, 60% railway reductions.

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THE SINGER'S ETUDE

Edited for April by Eminent Specialists

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

Headtones and Mixtures

By Bernice Hall

TO BUILD anything and to build it intelligently and well from a house to a cake, or a singing voice, the component parts must be studied and understood separately until each single unit, by itself, is perfectly known for its use and constructive qualities. To build well or to sing well the builder or singer must be as vitally interested in the single part and as deeply charmed by its single nature as in the completed structure or voice.

All structure building in the voice has to be taken from the inside, which means carried out from the imagination on word pictures into reality, which to the singer, is recognized and thoroughly understood sound. And, like all first steps in any art, any word name that appeals keenly to the imagination is the most desirable mode of instruction and produces the quickest and most pleasurable results. In artist and teacher, keenness of imagination goes far toward being the measure of their understanding and success.

"Nasal" Not Noxious
NOW WE WOULD WARN the earnest voice student not to back away in fear of the word, nasal. All singing is some part of color-mixture or open nasal resonance.

Having studied the position and nature of the bright, hard vowels, *a* and *er*, and the influence of chest resonance and head dilation upon their color and position, we will picture their color and position in relation to the third bright or hard vowel—*i* or *hi* (as in the word high).

A is the most naturally nasal and has its position highest under the nose. *Er* must borrow bright resonance from *a* and has its particular position close to the front teeth. The third vowel—*i* has no definite position but belongs to *a* and *er*, and must be imagined to be the highest in position of these three speaking voice vowels. From now on we will add the aspirate *h* to the vowel *i* as it is easier to sing in the middle and helps very greatly in the attack.

We will then describe *hi* as higher in position and color than *a* and *er* and call it a swinging or hanging vowel. It is a smooth, clear vowel and would be thin and sharp, colorless and uninteresting did it not borrow resonance-point from its two relative vowels, *a* and *er*. To add resonance-color and quality, the *hi* must be pressed low on the speaking voice resonance by thinking the breath-weight down upon the chest until the right amount of resonance is added to match the color of the *a* and *er*.

A, *er*, and *hi* should be all on the same level of speaking-voice resonance, bright-weight, and color, so that they carry the same quality and volume in all words containing them. To gain the first idea of matching the *hi* with the wider resonance of *a*, we begin in the most favorable location, the middle of the voice, where more of the chest resonance and pressure is easily added.

Ex. 1
Ee-Hi Ee-Hi Ee-Hi Ee-Hi Ee-Hi

On this two-color exercise, sing a bright, positive (long sound as in *the*), as low on the speaking voice resonance as possible. Now bridge it over very slowly to the second tone on which *hi* is to be sung to match as nearly as possible the *er* in low resonance, color-width, and volume.

Be sure to keep the *hi* as near to the very forward enunciation placement of the *er* as possible. Now that you have used the bright *e* to position the *hi* in color, and can raise it in position, study the soft, dark *e* exercise on the vowel syllable *Whoo*.

Ex. 2

Sing, on the medium tones of the voice, each different color separately and then together, sustaining the first slowly over to the second tone.

Dilation Table

Singer's yawn.....Low color
Stretch over the tone.....Depth
Fluffy, dark color.....Sympathy
Width in the nostrils.....Richness
Dignity of tone.....Velvet
Maturity of tone.....Softness

Be very careful that the breath release is greater with each tone that moves higher up the scale. This exercise will fix in the mind more clearly the opposite position and color between the bright and the dark *e*. Also it will make more definite the absolute necessity of leaving the breath flow more free to do its own work in ascending the scale.

The dark vowel, *Whoo*, through its dilation position lifts the dark *e* higher into the head position, beginning in the middle voice where there is no strain, and thus prepares the way for scales and exercises on the vowel sound *hi*.

Frontal Resonance

AS THE FOLLOWING single tones, *a*, *er*, and further on, the broken chord exercises are sung, the much forward hanging pressure of the enunciation of the *hi* vowel sound is felt high up under the nose and against the forehead.

These high tones sung on the *hi* have the sensation of clinging against the bony wall of the nose and forehead, and being held there only by their own pressure, as though the air were being constantly poured against this bony wall like the stream of a hose on a garden wall.

We do not ourselves sing our high tones, we give them perfect freedom and they sail on their own pressure, being made elastic and strong through their resistance on the speaking voice resonance. Or, we will say that we speak through the freedom of the breath flow in the upper tones.

Ex. 3

Practice these three single tones on the vowel sound, *hi* as in "high."

Study them slowly and carefully, for the understanding of the combination of dilation form and low resonance mixture.

Without losing the low resonance mixture as the tone's foundation, raise the tones as high as possible into the dilation form in preparation for the next exercise in headtones.

Ex. 4

Sing as many of the tones in this chart as can be done easily, being careful that they swing away from the lower resonance far enough to allow them full freedom on the flowing breath without entirely losing their low-resonance firmness and color.

Practice each tone by itself as in above middle voice exercise, on the same vowel sound.

Sing this exercise beginning with the key of C and transposing it up by half steps as far as the tones are free, easy and well-enunciated on enough low resonance borrowed from the bright *a* through the *er*.

No. 5

The origin of the vocal tone, the vibration of the voice-cords alone, if we could hear it, would be a sound very much like the tuning fork by itself, in volume and quality. The bony cavities of the mouth, nose and head are the same kind of resonators for the reinforcement of the vocal tone.

The origin of the vocal tone, the vibration of the voice-cords alone, if we could hear it, would be a sound very much like the tuning fork by itself, in volume and quality. The bony cavities of the mouth, nose and head are the same kind of resonators for the reinforcement of the vocal tone.

