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Singing of You (E-a).
ditto (c-F).
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ditto (c·F)

Song of the Rover (F·F)

ditto (d·D)

Song of the South (c·F)

ditto (c.E. Song of Life (E.a.



ditto (d-E)

Love's Life (F-g)
ditto (d-E)

ditto (d-E)

Love's Radiant Art (E-g)
ditto (c-E)

My Heart's A-Maying (E-g My Thought of You (d-a).

Molly's Eyes (d-g)

SONGS AND BALLADS-Con't. Noon and Night (c-E)... ditto (a-C)... On a Moonbeam (d-F)... ditto (c-E)... ditto (b-D). ditto (b-D). ditto (b-D). ditto (b-D). ditto (b.E.) Question (d.a.) Question (d.a.) ditto (b.F.) Rain and Roses (d.g.) ditto (b.E.) Remember (d.g.) ditto (b.E.) Rose Fable (F.a.) ditto (d.F.a.) SACRED SOLOS-Con't. Calm on the Listening Ear of Night (E-a)..... Christ Has Opened Paradise (d-g) Come Holy Spirit (E-g). Eternal Goodness (d.g).

HIGH VOICE-Range E-a: LOW VOICE-Range c-F

Wind A. Wooing (d-F)... ditto (b-D). When I was we are,

All Hail Risen King (F-a)...

ditto (b-D).
Woodland Love Song (d-2).
ditto (b-F).
Your Lips Have Said You Love Me (c-E).

SACRED SOLOS

ditto (d.F).... Breathe Your Soft Prayet to Christ the Child

- SWEETEST FLOWER THAT BLOWS Text by Frederic Peterson, M.D. HIGH VOICE-Range b-flat-D; LOW VOICE-Range E-flat-g **VOCAL DUETS**

The King of Love (Duet S & B) Lead Kindly Light (Duet S & B) My Heavenly Home (Duet S & B) CHORUS NUMBERS

ditto
The Message of Angels (d·s).
(b·F)

Still, Still with Thee (d.g)

That Sweet Story of Old (E-g)

O Paradise (d·g)
ditto (b·E)
Oh, For a Closer Walk with God (F·g)
(d·E).

The Sweetest Flower That Blows (Mixed).
All Thy Works Praise Thee (Mixed)
Behold! I Bring You Good Tidings (Mixed)
Haik, Hark My Soul (Mixed)
He is Not Here, but is Risen (Mixed)
Holy Night (Mixed) out Story (Mixed)
Listen to the Woodfoods Story (Mixed)
Listen to the Woodfoods Story (Mixed)
Listen (Mixed) See Amid the Winer's Snow (Lutd in United) Or (Morred)
United Or (Morred)
United Or (Morred)
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Your Lips Said You Lore Me (Treble—7 Part)
Part) The Sweetest Flower That Blows (Men). Arise My Love (Men). Ashes of Roses (Men). Ashes of Roses (Men).
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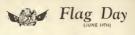
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ganizations of this type!

Wilbur L. Cross of Connecticut.

Flagstad, Elizabeth Rethberg, Rudolf Bock-

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 cher-

ished by the master, as an Elgar Memorial.

THE "FOURTH SYM-

PHONY, OP. 53," of Al-bert Roussel had its first

performance in New York

THE ETUDE

Music Magazine

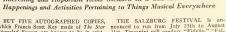
A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Editor JAMES FRANCIS COOKE

Associate Editor EDWARD ELLSWORTH HIPSHER

Printed in the

The World of Music Interesting and Important Items Gleaned in a Constant Watch on



ALL FINLAND joined in the festivities of the versary of Jan Sibelius. The zenith was achieved in a gala concert at the Helsingfors Exposition, with an orchestra of

one hundred musicians, a chorus of five hundred voices, and an audience of seven thousand. The Minister of Fine Arts deliv-

maki, Minister-President, presented to the master, for the Finnish people, a crown of DR. EDGAR STILLMAN KELLEY was the guest of honor at the fortieth concert of the American composers series of the Rochester Philharmonic Orchestra, on Janu-THE GUITAR ORCHESTRA of Madrid Accepted Philiarmonic Orchestra, on January 16th, in the Eastman Theater, with Dr. Howard Hanson conducting. Dr. Kelley's "New England Symphony" was the chief work on the program, which included the Kaintuck, for piano and orchestra, of William Cray Edil has triumphed in a concert at the Alkazar Theater, in a program devoted to the works of Breton, Granados, Chapi, Albéniz, Serrano and Giminez. A standard for American or-

DR. WALTER DAMROSCH has been THE ROYAL AUCKLAND CHOIR re-cently gave a concert for which the program included a Hymn to Apollo by Gounod; On the Sea by Dudley Buck; and Stars of the elected president of the National Institute of Arts and Letters, to succeed Governor Summer Night by Hatton. Dr. W. E. Thomas, a native composer, was represented THE COVENT GARDEN season of International Opera will open on April 27th, with "The Ring" of Wagner leading in the by two movements from a string quartet and selections from a choral work, "The standard repertoire. Sir Thomas Beecham, Wilhelm Furtwängler, Hans Knappertbusch

and Vincenzo Bellezza will conduct; and among the leading singers will be Kirsten ARTHUR HONEGGER is reported to bave completed a new opera on the subject of "Joan of Arc," with the libretto by Paul elmann, Ezio Pinza and Giacomo Lauri-

THE TORONTO SYMPHONY OR-JOHN L. SEVERANCE, munificent musi-JOHN L. SKYERANCE, munificent must-call parts of Cleveland, Ohio, died on Janu-ary 16th, at the age of eighty-two. It was through his gifts of dime and resources that through his gifts of dime and resources that proper claim dynaphony Orchestra became claim dynaphony Orchestra became creation, No. 5, in E-flat," for piano and orpossible. CHESTRA, with Sir Ernest MacMillan conthe "Leonore" Overture, No. 3. THE COTTAGE at Broadheath, England,

THE "ROMEO AND JULIET" of Berlioz has been given performance by the Con-certgebouw of Amsterdam, Holland, with cborus, soloists, and Willem Mengelberg con-

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.



A SUITE from "The Maypole Lovers" by on the program for January 9th of the Chi-cago Symphony Orchestra under the baton of Dr. Frederick Stock.

ous programs.

THE CENTENARY of the birth of Camille Saint-Saëns, which occurred on September 9, 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 M.nor" for orchestra, organ and piano, and the "Concerto in C Minor" for piano and orchestra.

DIMITRI MITROPOULOS, director of orchestral studies in the Conservatory of Athens, Greece, was guest conductor of the Boston Symphony Orchestra for two pairs Boston Sympnony Orchestra for two pans of concerts, having made his debut on No-vember 30th. He is described as "an intellec-tual-looking man who proved himself a conductor of skill and emotional intensity."

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

DUNEDIN, NEW ZEALAND, has a Jun-DUNEDIN, NEW ZEADAND, has a Jun-ior 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

THE BOSTON SYMPHONY ORCHES-TRA bas been giving an annual series of concerts in New York, for the past fifty years.

THE "BORIS GODOUNOFF" of Mous-THE "BURIS GODOUNOFF" of Mous-sonsky had its first performance in England in the original version of 1808-69, when on September 30th it opened the season at Sad-let Wells. It was sung in the "real," not inhetists," English of M. D. Calvocoressi; and the press reports that Sadler's Wells has done nothing better.

performance in New York
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The One HUNDREDTH ANNUER.

There was a cast of over three hundred, with
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specific to the self-cleared during the present year, by widespecific to the self-cleared during the present year, by widespecific to the community, in his almout first years of resimout first years of resi



contraltos of the former generation, died on Janu-

ary 23rd, in London, at the age of sixty-two. Her the age of sixty-two. Her professional début was made in a perform-ance of Sullivan's "Golden Legend," at Al-bert Hall, with Emma Albani, Edward Lloyd and Sir Charles Santley completing a notable quartet. She sang, by command be fore Queen Victoria, King Edward VII and King George V, and then in 1931 retired from a brilliant career of thirty-one year

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

THE PORTLAND SYMPHONY OR-CHESTRA (Oregon) celebrated on January 12th its silver jubilee; when supporter of the organization, during the last twenty five years, gathered in the Auditorium and listened to a repetition of the program offered t its first concert, on November 12, 1911 in the old Marquan Grand Theater, of which Dvorak's "New World Symphony"-thea comparatively new-was the chief work

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

SAMUEL LIONEL ROTHAFEL (amiliarly known throughout the theatrical world as "Roxy," passed away on January 2nd. Born July 9, 1882, at Stillwater, Minnesota. from producer of an amateur show at Car-bondale, 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

ARNOLD BAX has a "Sixth Symphony to his credit; and it was first heard in pul lic when on the program for November 21, 1935, of the Royal Philharmonic Society, of London, with Sir Hamilton Harty conduct

DR. CARL BUSCH has been the recipient of a tes-timonial gift of one thou-Kansas City Federation of Music Clubs, as a tribute



Music Axiom for April. a a a a Make music a companion, not a taskmaster. a a a a a Music Study Exalts Litt

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 convention of musical interests held anywhere in the 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 great 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

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 School 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 virile 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 workers. 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 school their active participation in music scems 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.