A contracted muscular interference in the mouth or throat will have the same destroying effect on the voice, in volume and quality, as would be had by placing a thick piece of felt between the tuning fork and the resonator. If we ruin the fork or the resonator it can be easily replaced, but the voice cannot. And so it is that the path must be free for the tone or vibrated air column to reach the bony cavity of the nose and head for its reinforcement in quality and volume.

In reading this instruction, keep in mind that we are studying this one essential point by itself, to get a firm and well-studied idea of its very great value in our progress.

Head Dilation

BELIEVING THAT this explanation of the head voice and of head voice exercises would be incomplete in the student's mind without a separate talk on head dilation itself, the second half of the lesson is devoted to this subject alone.

factor of the whole voice system, in that it lifts the scale into flexibility of action, preserves youthful tone and color, and adds many tones to each end of the compass, that would otherwise be missing. It protects the voice from strain and so early disintegration.

The understanding of this point is so necessary to the whole health and life of every voice that we shall take the liberty of talking in word pictures and similes concerning it, so that the appeal to the imagination of the singer may be more effective and the practical working results be sooner obtained.

The leading points and different working effects of this dilation exercise alone are given in their relation to each other in the chart forms following, which will prove very helpful in understanding the nature and extreme benefit of its process. So far in the study of voice this prime factor has not been given one third of the special attention necessary to build and preserve a correct and beautiful voice scale.

Amplifying Resonance

IN STRIKING a tuning fork we set in motion a small, insignificant sound. If we hold the same fork, in motion, under the open base of a spherical resonator of metal substance, we find the fundamental tone of the vibrating fork intensified many times over, thereby producing a louder and richer tone.

The origin of the vocal tone, the vibration of the voice-cords alone, if we could hear it, would be a sound very much like the tuning fork by itself, in volume and quality. The bony cavities of the mouth, nose and head are the same kind of resonators for the reinforcement of the vocal tone.

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The Even Scale

IN USING the pure headtone, *Whoo*, in the exact middle of the voice, we overlap the head-voice action so there are no upper or excessive jumps in singing up or down the scale. And when we pass the upper tones with the speaking voice color taken from the lower part of the voice, we

overlap the color and hard resonance material into the high voice with the same result, that we have then no color or resonance jumps.

If high action comes down to lift the low and middle voice, and low color goes up to keep the high voice from jumping entirely away from its natural foundation, there is a natural mixture or overlap of both extreme ends of the voice at its middle, resulting in freedom of action, equal color, matching resonance, and even power through the complete scale.

In singing the pure headtone *Whoo* (without mixture), we again have two paths to consider, color and action. The *Whoo* in its position and action is the parachute which opens and stretches and saves the voice from falling. We are calling the intense head or nasal dilation a parachute in order to make poignant the sensation of the singer's *yawn*.

We hope to make this clearer by setting down the three stages of understanding and realization the singer will gradually pass through before he arrives at the complete and clear understanding of the sensation and complete object of this pure headtone exercise.

DILATION—Vowel sound—*Whoo*, represented in three stages as
1—Parachute;
2—Singer's yawn;
3—Dilation process.

The singer's yawn must not be confused with the sleepy yawn which spreads back to extend the soft palate and pillars, and so stretches the throat wide open. This yawn is to be decidedly avoided in the singing process.

The singer's yawn is felt closely and directly at the front teeth, and from there upward to the widely distended nostrils, and in its completion at the highest point in the arch of the mouth, which is the soft spot high up under the nostrils, or the nasal floor composed of flexible and very sensitive tissue.

Fix the following position chart firmly in your mind and mind picture.

Dilation—Very close under front teeth.
Singer's Yawn—Wide stretch of the nostrils.

Position Points—Sensitive spot high under nose. Floating, or swinging chin. Then there is a particular thought-point for the direct and carefully pointed enunciation of the dark *Whoo*, which is the point of the upper lip or straight muscle under the nose. To this location the extreme, pointed enunciation of the *Whoo*—some hang or cling.

The lower jaw must float or swing freely, that it may take its natural position for the direct enunciation itself. Do not use the hideous fish mouth position for the dark, round vowels. It is no more necessary to make unnatural faces in singing than in speaking. Being quiet and natural brings the best results all around, and much more quickly.

The speaking voice resonance, or bright head material, if not balanced and lifted upward by the help of dilation, or head voice action, will lie too low in the lower head, so gaining too much breath-pressure on the chest which will lower the forward fall, full and free.

Comparing Victor Herbert with Reginald De Koven

It was natural for Herbert to achieve his orchestral fame. He sat in the best theaters of his day; he knew the hand as a player and as a conductor; his wife sang in the best opera houses; he was in the best circles; he was mirrored in his tunes and in the honor that he could write into his instrumental parts. De Koven lacked his flash, his bubbling spirit, his versatility. He was not sure that "Robin Hood" is not superior to any single score that Herbert ever wrote; yet he writes for the public as Herbert was; he never captured the imagination; his attempts at popular ditties were commonplace, without the redeeming brilliancy—if too frequently also the hard glitter—of Herbert's orchestration.—Isaac Goldberg in the American Mercury.

ating disaster right at the beginning. This position will result in pushed, hard tone and will be forced to make a direct change (break) somewhere on the way to the high tones.

Those Precious Medium Tones
THE WAY to such extreme end of the voice must be prepared in the middle section, where it is easiest to sing without strain, where the voice is most effective in color, and most natural in position and production. The pure headtone *Whoo* is an extreme dilation exercise in the exact middle of the voice. It is the action-lift and color-protection of the power and head of all tones.

Going the other way, the speaking voice resonance is the bottom and balance of the high voice and dark vowel sounds, so that the high tone may not slip entirely away from its natural fundamentals, and the dark vowels be hollow and off pitch.