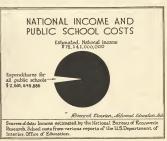
Mr. Walter Butterfield, Director of Music of the Public Schools of Providence, Rhode Island (former President, Music Educators' National Conference):

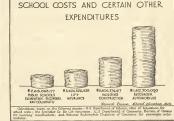
"I am inclined to think that our greatest need is thoroughly trained teachers who can lead boys and girls in their music study so that they will receive the full force of what music has to give them. I mean this to cover both the intellectual and emotional aspects of music.'

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





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

APRIL, 1936

"I. Better training of the special teachers and supervisors of music, requiring a higher order of musician-

ship.
"2. A deeper realization of the value of music in education, on the part of school executives, resulting in a more equable 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 efforts 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

"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

"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 tonal

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 school subject by 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 three-fourths of the enjoyment to participants and listeners was lost. The same thing occurs when a person with vocal training is put in charge of instrumental 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?"



"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."

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A Conference with the World's Most Famous Industrial Leader Henry Ford

Secured expressly for The Etude Music Magazine

(Dearborn is adjacent to Detroit). Mr. Ford, now in his seventy-second year, has the litheness and agility of a man tries dependent upon this great from industrialist. 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 abhaps 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 reneatedly addressed great numbers of his employees by their first names and thus indicated the existence of a democratic feeling which is ideally

Where Mass Production Reigns

THE FOLLOWING CONFER- these interests. Greenfield Village is only person, is an opportunity of a lifetime. His group of units containing classrooms, work-ENCE was secured after long nego- a small part of the vast Ford activities, but personal intimacy with all the details of shops, libraries, auditorium and executive tiations with Mr. Henry Ford, they are of immense pioneer significance, this vast assembly of objects of artistic, offices. These buildings are architectural largely because The ETUDE feels that its At the River Rouge plant, where from six industrial and social interest, is notable, reproductions of Independence Hall, Conreaders should be acquainted with the dis- to seven thousand automobiles are made From a rare Duncan Phyle chair to a Ger- gress Hall and the old City Hall of Philatinctive and original educational ideas and daily, the factories are two miles square. man street piano (such as was prevalent delphia. The reproduction of Independence ideals of a man who has always thought. One building is over one mile long. Scores everywhere in our cities in the last cen-Hall is the center unit, which is joined by for himself, copied no one, and who has of acres of parking space are required to tury), Mr. Ford passes with the keen obtaken time to devote his energies to the provide for the thousands of cars of the servation of a trained connoisseur. Perbuilding in the rear, the auditorium on the development of plans in education which employees. The body of workers there may sonally, it is a delight to note his enthu-left, and galleries and classrooms on the might otherwise have been lost. The run as high as one hundred thousand— siasm, his simplicity and his graciousness. right. Visitors enter the museum through material upon which this conference is larger than many of the standing armies of based was obtained by the Editor during the world—and this is a standing army of fully guarded by numerous able aides are not yet completely installed, the public several hours in company with Mr. Ford, peace. The total number of Ford workers against any who would strive to make in- is being given an opportunity to see the inspecting the evidences of the educational throughout the world has soared to two vasions upon his valuable time. It would methods and labor involved in arranging ideals in which he is most interested at hundred thousand. It has been roughly be impossible for him to meet more than a the material. Greenfield Village, Dearborn, Michigan estimated that at times there are, directly and indirectly, upwards of half a million desire to see him.

Despite the enormity of the Ford enterprises, every little corner throughout the immense Ford operations has an air of projects at Greenfield Village, a description tidiness, orderliness and a lack of litter of the Edison Institute and Greenfield Vilsence of cant impress one instantly. Per- that instantly attracts attention. Every- lage is desirable. thing is polished up like a new penny; and venerable buildings, there is the impression project which reflects the ideas of its will be placed upon display later. Among of a new enterprise just opened for business. Sounder, Henry Ford. The name "Edison" other rare instruments, Mr. Ford, owns the Greenfield Village at Dearborn, in which typifies the spirit of the institution. Mr. famour Mand Powell Greenfield Village at Dearborn, in which typifies the spirit of the institution. Mr. famour Mand Powell Greenfield Village at Dearborn, in which typifies the spirit of the institution. Mr. famour Mand Powell Greenfield Village at Dearborn, in which typifies the spirit of the institution. Mr. famour Mand Powell Greenfield Village at Dearborn, in which typifies the spirit of the institution. Mr. famour Mand Powell Greenfield Village at Dearborn, in which typifies the spirit of the institution. Mr. famour Mand Powell Greenfield Village at Dearborn, in which typifies the spirit of the institution. Mr. famour Mand Powell Greenfield Village at Dearborn, in which typifies the spirit of the institution. Mr. famour Mand Powell Greenfield Village at Dearborn, in which typifies the spirit of the institution. Mr. famour Mand Powell Greenfield Village at Dearborn, in which typifies the spirit of the institution. Mr. famour Mand Powell Greenfield Village at Dearborn, in which typifies the spirit of the institution.

Mr. Ford is making magnificent efforts to Ford has named it after his friend. Thomas his home is an Estey pipe organ. preserve the fundamental American evi- A. Edison, who has been an inspiration to Supplementary to this group and adjoindences of culture and achievement, is in him and many others in his untiring work. ing it on the east is the historical Greenitself a monument to his ideals which is cer- Serving the institute is a museum which field Village. Here the handicraft arts of tain to become a great shrine of American- is really a textbook of human and techni- the past are presented as they were practain to become a great surine of Americanser really a textbook of human and technithe past are presented as they were practime. To have the privilege of going through cal history. The museum is intended to
the Ford enterprises industrial and
the Ford enterprises industrial and the Ford enterprises, industrial and this village and the adjacent Edison Insti- minister to the student type of mind; that buildings and residences, which in their educational, at Dearborn, Michigan, can tute, with its enormous and remarkable is, its purpose is primarily educational. have any conception of the immensity of collection of Americana, with Mr. Ford in The museum building is fronted by a tural types.

few of the ceaseless number of people who

A Project in Study TN ORDER to comprehend the far-reach-I ing nature of Mr. Ford's educational

Naturally, this great industrialist is care- the door of the central unit. As the exhibits

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

Musical Treasures

THE MUSICIAN visiting the museum will be interested in the many old musical instruments which Mr Ford has Two hundred acres at Dearborn, Michi- assembled, and especially since it is only wherever one goes, save in the replicas of gan, have been set aside for an educational a fraction of his large collection, which

turn illustrate the development of architec-

APRIL, 1936

over fifty original buildings and restora- I would not miss it for anything. tions, all of great historical significance, ingroup, where many of the famous inventor's creations first saw light, the house

Burbank's office, and the little brick shed in their formative years-in them the world where Mr. Ford built his first automobile. of the future is in its formative years too. with the Sunday night hour, in which the glimpses of what that world may be. What me. Other men tell me it is the same with Ford Motor Company, Mr. Henry Ford, we are trying to do at Dearborn is to set Founder, and Mr. Edsel Ford, President, before them the best of the world to date, music present the Ford Symphony Orchestra so that they may choose what they need under Victor Kolar, together with world and take it into the future with them. We famous artists. Fred Waring also conducts have no illusions about 'bringing up' the each week an hour of lighter music. It young folks-it is just a question with me has been estimated that over a million and whether they do not 'bring up' us adults. a half dollars is spent yearly upon these Children have a great influence on grown-speaks of things I used to know-it has remarkable concerts. The symphony hour, ups. We hope our influence on them is deep association with my boyhood and later with the homely and inspiring addresses as helpful. At least we are trying to make experiences. I enjoy these lovely simple of Mr. W. J. Cameron, have unquestioned it so. And music is one of the means to themes, and I know that millions of others value in our American musical and intel-The Etude considers it a matter of verv

great good fortune that Mr. Ford consented to give our readers his time and interest, future come singing? which have enabled us to prepare the following unusual conference with the world's greatest industrial leader.