Through classified vowel sounds or color points, especially adapted to be produced indifferently, a resultant form or position of the sensitive muscular curtains which build the resonators of the mouth, nose and head, we find the way to definite sensation of these positions. These definite sensations are then a sure guide, for they are always the same when the tone is right in color, with ease of production and power. The vowel sound is the sure leader to a classified and correct result.

Eternal Diligence

DILATION, the pure headtones, and then their mixtures require an untiring amount of practice and thought, as indeed do all the best things we gain for ourselves.

Imagine the *Whoo* as a large, dark and empty room which you are pouring full of easy and fast-flowing breath. Try using the long sound of the vowel *e*, carrying it up and away from the loud, rough, low resonance of the chest, into the dark room, so as to point it dark and soft in the yawn stretch of the *Whoo*.

In this way we will realize that the soft stretch of the *er* is not made by simply restricting the breath supply, but by lifting the vowel enunciations into the head voice enunciations as a parachute holds up a person.

The dark, dilated vowel *er* must keep its pressure on the speaking voice resonance, and must be pointed, correct, dark, firm, pointed position, clear enunciation, and carrying power.

Carefully and slowly sing the *Whoo* exercise and the *e* exercise separately and then together, as indicated in the first exercise of this lesson, only be sure to remember that the first one is an exercise of bright color, and this one the opposite, or dark color vowel.

In this pure head tone exercise, form the dark, speaking room on the *Whoo* first, dark, speaking room on the *Whoo* first, dark, speaking room on the *Whoo* first, being careful to keep all the formation and influence of the *Whoo* to lift and color the *Whoo*.

Be sure that none of this process moves back away from the teeth and front of the head. This is a nasal dilation, not a spread pressure on the chest which will lower the forward fall, full and free.

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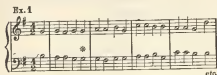
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Canonic Treatment of Hymn Tunes

By H. C. Hamilton

POSSIBLY EVERYONE is familiar with that particular tune by Tallis, which furnishes an example of an infinite canon between soprano and tenor.



Whether all listeners "get" this, even when an efficient and well balanced choir observes and tries to make outstanding the melodic combination, is open to question. And I have even known tenors—good readers, too—who carelessly passed over this imitative part writing, and "just never noticed it"—never realized they were singing the identical soprano part, in a most clever and yet natural bit of imitative writing. The tune being so vital in character, and I have even known tenors—good readers, too—who carelessly passed over this imitative part writing, and "just never noticed it"—never realized they were singing the identical soprano part, in a most clever and yet natural bit of imitative writing. The tune being so vital in character,

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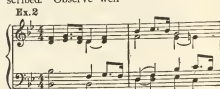
Some years ago, I was playing the piano for a certain Sunday School, and one of the hymns announced was *Come to the Saviour*. For the first time I perceived the possibilities here of a canon, and immediately put the idea into practice, while the children were singing.

At once a new interest, a new atmosphere could be noted. Of course, Royce's bright little tune never falls flat anyway; it having one of those happy sounding, really original hits we occasionally find among hymn tune writers. The tune helps "sing itself." But no sooner had I put into operation the little canon imitation than the singing gained fifty per cent in vitality and enthusiasm.

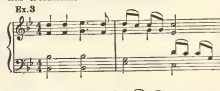
To prove this to be no mere fancy, the second verse was played as written. At once the singing deteriorated to the ordinary Sunday School level; not bad, but certainly lacking in the zest of the stanza just concluded. Then, at the third verse the little canon was introduced again. How the children seemed to leap into action! An irresistible onward urge, a happy feeling of unity, a rhythm that set the pulses fairly throbbing. The singing more nearly resembled that of birds when they seem in a mood to "burst their throats," as we say.

This tune has been played the same way at church services, and adults, forgetting dry formalism, responded nobly, though of course with not quite the ebullience of the juveniles. The filling up of the pauses precludes the danger of coming in too soon or too late. And the use of previously

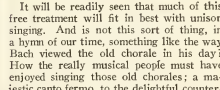
heard material, in close stretto-like combination, especially when marked by rhythmic accent, contributes an infectious "pushing forward" more easily felt than described. Observe well.



Of course the entire tune is not practicable for such treatment. But the two foregoing measures, appearing as they do, three times, contribute sufficient "go" to infect the entire tune. The refrain too, admits of similar treatment.



and judge of its fitness to be combined with



It will be readily seen that much of this free treatment will fit in best with unison singing. And is not this sort of thing, in a hymn of our time, something like the way Bach viewed the old chorale in his day? How the really musical people must have enjoyed singing those old chorales; a majestic canton fermo, to the delightful counterpoint of the unsurpassable Bach at the organ!

Another extremely effective hymn tune is McGraham's *There's a Royal Banner*. The imitations here take place at the second beat.

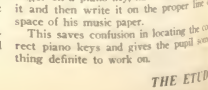
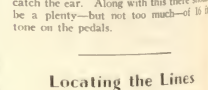
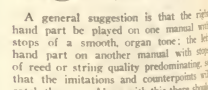
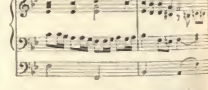
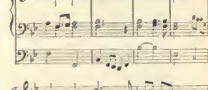
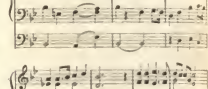
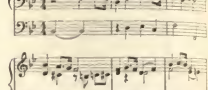
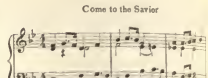
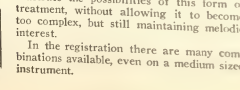
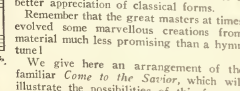
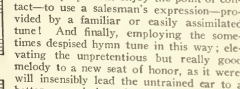
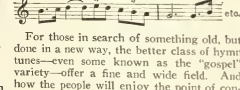
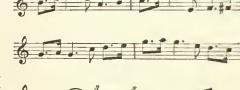
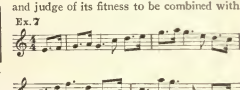
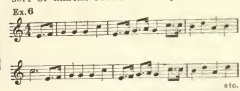


We give here an arrangement of the familiar *Come to the Saviour*, which will illustrate the possibilities of this form of treatment, without allowing it to become too complex, but still maintaining melodic interest. In the registration there are many combinations available, even on a medium sized instrument.



Come to the Saviour

As a piano and organ duet this really fine march tune becomes a miniature concerto; each instrument, taking turns, during a number of repetitions, at being the soloist. Brilliant scale figures would at one time supply a dazzling path, along which proceeded, like some conquering hero, the organ's canonic hymn. At another place the piano, as solo instrument, furnished the theme, while the organ added a counter-melody suggestive of the original tune—a sort of martial rebirth. Study



Locating the Lines and Spaces

By Gladys M. Stein

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VIOLIN QUESTIONS

Answered

By Robert Braine

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

(Much of the mail addressed to the Violinists' Etude consists of letters, descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are really old. The actual staves must be examined. The great majority of labels in violins are counterfeit and the violins are not old. We advise the owners of supposed valuable old violins to look or send it to a reputable expert or dealer in such instruments. The *ETUDE* and other musical publications.)

When the Bow Tip is Broken.

If J. U. The student in the violin bow, at the tip is extremely fragile and easily broken. If you have the bow, there are three ways out of how at the tip, there is a new bow, which is the difficulty. As the most expensive thing to do, however, is to get a first class repairer, and have him graft to it a piece of a new stick and a new head. This can be done so skillfully by a master workman, that it can hardly be seen where the graft has been made. Some violinists will not play with a bow stick thus grafted, and it for many years without the slightest mishap. I bought the broken stick from a German violinist from Berlin, at one tenth the price he had paid for it. He did not think a strong enough graft could be made, to make the bow safe for important concert playing. 2.—Buy an aluminum bow head. These bow heads have a tube which will be slipped over the broken end of the stick after it has been cut down to the proper size to fit. This is the cheapest way of repairing the break, and the job can be done by a much less skillful workman than is required in case a new wooden tip is grafted on the broken stick.

The Sonatas by Bach.

H. Mel.—The "six Sonatas" for violin solo by Bach, are very difficult, and only intended for violin students of very advanced technique. They are masterly works, and should be thoroughly mastered before they are taken on as a study. Bach's six sonatas are not as ready for them. Bach's sonatas, but other composers have written many arrangements to them. The written arrangements included in one of these sonatas. They can be obtained in one volume.

Hope Violins.

S. K.—The best violinists do not use all metal fittings. Most of them use the following: 1.—A good bridge with silver or gold wire. 2.—Hope violins were made by two men, one of whom they named "Hope." The cheaper grades are branded "Hope" on the back, and the violins made by the two more eminent makers named "Hope" have initials pasted inside. 3.—Hope violins sell from five dollars to one hundred dollars, depending on whether they are genuine or imitation. 4.—I should have to do with your bow in order to express an opinion as to its construction. The bow should be made by a good teacher and violinist. 5.—The "Violinist's Etude" by a Professional Player: "The Eugene Ippolito" by a Professional Player: "The Violin School" by a Professional Player: "The Violin School" by a Professional Player. These books will help you, but in order to become a professional violinist you ought to have lessons from a good teacher.

Angel's Serenade Transcription.

T. C.—You can get a transcription of the Angel's Serenade for violin and piano (Op. 5) by Pollitzer. This makes a pleasing contrast. The composition was originally written for voice, violin obbligato and piano.

Paganini Two Dilemmas.

W. C.—Your present state of advancement, as described in your letter, is most interesting. I would strongly advise you to try playing to play the Paganini "Concerto," as they are far too difficult for you, and if you are not able to play them, you will be disappointed after years of further study. Such compositions are only intended for great virtuosi, and not for violinists of moderate attainments.

Maid Powell.

S. G.—The late Maid Powell, famous violinist, was born in America. Her father was an American. Her mother, German. From almost her infancy she showed signs of an extraordinary talent. She studied the piano at four years of age, and then took up the violin at eight years of age. She continued her studies on the violin in Chicago, and then in Berlin, where she was taken to Leipzig, Germany, where she studied under Henry Schradieck, a technical violinist, director, and writer of the "Violinist's Etude." After a year's study under Janchin in Berlin, she began her principal career of tours in all the principal countries of Europe, her playing being the greatest, and she was considered America's greatest, and one of the world's greatest.

Sachs Concerto.

W. K.—The "Sachs-Sachs" concerto for

violin, with orchestral accompaniment, by Joseph, is probably the best known and most popular of this composer's violin concertos. Two other well known concertos are "Concerto, Op. 55, No. 9," and "Concerto, Op. 88, No. 7." 2.—Three books on double stopping for the violin are: H. Schradieck's "Essentials in Double Stopping," Book 3; "The Counting of a 'National Conservatory of Music' by the United States Government, has been advocated by many writers in magazines and the daily press, during the last few years. You will find articles along these lines in the daily press. If you can not find any looking over your back issues, I think you can find what issues they appear in by writing to THE ETUDE, 113 Chestnut Street, Philadelphia, Pa.

"Freak" Violins.