Beginning With Music

"START THE DAY with a song! That is the way in which we begin each day at Greenfield Village, at the cises of all. The process of breathing and time that Foster was born, however, the only in the teaching, but also in the name chapel of Martha-Mary, in which all of exercising the diaphragm is alone invaluence. the students of the school, from kindergarten to high school grade, assemble. Singing is a mental tonic which is most beneficial. It seems to awaken and quicken the mind and to make it more alert for impressions-those very impressions which, when absorbed in youth, stay with us for Get the kind of music you like, go to it preserve the old home that they presented had so many pupils. Many of the schools

morning opening services, which embody weeks of singing every day. inspiring recitations, hymns and songs. Each morning, with few exceptions, of was limited to singing, and to playing the the past six years, whenever I have been fiddle and the jew's-harp. But I am imat home I have attended at eight-thirty these opening exercises. I am sure that singing contributes splendidly to starting the summer of the activities and exhibiting ex- want to be regarded as deficient in taste finished, were themselves kept burning. She as turning on a tap in the bathroom.

"One of the secrets of keeping young cluding the birthplace of William H. is to spend part of one's time with youth. than to see these little tots as well as the youths starting out on the voyage of life? in which Stephen Foster was born, Luther It is not only that they as individuals are

A Musical Tonic

make that distinction. It has always seemed to me a great mistake for people to say

attitude. Even great musicians as hot are mond Electronic organ, with inconspicuous tend to like anything which is often a pun- loud speakers in all rooms, has been in tend to like anything which is often a pair stalled, so that visitors may hear the Foster ishment for them to hear—especially after Readers, the courtness where Lincoln fresh from the Invisible—and they are the an honest attempt has been made to remove melodies when they are inspecting the courtness. practiced, the large Edison Menlo Park dawning future. What is more inspiring one's dislike. Why not be frank? If you house, Other people may be genuinely delighted with this same music. Let us cheerfully agree that a variety of tastes is necesmusic that I hear often bewilders and bores them-yet all of us confess to a liking for

A Shrine of Simple Art "MUSIC, such as that of Stephen

lights me immeusely. For one thing, it bequeath the best of what we have re- chased the birthplace of Stephen Foster ceived. If these young people are the fu-ture, is it not a splendid thing to see the (in a run down section of Pittsburgh, Pennsylvania) to Greenfield Village at Dearborn, so that it has become a permanent shrine, where millions may see it in results. "T HAVEN'T any doubt at all that all the future. Let's go in and look it over. I of us would be a great deal better, So many tales have been told about the before the slump—the saddest men and happier and healthier if we realized the poverty of Foster that you are probably benefits of singing. Everybody who can surprised to note that though this house sing at all ought to do so-every day if is small, it was evidently the home of how to play them. possible. It is one of the healthiest exer- people of culture and refinement. At the able. I do not know whether the vibrations earnings from his songs, Stephen Foster factory alone is producing over two hunof singing have any beneficial effect upon died in New York without means. His dred instruments a week. Inquiries among the body, but I do know that there have brothers became prosperous and in this music schools and teachers disclose the been cases of stammering which have seem- way retained the fine old family heirlooms fact that not since the palmy days imingly disappeared after regular daily sing- almost intact; and their descendants were mediately after the war-when the ama ing. I have seen this in our own schools, so generously appreciative of our efforts to teur jazz band came into being—have they with a lusty good will, and see if you do us these rare pieces which once were used and teachers, indeed, who a year ago were "In this chapel the students hold their not feel like a different person after a few by the Foster family and which now enable on the verge of bankruptcy, have now weeks of singing every day.

"My own musical knowledge in youth as it was when Foster was a boy.

"A large portion of

will be a perpetual fire, was lighted from twenties, who in the old days would have mensely fond of the music I like. Please fire sent us by Stephen Foster's daughter, learned to play the piano as small children Mrs. Marion Welch, just a few days before at school. she passed away. The fire was sent in two offered today is that the novelty of listen the day right. The children love to sing that they like certain kinds of music, when lanterns, both of which, after their primary ing-in has worn off, and music on the air the simple songs and hymns; and I find what they really mean is that they do not mission of lighting the household fire was is as commonplace an affair in most homes

In Greenfeld Village there are already perience to be present and listen to them, or lacking in appreciation. That is a false knew the old house well—her famous failed of the product of the control of

Meanwhile, three musicians played for Mr. Ford, Foster's "Old Kentucky Home." using the organ, a vibraphone and dulcimer The perpetual fire, of which Mr. For spoke, is a part of his far-reaching scheme to make the wonderful collection at Green field Village a living museum of the past Fires in furnaces and hearths, started by famous men (Thomas A. Edison, Herbert Hoover, and others), are now burning and will be kept burning in perpetuity.

(Mr. Ford's extraordinary Interview will be continued in The Etude of next month)

Pianos Return

THE following clipping from Vancouver Province has been widely reprinted in papers from coast to coast. Many American manufacturers are reporting similar

"Four or five years ago-that is to say women in England were those who were trying to sell pianos or teaching other

"Today there is an unexpected boom not

"A large portion of these new pupils "The fire in the fire-place, which I hope are young men and women in their early



GREENFIELD SCOTCH SETTLEMENT SCHOOL



EASTER DAWN AT THE HOLLYWOOD BOWL

Easter Dawn in Music

By Nancy D. Dunlea

ORE AND MORE frequently Easter religious services are cele-brated at dawn. Music and nature are combined to emphasize the beginning of a new season which symbolizes a spiritual hope. Therefore these early services, held at an impressive hour, require special planning from the musical standpoint, to realize the full beauty that is pos-

Easter sunrise services, however, are not held exclusively out-of-doors. Because it is a custom, growing in community favor, to greet the dawn with appropriate music to make this religious festival joyously significant, more and more the Protestant churches are arranging services within the church or in a suitable building, as well as

In Southern California thousands united last season in musical and religious services in outdoor locations. But Easter dawn services were held indoors, for example, at the McCarthy Memorial (Christian) Church in Los Angeles, to fill the increasing demand for this type of festival for those who could not go to more distant outdoor services. In climates where open air services are unsuitable or on days when weather is unfavorable, the indoor Easter dawn service is of practically equal

A sumrise service can be as simple or as laborate as worshipers and resources de-like. But a great deal of the awe and Morn, Women's Choral Club and Audielaborate as worshipers and resources decide. But a great deal of the awe and mysticism that pervades this early bour in ence a religious service depends upon the music used. The crowd may or may not catch all Van Dyke the words of a sermon, but music is a language that all hear on the farthest bill, or the highest balcony. It is even heard, via radio, by the shut-in, who thus participates, Music indeed is such a large part of the Easter sunrise service that clergymen recognize it as drawing eager worshipers. Equally important, for those attending, is participation in the music.

In the Hollywood Bowl, probably better known for its "Symphonies Under the Stars" each summer, the following program for Easter 1934, illustrates the wisdom of congregational singing

Trumpets-Gloria Patri Meineke All Hail the Power of Jesus' Name Oh What a Wonderful Savior The Lord's Prayer, Josephine Forsythe

Hollywood Festival Choir Holy, Holy, Holy By Audience

"Christ the Lord is Risen Today" By Three Hundred Children "Open the Gates of the Temple" Knapp Hollywood Rotary Quartette Unfold Ye Portals ("Redemption")

Festival Choir and Harps Solo—I Tell You They Have Not Died All Hail the Power of Jesus' Name Choir and Audience

At Glendale, California, Easter open air services at dawn also drew thousands of worshipers to the slopes of a cemetery called "Forest Lawn." Here, again, the audience joined in singing All Hail the Power of Jesus' Name, following the opening of the program with a fanfare of trumpets. This indeed is important psychology in putting so large a gathering in a reverently receptive mood. On this particular program these numbers followed:

Hosanna-by the Orpheus Club Unfold Ye Portals and An Easter Song,

Reading-God of the Open Air, by Henry

At Mount Roubidoux, Riverside, California, the pioneer spot of outdoor Easter sunrise services, many journey long distances

Alleluia! The Strife is O'er, by T. Sunrise services, many journey long distances

Frederick Candyln—four parts and organ. to attend. They even make the pilgrimage the slope. It was most appropriate that and chorus with organ accompaniment. their 1934 service opened with Lovely Ap-

by a soloist and choir. Other numbers that

Unfold Ye Portals-Choir with piano Reading-God of the Open Air, by Van

There's a Wideness in God's Mercy-Audience and chimes. In planning outdoor Easter music, acous-

tics is one of the fundamentals. If a sheltered platform, to throw the sound forward, is available, the use of soloists is much more successful. The organ, aside from its association with religious music, will provide more volume than a piano. But the chorus and congregational singing helps to make "the welkin ring." Some of the arranged by Rose Phelps, with organ aceffects possible can be forecast or tried out by means of phonograph records. The voices, a cappella, is by Paul Fehrmann, arrecorded Easter selections below are suggestions: Joy to the World (Victor 20246), Open the Gate (Victor 5587), Christ Arose 9104), Hosanna! by Granier (Columbia also a four part anthem with organ accom-

Music especially appropriate for Easter dawn, arranged in parts, or chorus, is sug-

Christ the Lord is Risen Again by Eric Thiman—four part anthem with organ.

This is the Day—Psalm CXXIII, 24, by H. Maunder-four parts and organ.

Our Lord is Risen from the Dead, by Edward S. Barnes-four parts and organ. The Promise of Resurrection, by Clarence Dickinson, for chorus, organ, harp, violoncello and violin accompaniment.

This Glad Easter Day, arranged from day and night before, to gain a place on Norwegian by Clarence Dickinson-solo 'Tis the Spring of Souls Today, by Edpear Over the Mountains. This was sung win H. Lemare.

The Lord is my Light, Cantata by William Webbe (from Psalm 27)-four parts and organ. The Veneration of the Cross, by S. Rach-

maninoff-four parts with piano practice Awake the Day is Dawning, by Lutkin-

four part cantata.

Now Christ is Risen—Chorus arranged

by Martin Plüdemann, edited by Clarence Very fitting solos are: I Know That My

Redeemer Liveth, by Handel; As it Began to Dawn, by Charles J. Vincent; and Blow, Golden Trumpets! for high voice. When the Dawn was Breaking is a Polish folk song in three parts, for women, companiment. An Easter song for women's ranged by E. Harold Geer.

For closing numbers there is Now is Come Salvation and Strength, a four part Victor 19883), Holy City (Victor 6312), anthem with organ accompaniment, by Know That My Redeemer Liveth (Victor Perry Fletcher; and The Strife is Over, paniment, by George Rathbone.

Suitable Anthems are: Now is the Hour of Darkness Past (a cappella), by William S. Nagel; Christ, the Lord is Risen Today, by Lily Strickland; For He That was Dead is Risen, by Lawrence: Shoutin' Sun (Spiritual, a cappella), by Frances McCollin; and While It was Yet Dark, by

Men's Voices: King of Kings, by Simper-Nevin. Two-Part Choruses: Three Easter Carols, by R. R. Forman; and Nature's Eastertide, by William Baines. Organ: The Risen Christ, by E. S. Hosmer.

Carlyle said, "The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze

"Endings," an article by Dr. Percy Goetschius, scheduled and announced for this issue, will appear in May

A Pictorial Visit to the Birthplace, at



1. A Contemporary Portrait of Bach, painted in 1720, by J. J. Ihle. 2. Silhouettes of two of the twenty-one children of Bach, now hanging on a well of the Bach Museum. 3. Birthplace of Bach. 4. Page of a special "Wedding Cantata," written for a representative of the King of Poland and Prince of Saxony. 5. A Linen Coverlet woven by Bach's Mother. 6. Bach's skull being compared with the famous Seffner Bust of the master.

Eisenach, of Johann Sebastian Bach (1685-1750)



7. Spinning Wheel of Bach's Mother. Notice the Lute on the wall. 3. The Bach Family Crest. 9. Young folk celebrating Bach's birthday by playing on his own instruments in the Bach House. 10. Bach's favorite Violin. 11. Hans Bach, the great grandfather of Johann. The Violin shown was inherited and played by Johann. 12. Kitchen in the Bach Home. 13-14. Students at a Bach Birthday Festival. 15. Bach's Cradle.

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

CEORGE LEROY LINDSAY, A. B., mediately recognized, but in the life and Mus. B., was born January 23, 1888, social environment of the child, these real Ashbourne, Pennsylvania. He was edusults are very practical. cated in the public schools of Philadelphia a graduate of Columbia College of Music A MONG the values of school music to and of Temple University. He was the individual punil area. 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' gramma school of the Wilmington 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 Phila-

Mr. Lindsay is an instructor and lecturer at Temple University, the American In-stitute 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 educa-tional articles and several books on school music in the field of class and assembly singing, school orchestras, music methods,

and appreciation.

Mr. Lindsav is the founder of the All-Philadelphia High School Music Festival movenient 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 De-partment of the Pennsylvania State Education Association. He established the music section of Schoolmen's Week 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

HE 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 re-plied, "Of 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 in-vested 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-

sults are very practical.

the singing of beautiful folk and art

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 receive the instruction in the clearest and most logical manner. Soul and emotion must be reached before true acceptance and real comprehension are possible. Music, as an art, has led the way in vitalizing and modernizing methods of instruction in general. The individual pupil and his personal point of view receive consideration; and the "lock step" of mass drill in memoriz-"lock step" of mass urin in intendis-ing has given way to social class con-siderations 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 part time professional music teachers, have enhanced the work of the private music teacher.

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 technic of instruc tion. 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 in struction, as a kind of natural enemy, con suming the time for other things, which hi 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 school which supports music a real aid in his work and he might find many opportunities to serve and develop his in terests through channels which are not

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 Bülow was rehearsing "Tristan and Isolde" in 1867, at Munich, the orchestra literally impossible to play. Now we hear high school orchestras in some cities play ing the Overture to "Die Meistersinger and the Tschaikowsky 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 technic, 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 friend join in making music a real force in their lives. The broadcasting stations have cooperated with us for five years. We broad cast, 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 in 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

(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 Macazine

The Broad Equipment

N MANY WAYS, Edward L. Bernays is one of the most distinctive human PUBLIC RELATIONS counsel may A be described as a man with a keen complicated age. More than this, his career insight into human nature, a thorough presents one of the picturesque romances knowledge of mass psychology, and a of the century. Born in Vienna, in the facility for making exhaustive analyses of early 1890's, he is a nephew of the famous the facts underlying a problem. Thus psychologist, Sigmund Freud. He was armed, he is in a position to mold public brought as an infant to New York, where opinion so that it comes to an advantageous his father became a highly respected memunderstanding of his client's projects. ber of the New York Produce Exchange.

With the Great War, Bernays was made Since 1848 many members of his family a member of the United States Commission had lived in America, whither they came on Public Information, and in that capacity after the German Revolution which enserved in Paris during the Peace Conferriched our country with many intellects too ence of 1918-1919. After the war he helped frank and democratic to be persona grata in to further the reemployment of ex-service the land of their birth. Thus, a relative men for the United States Government. He of Mr. Bernays became the United States helped to establish recognition for the Re-Minister to Sweden, during the Lincoln public of Lithuania. He then organized administration. It is interesting, in this his own office and has been the Counsel on connection, to recall that at this time Public Relations to governments, corpora-Richard Wagner came very near to maktions, industries, and individuals. He has been a lecturer on Public Relations at New The younger Bernays grew up in the York University. His own organization, brownstone section of Upper New York which embraces a large staff of trained exand was graduated from De Witt Clinton perts, is located in handsome quarters on High School in that city. He attended the forty-third floor of the Irving Trust Cornell University and was graduated in 1912 with the degree of B. S. from the City, His services are considered of suffi-Agricultural College Courses (under the cient value to corporations so that they

lege he entered the newspaper field and those of outstanding attorneys.

In 1922 Mr. Bernays married Miss Doris E. Fleischman, a gifted writer, a graduate of Barnard College, who is his partner in all his enterprises.

Some of his outstanding accomplishments include Light's Golden Jubilee; the 50th that they need help in managing their in-Anniversary of the invention of the electric terests and their relations to their public. light in which President Hoover, Thomas A. Edison and Henry Ford participated; Scap Sculpture, which has become a sig-off to Kahn, with his keen business head, nificant art movement during the last the Board began to look around for an dozen years: the Actor's Breakfast with President Coolidge, which served to reveal the human side of the late President; the came a partner of the Metropolitan Musical handling of Secretary Hoover's Committee to the Paris Exposition in 1925; and others.

His vast contacts with all manners of people, from rulers and presidents down, benefit for the widow of the Spanish comas well as his familiarity with so many neonle of the music world, led us to believe that readers of THE ETUDE would be most interested in tales of his remarkable experiences with great public men and of the most remarkable ever assembled artists, but we felt that even more interest- Paderewski, Kreisler, Novaes, and a large ing would be his reactions upon the public number of famous singers, took part. This relations of the musician.

ticles, Mr. Bernays has written two books the dead. Every artist appeared to be which have passed through several editions, deeply impressed with this, particularly "Crystallizing Public Opinion" and "Propa- Paderewski, who came upon the stage with famous Liberty Hyde Bailey). After col- have gladly paid him fees comparable to ganda."-Editor's Note.



The Business Guide

ST ARTISTS, whether of the type M who think of nothing but their artthose who, besides great artistic gifts also have good business heads-usually find

outlet for the services of its artists, to whom it was paying very high fees. I be-Bureau, which was created to do precisely concert at the Metropolitan, given as a poser, Enrique Granados, who, you will recall, was drowned on the British boat "Sussex" when it was destroyed by a German submarine. The program was one was far more than a mere concert. It was In addition to many pamphlets and ar- an "occasion," a reverent memorial for a dignity of mien that it is impossible to forget. Probably no one ever heard the great Polish master play more superbly. In the darkened house, his dominating mastery of the instrument soon spread to the entire audience. But Paderewski was not playing to them; he was playing to the eternal. Obviously, he was so moved that he played like a man trying to free himself from a deep personal grief; not merely the loss of a great fellow artist, but the tragedies of his native Poland, which this needless death so forcefully typified. In addition to Paderewski's art there was always the tremendous personality of the man. Had he been in any other calling, his idealism, his bigness of spirit, his brilliant intellect, would have made him a world figure. Instinctively he did things which attracted attention to him because he was not afraid to be original.