H. J. K.—Violins have been made of all sorts of materials. The most common are made of "freak" fiddles made of tin, copper, brass, steel, etc. These are not recommended, as the tone can hardly be heard across the room even on a clear day.

Playing Double Stops.

T. A. L.—The best basis for acquiring a good technique in double stopping, is to practice the scales in double stops. This is good work for this purpose, is Schradieck's "Essentials in Double Stopping." This excellent work gives the scales in all positions, in thirds, sixths, and eighths. It is very difficult to play for as the higher positions are covered, but the average pupil can get much benefit by studying the double stops in the lower positions, and gradually make his way up to the higher.

Violin Measurements.

H. J. K.—The best basis for acquiring a good technique in double stopping, is to practice the scales in double stops. This is good work for this purpose, is Schradieck's "Essentials in Double Stopping." This excellent work gives the scales in all positions, in thirds, sixths, and eighths. It is very difficult to play for as the higher positions are covered, but the average pupil can get much benefit by studying the double stops in the lower positions, and gradually make his way up to the higher.

Illuminated Violins.

H. J. K.—The best basis for acquiring a good technique in double stopping, is to practice the scales in double stops. This is good work for this purpose, is Schradieck's "Essentials in Double Stopping." This excellent work gives the scales in all positions, in thirds, sixths, and eighths. It is very difficult to play for as the higher positions are covered, but the average pupil can get much benefit by studying the double stops in the lower positions, and gradually make his way up to the higher.

The "Menahem" Stratavaria.

H. J. K.—The best basis for acquiring a good technique in double stopping, is to practice the scales in double stops. This is good work for this purpose, is Schradieck's "Essentials in Double Stopping." This excellent work gives the scales in all positions, in thirds, sixths, and eighths. It is very difficult to play for as the higher positions are covered, but the average pupil can get much benefit by studying the double stops in the lower positions, and gradually make his way up to the higher.

QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrken

Professor of School Music, Oberlin College

Music Editor, Webster's New International Dictionary

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

Chopin Tempo and Mozart Trill.

Q. 1.—At what tempo should Chopin's Waltz, Op. 21, No. 2 be played?
A. Key to Berencse, in G, on the name of Gabriel Faure, by Maurice Ravel.

Q. 2.—How do you play the trills in measure 17?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 3.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 4.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 5.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 6.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 7.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 8.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 9.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 10.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 11.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 12.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 13.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 14.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 15.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 16.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 17.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 18.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 19.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 20.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 21.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 22.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 23.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 24.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 25.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 26.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 27.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 28.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 29.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 30.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 31.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 32.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 33.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 34.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 35.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 36.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 37.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 38.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 39.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

Q. 40.—How do you play the trills in measure 17 and also in measure 23 from the end of Mozart's Rondo in D major?
A. The tempo of this Waltz is usually about M. 158 = J.

which you refer, and I am indebted to Dr. Edward Ellsworth Hisher for the keys that you refer to. The key to Berencse, in G, on the name of Gabriel Faure, by Maurice Ravel.

Key to Berencse, in G, on the name of Gabriel Faure, by Maurice Ravel.

Key to Mozart on the name of Haydn, by Ravel.

Key to Mozart on the name of Haydn, by Ravel.

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What Public School Music Needs

(Continued from Page 202)

musicianship is demanded, and where the techniques of the school room are thoroughly mastered."

Mr. George L. Lindsay, Director of Music Education, School District of Philadelphia:

"For the pupils—Adequate time for (1) vocal and instrumental development and (2) opportunity for mass and individual expression and appreciation. For the teacher—Personality, leadership, cultural background, and musicianship."

Dr. Joseph E. Maddy, Director of the famous National Music Camp, Interlochen, Michigan:

"Music learning must be made more interesting. Many music teachers teach technic, not music. Students are not interested in technic, except as a means to an end—Music. When we can place music education on an inspirational basis, with technic following instead of leading, we will begin to realize the ideal of music education—'Music for everyone, everyone for music.' There are at least 30,000,000 untrained musical instruments gathering dust in the homes of America. It is possible to put these to work by making music learning easier and more interesting."

Mr. Osbourne McConathy, noted Music Educator (former President Music Educators' National Conference):

"A more effective carry-over into adult life of the musical interests and activities started in the schools."

Dr. Victor L. F. Rebmann, Director of Music Education, City of Yonkers, New York:

"The greatest present day need is the abolition of the effects of the late—or perhaps not so late—depression through (1) lightening the teaching load of the music teacher, who in too many places was required to do an inhuman amount of work; (2) the abatement of an excessive exhibitionism, fostered and urged by many school administrators in their desire of justifying to a tax weary public the assessments levied for school purposes; and (3) the re-employment of needed teachers dismissed in the darkest days of economic stringency."

Mr. Glenn H. Woods, Supervisor of Music, Oakland, California:

"Your question, 'What is the greatest present day need in the field of school music?' can be answered in one word—"protection." The educational world enjoys following slogans and a new idea. The new slogan is the World War and its aftermath of depression, is the word 'creative.' The tendency educationally, is to try to administer music along educational lines regardless of the musical outcome. Educators will accept in music that which a musician with experience would discard. The creative idea is apparently running rampant so much so that persons, who realize the preparation that is necessary to create music, know from experience that there is a limit to the writing of melodies and a place where harmony must command attention or further progress ceases. If your editorial could somehow impress educators with the importance of encouraging and endorsing music by suggesting that more progress and greater efficiency might evolve if the administration in music were left entirely to persons qualified by experience and training to foster its contributions, it would do much for supervisors. If your message could reach them, encouraging their cooperation and interest in a larger activity in music in the schools, there is no question but that you would be doing many communities a great favor. Progress can accrue only in proportion to the amount of freedom that the music administrators have to develop music as the 'Art Beautiful.'"