The Pleasant Egotist

T HAS BEEN often found that one of I the characteristics of certain types of genius is a kind of ingenuous but overtowering egotism. This is sometimes so extreme that one feels that he is dealing with a psychopathic personality, as indeed was the case with the famous solo dancer of the Russian Ballet, Nijinsky. I remember that a well known journalist interviewed Nijinsky in the train, all the way from New York to Boston. As they were approaching the end of the journey, Nijinsky inquired when the interview would be published. The journalist replied that it would take a little while, whereupon the dancer flew into a rage, declaring that his time had been wasted and that he wanter the iournalist put off the train. He was in such a state of hysteria that we had the train stopped at the next station, and the newspaper man was glad to make his

Nijinsky was one of the most notorious (Continued on Page 256)

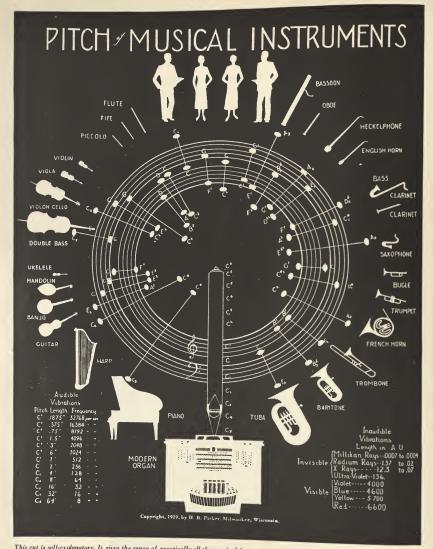
products, enterprises and ideas.

Relations Counsel,

ther the play.

The Broader Activity

ing America his home.



This cut is self-explanatory. It gives the range of practically all the musical instruments, in graphic form. The tables at the bottom of the page give the relative rates of vibration per second. The table at the right is represented in what are known as "Angstrom Units (indicated by A U)"; while that at the left is expressed in frequency of sound vibrations. The Angstrom Units, if expressed in frequency of vibrations, would require so many figures that there would be no room on this chart to accommodate them, as they run into the quadrillions and sextillions.

When Every Gentleman Was a Musician

Memories of the Golden Age of Music in England

A Conference with

Marion Keighley Snowden

Noted English Pianist and Lecturer

Secured Expressly for The Etude Music Magazine

"The Yorkshire Novelist." Miss Snowden In the Chapel Royal he maintained thirty- able to do so. Thomas Moris a cousin of Viscount Snowden, one of England's most famous statemen. Her Certainly, for about a century after the musicians of his time, wrote musical training has been directed entirely musical activities of Henry VIII, there a book called "A Plaine and by Tobias Matthay. For some years she were probably more musical amateurs Easy Introduction to Prachas been a professor on the staff of the Matthay School in London. She has toured portion to the population, than in any other ginning, he tells of a pupil extensively abroad as a virtuoso. Recently she appeared with great success before the Annual Convention of the Music Teachers' National Association in Philadelphia, when she delivered an address and played char-

F HENRY VIII introduced the Reformation, he also introduced a fondness for certain cultural projects, notably music and literature, which blossomed in the glorious Renaissance that marked the Duke of Buckingham for alleged treason, and this greatly strengthened his hold over the nobility. All eyes now turned upon Henry and the desires of his glamorous court. The King was a zealous devotee of music and the court and gentry were unquestionably influenced thereby

The musical ability of "Bluff Prince Hal" is one of the most interesting pictures in musical history. Born in 1491, he died in 1547. Note that he came to the world at the dawn of the great period of world adventure, marked by the discovery of America in 1492. Civilization was undergoing a re-awakening: and, in all conditions of life thought was changing mightily. Henry was expected to be an ecclesiastic and was educated for the Church. In this way he must have been thoroughly trained in music. which, during his life, became his greatest avocation. The Venetian ambassadors noted with surprise, in 1515. that "he played on almost every instrument and composed with skill." He is known to have composed two masses (now lost). His motet, still to be seen in the Royal Library, met with much favor. His favorite composition was one of his earliest, "Pastime with Good

THE SUBJECT of this interview, Miss Company." Pasaqualigo, a worthy Italian his contemporaries. At that statesman and critic, said of Henry VIII, time, nearly everyone could in Birmingham, Bondand. Her plafter is a "He plays well on the lute and virginals, sing or play at least one inmember of a distinguished family of British and sings from book at first sight." His strument. Indeed, it was conwriters and journalists. He is known as body of musicians numbered seventy-nine, sidered shameful not to be

two trained singers. Certainly, for about a century after the musicians of his time, wrote among the aristocracy of England, in procountry before or since.

Musical Treasure Houses

THE LIBRARIES of the British Museum, of Buckingham Palace, of the him to sing. "And when," acteristic music of the Elizabethan period. Boddeian Museum, and Christchurch, at he says, "after many excuses,
Geomeda as a lady of a Tudor Court, she
Oxford, of Peterhouse, at Cambridge and I protested unfeignedly that
Oxford, of Peterhouse, at Cambridge and I protested unfeignedly that
I could not, everyone began to wonder, yea,
Flemish envoys, and says: "There were
the hold." Take, for instance, that picturesque Eliza bethan, Sir Philip Sidney. In the hall of reign of his brilliant and vivid daughter, his beautiful home in Kent groups of men

> ame in 1564 the immense poetical, philo-ments were always to be found in the his description of how he passed an evening sophical and emotional personality of Wil- barbers' shops. There was music at dawn, liam Shakespeare; and nothing can reflect music at night, music at dinner, at supper, with my gittern, else with my cittern, then than the importance of music at this period more at weddings, and at funerals. Sagudino, than the vast number of references made the Venetian Ambassador, describes a banthey come flocking round me like bees to to the art in the works of Shakespeare and quet given by Henry VIII, in honor of the honey." Here, you see, was a man of no

ley, one of the best known Easy Introduction to Prac-tical Musicke." At the beand to whom, after supper, his hostess had presented a part, earnestly requesting

Instruments Everywhere

PEOPLE went to visit their friends,



MARION KEIGHLEY SNOWDEN

all are amazing reservoirs of song folios some whispered to others, demanding how boys on a stage in the center of the hall, and old virginal books (much in manu- I was brought up, so that upon shame of some of whom played the flute and virginals, script) from which even he of scant imagi-nation can build delightful pictures of one of the most colorful periods in history, self his scholar? Hospital were considered more valuable as servants and apprentices, because of their skill in music. We read of a shoemaker who was thought an imposter because he Elizabeth. It is of course impossible to and women of culture gathered to hear the I they would find the viol hanging in the could neither sing, sound the trumpet, play estimate just when what might be called the works of their host. Invariably music was guest chamber, so that they could amuse upon the flute, nor reckon up his tools in Golden Age of Music in England origi- a part of the program. The performers themselves if they so wished, and if men rhyme. On one occasion, a man who had nated. In 1521 Henry VIII executed the were sometimes professionals, but in most had to visit the barber, they could pass the a situation in the royal stables was proinstances they were enthusiastic amateurs. time of waiting their turns, by playing the moted to the duty of keeping eavesdroppers Upon this interesting cultural scene there lute, virginal, or cither; for these instru-"Sometimes I foot it with dancing, now they come flocking round me like bees to

great education who could not only sing but also play two instruments.

Music, too, formed part of the education of all ladies and gentlemen. A young gentlewoman was supposed to be able to read and write But this was not enough, She had to play upon the virginals, lute, and cittern, and to read from the book

One of the most interesting men at this segment of the lengthy Tudor period was Sir Thomas More (1478-1535), statesman and author Lord Chancellor under Henry VIII, whose "Utopia" is still regarded with classical rev erence. He was a man of infinite charm, penetrating wit, fine moral courage and a humor that found him jesting even when he was on the scaffold. He bitterly contested the divorce of Henry VIII from Catharine o Aragon and thereby won the (Continued on Page 243)

THE EXTRACT AND EFFECT OF THE OVENES

Maiesties letters patents to Thomas Tallis and VVilliam Birde,

for the printing of musicke.