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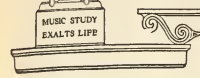
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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Advance of Publication Offers—April 1936

All of the forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Only, Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

EDUCATIONAL VOCAL TECHNIQUE IN SONG AND SPEECH—VOLUME TWO—NEW AND UNUSUAL—EACH	\$0.40
BREVING MOODS—ALBUM OF PIANO SOLOS—50	50
FOURTH YEAR AT THE PIANO—WILLIAMS—50	50
PIANO STUDIOS FOR THE GROWN-UP BEGINNER—PUBLISHER'S CONCERT MARCH ALBUM FOR ORGANISTS—PAPER, EACH	20
PIANO ACCOMPANIMENT—50	50
SABRATY DUT SOLONG—HIGH VOICE—50	50
SABRATY DUT SOLONG—LOW VOICE—50	50
SIXED CHORUSES FOR MEN'S VOICES—50	50
SHINING MELODIES—PIANO ALBUM—25	25
THE TONAL FAULTS—PIANO—LOCKE—25	25
THIRD YEAR AT THE PIANO—WILLIAMS—50	50
THIRTY BAPTIST PANTOMIMES—RILEY—75	75
WHEN VOICES ARE CHANGING—CHORUS BOOK FOR BOYS—25	25

Graduation Awards

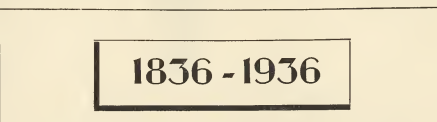
Graduates and honorees of the music study should receive appropriate prizes, awards and gifts at Commencement time. There are many books, or series of books, on music, makes a satisfactory gift from parents, relatives and friends. Sometimes an attractive novelty in musical jewelry is chosen.

The Theodore Presser Co. Catalog of Music Jewelry contains a number of desirable designs in medals, brooches and chain jewelry that may be used as prizes and gifts to honor pupils for distinctive accomplishments in music.

In this catalog, which may be had FREE for the asking, there is also an illustrated list of diplomas and certificate forms for music students. These are, indeed, a boon to music teachers. Graduation and promotion awards are printed by us in large quantities and the savings effected thereby are passed on to the individual teacher, who needs only a few copies.

A new style diploma or certificate form has recently been issued in the modern 10" x 8" size. This is printed on a very fine Parchment Bead stock and has an appropriate musical design and wording. It comes in three forms—Diploma, Certificate and Teacher's Certificate. The price is 25 cents, postpaid. As recipients usually desire a holder for this certificate or diploma, we carry in stock one style that may be used for hanging on the wall, priced at \$1.50, and we can supply more-lined folders in imitation leather at \$2.50. General folders in leather, moose, elk or satin-lined, will be made to order. Prices quoted upon application. Gold and silver medals, too, are available. A quantity of ribbons attached to diplomas or certificates, 3 cents additional.

Another feature of "Presser Service" that is utilized annually at this season by many teachers is the special engraving on musical jewelry and engraving on music certificates and diplomas of the recipient's name and other pertinent data. Prices for this work cheerfully quoted.



1836 - 1936

Greetings to the Music Educators' National Conference!

Public school music in America is just one hundred years old. It all started in Boston in 1836 and the man who was responsible for it still stands out as one of the greatest figures in all American musical development—Dr. Lowell Mason. He was a man of great ability, penetrating foresight, splendid ideas, fine development and huge industry. Unfortunately, he was literally hounded out of his position in Boston by jealous nincompoops, now forgotten, who tried to belittle in every way his great popularity, his integrity and his competency—little whelps of men, biting at the heels of a giant. Dr. Mason's inspiration came from the ideals of Pestalozzi, who was also a terribly misunderstood man.

Fortunately, in this day, the world has grown broader and such a great institution as the Music Educators' National Conference, which will bring thousands of supervisors to New York City this month, has done much to promote tolerance, broad understanding, sympathetic co-operation and to wipe out the poisonous political intrigue and conspiracy which at one time was not a pleasant thing to view in music education in our public schools. One of the greatest achievements has been what its influence has done towards the improvement of music of all kinds for public school use. This has raised the catalogs of American music publishers to a very much higher standard in this field.

All honor to this splendid group of men and women, who are contributing so much toward America's progress!

Music for the Commencement Program

Many music educators, and those having in charge the music program for the commencement exercises, have already selected the material and have it in rehearsal. Others, whose programs are not elaborate, are now choosing the music that will be rendered by their pupils.

If your selection has been delayed and time does not permit sending for catalogs and special lists of Commencement Music, just write to Theodore Presser Co. describing your needs, the capabilities of the performers, etc., you a package of music from which you can select appropriate numbers.

This is but one feature of "Presser Service" Ask for Folder K-2, describing other conveniences and economies, including the "On Sale" plan.

Pupils' Recitals

We do not need to convince teachers of the importance of pupils' recitals, particularly those given at the close of the regular teaching year. The value of such recitals is twofold: to the student, in reward for hard study and practice, and to the teacher, as an opportunity to see the results of his instruction. While such recitals will naturally include send examination copies of the material prepared for recital programs. It is usually necessary to give us an outline of the type of program planned and the ages or grades of the performers.

The Cover for This Month

With a kindly, good-natured twinkling in his eyes, John Philip Sousa went about this world doing great things and winning the love and respect of millions of men from emperors, kings and presidents, down to the humblest of citizens and the poorest of urchins. No one can measure how much John Philip Sousa meant to the United States with his stirring and vibrant compositions and with his enterprising and inspiring band concerts. His music and his band served the nation most beneficially in peace and in war. Music was his life, but he loved humanity, found elation in such sports as horseback riding, fishing, golfing and trap shooting. He also is recognized as an author, and as a raconteur his reports were great.

This month's cover of THE ETUDE tells something of the story of his life in presenting him as he appeared when he reached manhood, as he looked when he entered the service of the United States as leader of the band at Washington, as he looked when his band was a great drawing card for the Chicago World's Fair, as he looked in the days of his work with the Sousa Band, as he looked at the time of his famous meeting in France with the celebrated French composer, Gabriel Faure, as he looked when he had his great United States Naval Band during the World War, then as he looked in the first year of his life in the United States when John Philip Sousa of the United States Navy Reserve Force. He became leader of the United States Marine Band at Washington in 1880 under the presidency of Rutherford B. Hayes and up until the time of his death during President Hoover's term in office he brought forth unexcelled patriotic musical inspirations. He not only stirred the masses to love of country with his famous march, Stars and Stripes Forever, and other numbers such as Liberty Bell March, Hail to the Spirit of Liberty, Fantastic Rag, Keeping Step With the Union, Power and Glory, etc., but he also made for friendships of nations with such marches as France from the Sea, French Cavalry, Diplomat March, the Royal Welch Fusiliers, and others. His music composing embraced bands of symphonic proportions, songs, choruses, and comic operas. His compositions have been issued in practically every type and are particularly popular in their piano arrangements, not only for solo but ensemble playing on this instrument.

John Philip Sousa was active to the very last. He visited THE ETUDE offices and the Theodore Presser Co. headquarters in the reformer to Reading, Pa., where he conducted a band concert; and the next day came the startling news that he had passed on his death in Reading, Pa., came on March 6, 1932.

Sousa's music is said to possess more American melody than any other music of any other American composer and his Stars and Stripes Forever march so thoroughly won the nation from the start that it is generally considered to be the accepted national march. It has become so much a part of the patriotic march of the country that it is many living today will see it adopted as the official patriotic march of the nation. Surely, it is well worth the radio and motion picture backgrounds of news reels and musical pictures. Stars and Stripes Forever seems to stand out as the most played of all musical compositions.

(Continued on Page 264)

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Musical Portrait Gallery

By Rena Idella Carver

Ellen's Practice Account

By Daisy Lee

"WHERE are you going in such a rush, Ellen?" cried Jane as she came out the school door and saw her chum running down the front steps.

"To the store to buy a little account book," Ellen answered. "Don't you want to come along?"

"But what do you want an account book for?" asked Jane.

"Oh, I thought I would start a Music Practice Account, and find out just how many hours I really am practicing in a year's time. Why don't you start one, too?"

After looking over the books they chose two small, narrow volumes with strong covers which would wear well. Then they hurried to Ellen's home and soon marked time in the dates for the twelve months to come. They reserved a page for each month; placing the dates down the left hand side of the page, and leaving the space on the other side for the daily minutes or hours practiced.

"Now, on the last evening of every month let's get together and add up our time," suggested Ellen, "and see who has done the most work on her music."

"All right," agreed Jane.

"Sometimes," Ellen added, "I get lazy and skip a few minutes. Yesterday I happened to figure up how much time those minutes would amount to in a year. And would you believe it, they came to almost thirty hours!"

"That is a lot of time to waste!" replied Jane in surprise.

"Far too much!" Ellen declared, "when you are as anxious as I am to become a good pianist. I decided right then," she continued, "that I'd keep a record of my work, and every day I skipped a minute I would make it up before the week was over!"

"I'll do the same," answered Jane, "and I am sure we will both become better players if we practice our full time this coming year!"

Studio Action

By Riva Henry

PREPARE for this lively game by cutting out many small cardboard circles, and on each one draw a single note or rest, using many varieties of time values.

Give every player an equal number of cards, and then conduct a make-believe auction sale, selling the various articles in the studio, the players bidding on them and paying for them with their note-cards. Each whole note or whole rest being worth four cents, the amounts are added accordingly.

The player who buys the most with his cards wins.

How many MASTERS can you find?

Put on your thinking-cap and see; And just recall their names again. (In every stanza one will be.)

1 For FUGUES and PRELUDES, here's a man,

No other bears so great a name; Two centuries and more have passed Through which has grown his deathless fame.



2

His OPERAS number by the score; And ORATORIOS as well; In music lovers' hearts his great "MESSIAH" will forever dwell.



3

SONATA-FORM he made by plan; To SYMPHONIES such, gave grace; We think of the "SURPRISE," he gave With smiles a-twinkling o'er his face.



4

He played, composed, when very young; His OPERAS are quite bright and gay, And "DON GIOVANNI" is the name Of one that you will hear some day.



5

A man whose heart was always brave, Although his tunes he could not hear; He wrote SONATAS, SYMPHONIES, And heard them with his inner ear.



6 "HARK, HARK, THE LARK," and "SERENADE"

He wrote when he went out to dine; He only lived to thirty-one, But left us many songs divine.



10 So many master's names you've found, And can you play from every one? Some rare, sweet gem? If not, decide To learn them, ere the day is done.

Answers to MUSICAL PORTRAIT GALLERY:

1, Bach; 2, Handel; 3, Haydn; 4, Mozart; 5, Beethoven; 6, Schubert; 7, Schumann; 8, Chopin; 9, Brahms.

Practicing With Imagination

By Annette M. Lingelbach

TO MAKE your daily practice more interesting, try making different patterns with your music. One day design cut, and sew a dress from the material of your new melody. Perfect legato in the right hand fashions the neck-line; accuracy of notes decides the style and color of the collar; clear rhythm sews on the lace; and accented phrasing irons the collar before you make it part of the dress.