L 12. AB ET H by the grace of God Quene of Englande Fraunce and Irelande defender of the field Crc. To all
printers backefellers and when officers moughers and fabricits greeing. Knowe ye, that we for the official infellion and
construct howard. good will that we have and beare to the science of musiche and for the advancement thereof, by our letters patents dated the xx 11. of lanuary in the xv11. yere of our raigne, have grainted full priviledge and licence vinto our welbeloued fernaunts Thomas Tallis and William Birde Gent. of our Chappell, and to the ouorlyner of them, & to the affianes of them and of the furumer of them, for xx1. yeares next enfuing, to imprint any and so many as they will of set songe or songes in parces, either in English, Latine, French, Italian, or other tongues that may serve for musicke either in Churche or chamber, or otherwise to be either plaid or soonge, And that they may rule and cause to be ruled by impression any paper to ferue for printing or prinking of any fonge or fonges, and may fell and utter any printed bokes or papers of any fonge or songes, or any bookes or quieres of such ruled paper imprinted, Also we straightly by the same forbud all printers booke feilers (ubielts & firangers, other then as is aforefaid, to do any the premufes, or to bring or caufe to be browth to ut of any forren Realmes into any our dominions any fonge or fonges made and primed in any forren countriesto fell or put to falle, upjoren neatone sno an our wommons any jorge or more mane any princers may present ministry early put to just of op op paine of our biglo difference. And the offender in any of the promiffer for every time to differ to we not here can disc-coffort for its billings, and to the faid Thomas Tallis & VI illiam Birde or to their affigure of to the affigures of the furniser of the, all to enery the faid bokes papers songe or songes NVe have also by the same willed to commanded our printers, masslers & wardens of the misteric of stacioners to affift the faid Thomas Tallis and VI illiam Birde & their affignes for the deneexecuing of the premifes.

> HOW OUEEN ELIZABETH ESTABLISHED A MUSIC BUSINESS (Reproduced from "Cantiones Sacrae," London, 1575)

THE ETUDE

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

something of a novelty. The accordion itself music can add materially to the fun. is not new. For generations one of the favorite "popular" instruments (that is to say, played by the people rather than by pro-is, how to play it. Everybody can learn it fessional virtuosi) of Italy and Germany, it of course, and may derive a great deal of partakes of the nature of a bellows-propelled hand-organ. We can see its development from the old bible regals (Germanand 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 ad-dition 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 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

bilities of anything that can serve to create instrument. 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

the harmonic whole of a piece, the piano- ments to simple folk melodies, accordion serves as an excellent substitute.

HE PIANO-ACCORDION has ing background for brass solo work; it aroused more new interest than any makes a thoroughly pleasant accompanying other instrument within the last instrument for the mandolin, the oboe, the twenty years. You will note that we say violin, the clarinet, the saxophone, and the new interest, rather than a re-birth of inter- flute; and-best of all-it is a delightful inest, as has been the case with many other strument to play and can be carried anymusic making machines that have grown where, on trips, picnics, or parties, where nomilar. This is because the instrument is a piano cannot, and where barmonized

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. beeble reads) of our ancestors in Europe. 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 technic for the

An Adaptable Technic

NIRST OF ALL, in playing the pianoin a parallel motion as they do on the piano. The two hands work on opposite sides of very start to go against each other. This as well as with the already mentioned and finding chords, he will take easily and difficulty is overcome, however, with a little fundamental basses and their chords); and naturally to the larger piano-accordion. practice.

The real difficulty-and one which often makes for discouragement at the outsetthe old accordion, the value of the tones lies in the work of the left hand. First of themselves varied according as one pushed all, we must remember that the left hand or pulled the bellows. Today, the tones are on a piano-accordion does not play on keys fixed, in both hands as they are on a piano 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 or the keyboard (or button board) are actually a fifth apart in tonal value, with the sharps ascending and the flats descending. This THE PIANO-ACCORDION has in-it true of all piano-accordions: still, the tit is a good and useful instrument, and consequently the variety of the music that partly because I like to test out the possi- can be played) differs with the size of the

A Series in Size

THERE ARE EIGHT or the ranging from the very smallest to the by enough, that it may sustained own, in many ways.

The piano-accordion is essentially a practical instrument; and an acquaintance with advised, respecially for young people cight-bass piano-accordion. This means piano-accordion. This means the property of the property who already have some knowledge of tonal that, in the left hand there will be but two values and of the possibilities of the organ rows of buttons. One row gives the fundaor piano keyboards. The piano-accordion mental basses as single notes, and the other is useful in that it can substitute for other row gives, with a single push from a single instruments in school orchestras. In our finger, the complete tonic and dominant sages where such instruments are vital to and is useful for playing the accompani-

Next, there comes the twelve-bass instru-Further, it blends with all the different ment, again with two rows of buttons,



C. IRVING VALENTINE

the major chords without sharps. This in-strument plays in the scales of F, C, G and D. The twenty-four bass piano-accordion has three rows of buttons, giving the fun-seem a bit clumsy to handle, because the damental bass notes, together with the player must hold the weight of the thing major and minor chords. Here one can and at the same time manipulate the bellows play in the keys of E-flat, B-flat, F, C, G, and D, sounding the tonic, dominant, and tired from practicing on a smaller, lighter subdominant chords, and the chords of A and A-flat besides. After this one, we get accordion, the two hands do not work into the class of the "big" instruments. The forty-eight bass piano-accordion has four rows of buttons (the extra row prothe instrument and therefore seem at the viding the player with counter bass tones,

Table of the Position of the Left-Hand

it will play in any key at all.

| Buttons | | | | |
|-----------|---------------------------------|--|--|--|
| (Applica | ible to large instruments only) | | | |
| Outer Roy | V counter basses | | | |
| Next " | ····· fundamental basses | | | |
| " " | major chords | | | |
| " " | · · · · · · minor chords | | | |
| ** ** | dominant seventh | | | |
| 44 44 | chords | | | |
| | (120 Bass) . diminished chords | | | |
| Final " | (140 Bass) . augmented chords | | | |

The very large instruments have still 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 instruments in school orchestra, we sometimes choose the sound of the sometimes contained to the sound of the own high school orchestra, we sometimes a mostly in the keys of C and G (where the four or forty-eight basses. This is recomare controlled, not by the keys or the butmended for a number of reasons, both musical and physical. First of all, the smaller instrument gives the player better ing in and pulling out of the sides of the Shanter instrument gives the player better opportunity to master the difference in the position of the left-hand tones (in comparison unit, the position of the left-hand tones (in comparison unit, the grander place that hand to the strument is useful in matering this krack. Further, it blends with an the different which give the fundamental bass notes and son with the regular piano-keyboard) which

while fingering. Thus, the player gets less instrument, exactly in the same way in which in gymnasium practice the novice is given lighter weights and clubs at the beginning. Once the left hand positions are thoroughly mastered, and the player has acquired some dexterity in skipping fifths

So much for the difficulties of the instrument-which, in truth, are not so enormous as they may sound. Now, for the advantageous side. The chief delight of the piano of playing a full chord with one finger. Indeed, in some of the simpler folk melodies, which develop within the range of tonic and dominant harmonies an entire accompaniment can be played with two fingers. Press one button, and the tonic chord sounds forth; press another, and there comes the dominant. Again, while the left hand fingering needs careful mastering, it has the advantage that all the scales are fingered in exactly the same fashion. Of course it is possible to play chords in the right hand too, but these must be fingered out quite as they are on the piano keyboard. In the simple tunes already mentioned, it is perfectly possible to play both melody and accompanying chords with the right hand alone. This is not recommended, however, because the left hand obligations must not be shirked.

Power and Accent Control

HUS FAR, we have considered only the tones and the fingering of the piano-accordion. The other great point of

(Continued on Page 257)

THE ETUDE



THE FAMOUS ARMCO RADIO BAND

The By-Products of School Music

By Frank Simon, Mus. Doc.

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

Frank Simon was born in Cincinnati and band music. A doctor of music degree was received most of his musical education conferred upon him by Capitol College, there. When but eleven he showed excep- Columbus, Ohio, in 1930, in recognition of

tary band expert.

While still in his teens he toured the country as 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 per-formances prompted Sousa to name him "America's Foremost Cornetist." Steeped in the inspiration gained under this inimi-table 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 (ARMCO) 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 ARMCO Band, Simon has filled engagements of national and international significance, both local and on tour.

Frank Simon was the first bandmaster to recognise and provide for the need of a new and modern idiom in band music, by introducing a modern vein 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 ARMCO Band were chosen for the première performances of these modern band arrangements.

Frank Simon is president of the Ameri-

there, which the lettern he showed except commiss, Only, in 120, in recognition of the cornet, and became the his efforts in the advancement of bands in covering, might have upon music in the laworite built of the late Herman Bellstedt, the United States. Appointed director of schools, and I was pleased to observe that eminent cornet teacher, composer and mili- the Band Department of the Cincin- in general, the progress of this great work

THE ETUDE is pleased to present the can Bandmasters' Association, an organizanati Conservatory of Music in 1932, Dr. was not permitted to suffer serious handly libraries article by Frank Simon, tion composed of the leading bandmasters Simon in a short time developed a student cap. There were some instances, however, the celebrated bandmaster and corner slotist, of the North American Continent. He was band which plays the fuset works in artistable that the national broadcasts of whose Janous one of the organizers of this Association, it style.