The next day create the waist to your dress through the accurate playing of the left hand. The following day's work on the hands together will complete the skirt, while memorizing your melody will put in all those little extra touches of lacy cuffs, buttons, tucks, and hems.

Reviewing this melody from time to time will mean that you are either changing the dress, as to collar, cuffs, waist, or length, or that you are adding new accessories to your outfit, such as a hat, gloves, necklace, or scarf. Melodies, like dresses, must often be brought up to date, with such modernizing touches as finer phrasing, more accurate memorizing, better rhythm, or smoother fingering. Do not discard your old melodies, as you do your old clothes, but bring them out for display as regularly as you eat, for old melodies, like old friends, become more dear with the passing of time.

For scale-practice, build a house of so many rooms. Each time you play a scale perfectly, you add a room. When the house is finished, put in the furniture. Each old scale reviewed, or new scale practiced accurately, brings in a piece of furniture. To vary your technical drill, build the walls of arpeggios, instead of scales, and rent it to different people of tonic chords.

Put your imagination to work, by building musical ships, towns, people, and articles. Practicing with imagination helps you review thoroughly, starts you accurately on your new work, makes your hours of practice pass like a minute, and develops your imagination, thus making you a finer musician to interpret the musical moods of others.



Building Foundations

By Helen Oliphant Bates

"Good morning, children," said Miss Winston, as the class arrived for their lesson in music appreciation. "Would you like to go over and watch the men laying the foundation for my new studio?"

"Sure. We want to go," answered the class.

"The first thing the workmen did," said Miss Winston, "was to dig trenches about four feet deep all around the outside outline of the studio, and two trenches across the inside. Next they put sand, rock, and iron rods in the bottom of the trenches."

"Why do they need iron rods?" asked Robert.

"Because they are necessary to make the foundation firm," answered Miss Winston. "Anything that weakens the foundation, weakens the whole building."

"Look at that funny little wagon!" said George. "What is it?"

"That wagon," replied Miss Winston, "contains ready mixed concrete. Watch them pour it down the trenches, and watch it into shape."

"Will they be ready to start the studio then?" asked James.

"No," returned Miss Winston, "they will build wooden forms to fit inside the trenches, and fill them with concrete. After the concrete dries they will remove the wooden forms, and leave the concrete wall standing on top of a layer of concrete. This foundation will cost a great deal."

"What a lot of money goes under the ground!" said Walter.

"Yes," agreed Miss Winston. "But without a good foundation, your studio would not be worth much. And without a good musical foundation, you can never expect to be good musicians. You are laying the foundation of your musical training now."

You must be just as careful of your foundations, as I am of the foundation to my studio. You must build a strong foundation, during your first three years of music study, by using a concrete mixture of slow, careful practice and plenty of scales and arpeggios, and you must pay close attention to all the directions and instructions that your teacher gives you. Then you will be rewarded by a house of music which will stand any test, or weather any storm. Labor has sure reward."

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether a member of a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years of age. Subject for story or essay this month, "Me and My Music." Must contain not over one hundred and fifty words.

All contributions must bear name, age and address of sender, written clearly, and be received at the Junior Etude Office, 712 Chestnut Street, Philadelphia, Pa., before

JUNIOR ETUDE CONTEST

the eighteenth of April, 1936. Be prompt! Put your name, age and class in which you are entering on upper left hand corner of paper and your address on upper right hand corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters and do not have any one copy your work for you. When schools or clubs compete, please have a preliminary contest and send in only the five best papers.

Competitors who do not comply with all of the above conditions will not be considered.

Names of prize winners and their contributions will appear in the issue for July.

Melody (Prize Winner)

ONE afternoon as I was practicing, I was looking out the window at the snow flakes falling. I heard a queer, beautiful melody. A bird was singing.

I went outside to see what kind of a bird could make such beautiful melody but it was not in sight. Soon I saw it. It had dark blue wings and a red and black face. Soon it looked over to where I was standing and I thought it would fly away, but instead, it started singing its beautiful melody again, as though it were springing. I called my mother to hear the beautiful melody. I asked her what kind of a bird it was but she had never seen it before. So I have never found out what bird it was who sang the beautiful melody, but it is still making lovely music in my memory.

DOORS FOX (Age 10), Class C, Pennsylvania.

Letter Box

DEAR JUNIOR ETUDE: We organized a music club which meets once a month. Each member has a chance to entertain the club which we call "The Music Box." We make note books with clippings about music, and so forth, and our teacher is going to give us a prize for the best one. We are sending you a picture of our club.

From your friend,
DOROTHY FRANK, AFRAMON.

N. B.—The picture of The Music Box has not arrived, Dorothy. Did you forget to send it?

Question Box

DEAR JUNIOR ETUDE: Will you please explain the difference between a band and an orchestra. Somebody in my school says that an orchestra has stand-stands, but I don't think this is right.

From your friend,
BARBARA J. B., California.

ANSWER: Your friend in school really is somewhat confused on the subject of bands and orchestras. A band includes all of these except the strings. There are no string instruments of any kind in a band, and there are many more varieties of brasses and woodwinds.

A band playing a concert is seated, as though it were springing. An orchestra does not march, and is seated because it is almost impossible to play violon, cellos and harps standing, but an orchestra will rise to play strings and timpani when necessary.

Next time you hear a band or an orchestra, even if on the radio, listen carefully and see if you can tell whether there are any string instruments in it or not.

Then there are many small combinations of instruments, used for dancing, including brasses, woodwinds, and strings. These are sometimes called orchestras, too, but are not real symphony orchestras; and in these the violinists sometimes play standing.

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- HarP
- PinkK
- KeenK
- Near
- RosE
- EveR
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- RichH
- HarP

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