ARMCO Band are enjoyed by millions. conviced for the betterment of bands and WITH GREAT CONCERN we and taxpayers realized the powerful influ-watched the effect that the depres-ence of music in the schools, upon the form which we are now re-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



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 nobler people, Music in the schools, therefore, must be given its full opportunity to continue with its important contribution to this develop-

Some who oppose music in education say that "we now have more musicians in this country than we can support, so why de-velop more?" My answer is that if we do not teach music in the schools the appreciation of good music will lose its strongest 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 a Life Investment

FEW HIGH SCHOOL and college musicians follow music as a vocation in later life, and yet I never have met one who did not concede that his musical cducation had been an experience that had enriched him intellectually and influenced his life to no small degree. "Why teach them music if they are not to become professional musicians?" is the question of the critic. This is equally as absurd as the writer who might ask, why teach history unless the student is going to be a historian; or why teach languages unless he is going to be a linguist or take up life in a foreign land; or why teach higher mathematics unless the pupil is going to follow the career of an accountant or financier? These subjects are all necessary to a well rounded education; and the developing of an appreciation and a knowledge of the fine arts is equally important.

The refining influence of good music, in itself, should be a sufficiently powerful argument against the theories of those who are skeptical of the benefits of school thought to other values that musical training affords. We shall call them the byacquisition to a well rounded education.

Music the Disciplinarian

ONE OF THE FIRST things that we are taught in school is discipline; and, for some of us, this was hard medicine to take. The playing in a fine band or orchestra has a wonderful disciplinary influence on young people, and not unpleasant either. We might even call it discipline of the "sugar-coated" variety. Precision and accuracy are the fundamentals of a large group of musicians playing together. Every cog in the machinery of a band or orchestra must be correctly meshed. To insure perfect performance the players eagerly respect the clear-cut discipline of the conductor's baton, just as later in life their success will hinge upon their ability to respect and carry

out the wishes of those who employ them. The important value of detail is another lesson vividly learned through the study and practice of music; and, after all, how many people in this world have been failures because of their inability to discern and recognize the importance of little things. To a musician, the slightest detail has a significant meaning. It may be a little dot no larger than a pin point, or a dash no longer than a sixteenth of an inch; and yet these little signs mean much to a proper interpretation. And so it is impossible to become a good individual performer or a successful member of a musical organization, without the constant observation of these little things. With this type of training, it is not unreasonable to expect that the perceptions of the student will become quickened and more accurate, whether anplied to music or to any other line of endeavor. This is a lesson that a student of music cannot fail to learn. I have a young son whose ambitions point to surgery; and if it were for the above reason alone, should encourage his continuing musical training.

Lessons for Living

DETERMINATION, that most importaking, is another great lesson that musical education has among its "by-products." No one can become proficient in this art without real determination; and, in spite of the pleasure that playing good music affords the musician, first class performances must unfolded talent which the whole world has represent hours of determined and ofttimes come to recognize as the highest standard of musical accomplishment.

"Music is a stimulant to mental exertion."-D'Israeli.

I have likened the musician to a cog in a large machine, and that cog must perfectly fit. In other words, musicians, properly trained, are taught to cooperate with each other for the perfection and harmony of the organization as a whole. Truly a great lesson for any young person! Everybody cannot be playing the most important part all of the time; and, in learning to fit their efforts into the general ensemble, young musicians develop that sense of cooperative relationship, and a sense of proportions, which will prove valuble no matter what their life's work even-

tually becomes. The spirit of comradeship among school brought a lump in my throat; and, to attenuve insteming. This viewpoint is an including passworm, out the hydroid learn early in life how to be a gracious so much a criticism against radio as a rubato in the first movement is quite the winner or a good loser is indeed the key to warning to its listeners. successful living.

The Worth that Wins

NTHUSIASM, that driving force that ENTHUSIASM, that driving force that overcomes the obstacles of life, is music; and much has been written on the never more prominent than among a group merits of good music itself. But let us give of school musicians. When appearing as judge and guest conductor at contests and festivals throughout the country, I have products of musical education, which will reveled in and become permeated with the show why, even apart from the knowledge radiant enthusiasm displayed by these of the art itself, music constitutes a definite youngsters of music. I have answered rapid questions by the hour. I have witnessed an abundance of enthusiasm that many a captain of industry would like to employ, and someday will; for this same enthusiasm, developed in music, will carry the students on their roads to success in other walks of

Pride is a worthy quality! Not the type of conceited, selfish pride that "goeth before a fall," but a noble pride in the accomplishment of purpose. Many a time has the face of a youngster been seen to beam with just pride as he was being commended for accomplishing what he had believed impossible. This type of pride should be encouraged

Pride in personal appearance, when not vain, is also a worthy attribute. I once sat with the immortal Sousa at a national high school contest and saw tears come to the eyes of this great man who had himself enjoyed the highest honors that this world could bestow. In silent admiration, and filled with patriotic emotion, he watched the pick of America's youthful musicians march Every uniform was immaculate, shoes were shining, belts glistening, shoulders were straight as dies, and heads as erect as West Pointers. Bright instruments were ringing forth The Stars and Stribes Forever, with a fervor that sent tingles down our spines; and, I thought, "Can there possibly be those who would take away from the youth of the nation such a heritage as

this opportunity for musical expression?" But let us get back to our subject-The By-Products of School Music. No matter what vocation is followed by the school musician, even if the instrument of his high school and college days becomes tarnished with age and inactivity, he has learned many fundamental principles of life, aside from the knowledge and appreciation of music itself, that will remain valuable to him for the rest of his days.

As to those whose genius has won for them a place in professional music, school music can take rightful credit for the discovering and developing of these gifts: and this talent has made America the wealthiest musical nation in the world today. No longer need we look to Europe for our great artists, conductors, band and orchestral performers; for, here in our own country, music in the schools has discovered and

RECORDS AND RADIO

By Peter Hugh Reed

our readers to listen in oil radio symbolic programs, chamber music programs consummate craftsmanship of this compoand programs of general musical worth. Our importuning has been, however, somein this fine arrangement, which Rubinstand what undisciplined—so a word or two about performs with superb artistry. discriminate listening might not be amiss. There is a growing feeling among musicians Philharmonic Orchestra, gives a highly There is a growing teening among thousands that the radio is promiscuously broadcast-personalized interpretation of Mozari. ing good music and endangering the future of that art; that it is diverting participation musicalise even when they are friendly of that art; that it is diverting participation M293). The precision and fervor of the rivals for contest honors, has ofttimes and promoting indolence, inactivity and inrivals for contest honors, has offtimes and promoting flavorates, flavorates, in the titularly praiseworthy, but the rheliminous flavoration is not ticularly praiseworthy.

> Without being pedantic, let us consider the status of the listener. Now the amount life's viccisitudes and stirred by no proloned of music that one can absorb as an inactive listener may seem greater than that which one can absorb as an active participant, but composition) and also in his "Seven Variait is in truth only relatively greater. For truly attentive listening, from which one Mozart's "Magic Flute" for violoncello and obtains the maximum amount of benefit, to say nothing of pleasure, cannot be duplicated indiscriminately. Assimilating as much good music as one can over the week-end, or of an evening, usually leaves one with the feeling of having attained a saturation point-like soaking too long in a particularly pleasurable bath-but without the true feeling of having accomplished what one set out to do, which in the case of music should be to enjoy and appreciate some of the best and retain a stimulating and

pleasurable memory of it. Indiscriminate radio listening-no matter to what kind of music-can nullify true enjoyment. For that reason, it might be well to catalog radio programs and plan to listen in the same spirit that one plans to attend an actual concert. Treat it as an especial event. And between times one should endeavor to participate in music in part or urge those who can to do so. Let the young folks give a concert-no matter how superficial it may seem-rather than allow the radio to dominate at all times in the home. In this way, we can better encourage and assist the younger generation to reach

and attain a greater goal Great artists have in the past recorded many songs from their repertoires, but heretofore no singer has ever presented a recorded song recital. The first of its kind -A Song Recital (Victor Set M292) by Lotte Lehmann sets a precedent which may well be followed up. Mme. Lehmann, one of the most gifted artists of our day, has never been better represented on records (Columbia set 242)-testifies. The first than in this album. Her program is not and second movements of this work are only excellently chosen, but consummately particularly well written-inspirational rendered. It opens with two songs by Mozart: Die Verschweigung and An vation. The recording is most realistic. Chloc, and continues with Schubert's Recommendations: (for the pianist) Bee Ungeduld and Im-Abendrot. Schumann's thoyen's Andante Favori played by Jos Die Kartenlegerin and Waldesgespraech, Iturbi (Victor disc 11670). Chopins Brahms' Therese, Meine Liebe ist gruen and Der Tod, das ist die kuehle Nacht, and Cortot (newly recorded) (Victor & ends with Wolf's Anakreon's Grab and In M282), and Stravinsky's Screnade in Stravinsky Stra dem Schatten meiner Locken. In the booklet, which accompanies this recital, Mme. Lehmann provides a short note on each Suite," arranged from pieces found in the song which accurately describes the manner notebooks of the composer, played by the in which she not only feels but also conveys London Philharmonic Orchestra, direction their emotional content.

There is an increasing rumor that re- 240), the Excerpts from Sibelius' incidental cordings of Bach and Mozart sell the best. music to "The Tempest," which the same This is comprehensible, since the music of both these composers embodies the most liantly on Columbia disc 68409D, and essential elements of a healthy artistic objectivism. In line with this thought is composer Villa-Lobos which the Caroca

For some time past, we have been urging Rubinstein plays in the piano arrangements For some time past, we nave been urging our readers to listen in on radio's symbol by Busoni. (Victor discs 8896-97). The

Koussevitzky, conducting the London great "G Minor Symphony" (Victor se M293). The precision and fervor of the

The younger Beethoven, untroubled be emotion, is evinced in his "Second Piano Concerto" (in reality the first in order of tions on The Manly Heart," duet from piano. The recording of the concerts (Victor set M295) enlists the services of Schnabel and the London Philharmonic Orchestra and that of the "Variations (Columbia disc 68411D) Emanuel Feuermann and Theo. Van der Pas.

Prokofieff in his "First Violin Concerto succeeds in creating some unusual technical innovations for the soloist. This brillian and highly interesting modern work has been associated since its first public performance (1917), with the Hungarian Violinist Szigeti, who has mastered its technical difficulties and set up a standard of performance which has incited critical encomiums on three continents. In the recording (Columbia set 244). Szigeti if assisted by his greatest collaborator Sir

Thomas Beecham Elgar's "Sonata for Violin and Piano" has an inchired Romanna for its second movement, in which the composer's unusual technical pattern heightens and sustains his emotional qualities. This music retrospective-a mature poet's memories of the smilight and shadows of youth. Its serenity and graciousness is particularly gratifying. In the recording (Columbia set 241) Albert Sammons and William

Murdoch are the sympathetic performers. Quincy Porter, Professor of Music at Vassar, is an ardent chamber music devotee and also a competent composer for the string quartet, as his "Third Quartet"played by the Gordon String Quartet thematic material although lacking in inno-

"Twenty-four Preludes" played by Alfred played by the composer (Columbia discs 17051-52D); also Respighi's "Rossiana of Sir Thomas Beecham (Columbia so conductor and orchestra perform so bri Bach's Organ Toccata in C Major, which Quartet play on Victor discs 11212-13.

* * * * * Schubert's place is among the romantic composers but he is more individually poetic than scholastically romantic, though the distinction cannot take his name from the rolls of the Romantic school.—Thomas Tapper.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



Rehearsal Procedure

and comprehension-that is, with a fair degree of mathematical accuracy as pertains period in an effort to play pieces. to key and evaluation of note values and outline of phrases, and so on. The term flexible implies a pleasing and pliant qualpower, and a smooth technical facility. Most professional organizations must possess all these qualities developed to a high degree, for they must often play concerts with but little or no rehearsing; and every amateur organization may develop these same qualities to a very marked degree if the proper study and rehearsal procedure are employed.

We may summarize the essential qualities of the artistic organization as being:

Beautiful and Flexible Tone Correct Tuning Good Intenstion Smooth Technical Facility Correct Articulation Expressive Rhythm Dynamic Contrast Tonal Balance Artistic Phrasing Alertness

The organization or ensemble, whether a trio or full symphony orchestra, which possesses all these qualities to a marked degree will be acclaimed by its public. Yet, although these essential qualities are all rudimental in nature, the average director fails to give them due consideration and does not employ a rehearsal procedure spent on sustained tone and scale exercises, which will most easily and most effectively assure their development in his organization.

The purpose of a musical organization is the study and performance of music. The above mentioned requisites are the means to that end but they are too often neglected while strenuous and fruitless efforts are made to accomplish the purpose by some other method-ignoring the im portant fact that the most efficient method of accomplishing a thing is also the easiest. Ouite often the basic principles of musicianship are sadly neglected while a rather vain effort is made to lcarn a repertoire by the old haphazard business of playing pieces.

A Solid Foundation

ONE-STORY building may be built A ONE-STORY building may be built safely upon the ground, without any deeply imbedded foundations. But the engineer who plans a building ten to forty stories in height must first sink his foundation to bed rack. Likewise, the musical organization which is to succeed in approximating the standard of musical excellence set by artists of the past must become thoroughly grounded in the basic principles

A flexible and accurate sight-reading organization can be developed by no other method; and such an organization-even

ganization which spends all of its rehearsal

with due regard to the artistic aspects of that scales and intervals constitute the the music, such as expressional features, mechanics of technic and that correct tone production, sharp sense of rhythm, and dynamic feeling form the basis of expresity of tone, good intonation, precision in sive technic, we will proceed to show how attack and release, sufficient sustaining the proper study and practice of tone production studies, scalistic, interval, dynamic and rhythmic studies will best serve to develop quickly the requisites of the successful musical unit

Without a pleasing and flexible tone might occur.
mere digital facility becomes rather fruit. Can your less, consequently tone quality becomes the prime essential. No other method has been uated and without any fluctuation in pitch found that will equal the thoughtful prac- or quality? Can your band play a long tice of sustained tones. This will aid the sustained swell evenly and smoothly? Not singer, wind instrumentalist, or string unless you have carefully considered and player alike in the development of a velvety quality of tone which he could never acquire through any other procedure. It is known that all great singers and instrumentalists begin their day's work by first practicing one or more scales in long, sustained tones-producing them softly, loudly, crescendo, diminuendo-listening closely to and this is most surely attained through each tone in a constant effort to improve both the quality and pliancy.

This attentive listening and experimentation is what serves to produce the beautiful quality of tone which all great artists possess. Such artists sometimes, when touring, but no wind instrument is exactly in tunefind it impossible to engage in their usual amount of practice. If they can find opportunity to practice for only twenty or thirty minutes before a recital that time is usually

can read at sight with reasonable accuracy much more thoroughly) than will the or- a symphony orchestra or a great concert band? If so, you have heard the various artists walking about singing or playing Basing our argument upon the premise sustained tones, scales, and broken chordswith just an occasional snatch of melody. They were warming up-getting themselves him to correct this fault.

in form for a good performance. Can your organization sustain a bianissimo tone evenly, unwaveringly, and in individually, they will not play in tune with pitch for a duration of twelve to sixteen each other. In such an organization no slow counts? If not, it is clearly deficient amount of careful tuning to any fixed tone in the first requirement and would find it will assure good intonation. While it impossible to sustain properly a broadlyflowing phrase in which a termata or ritard

Can your orchestra produce a long crescendo or diminuendo which is evenly gradpracticed these effects. All these phases of technical fluency can be developed best by diversified study of scalistic exercises.

True Intonation

GOOD TUNING will result only from a development of pitch consciousness proper study of scales and intervals. Lacking a correct sense of pitch any string player will be unable to play in tune. The wind instrument player may think correct fingering will assure his playing in tune it must be played in tune. Even if almost truly in tune the player who lacked correct pitch consciousness could easily play it out of time

Through the attentive singing and play-This daily procedure not only enables them ing of all common intervals-from a minor



GIRLS TRUMPET CORPS OF CANOGA PARK HIGH SCHOOL

EVERY SINCERE hand and orchestra director has the carnest desire to the study of the fundamentals—will always our ever been back stage before an develop the ability to feel the pitch of a to develop a flexible organization that master a much greater repertoire (and opera performance, or before a concert by too beetop playing in, with the result that he will employ the correct tenseness of embouchure muscles to secure just the correct pitch. If the instrument naturally tends to a flatting or sharping of the tone, the

It must be obvious that, unless the players have been taught to play in tune might, after a period of such tuning, produce a good effect when sounding a unison upon the tuning tone any other tone which they might sound immediately thereafter would as likely be out of tune.

No better method of assuring good intonation in an organization can be found than that of playing long tones in unison so that each player may have an opportunity to listen carefully to and study his tone in relation to that of the other players, Any variation in pitch, any undue vibrato, any conflicting vibrations will then much more readily be noted and the necessary efforts may be made to correct them. Such observant practice will soon develop the ability to play in good tune at all times and without recourse to a lot of preliminary tuning before each rehearsal or concert.

Some directors rely largely upon the playing of broadly-sustained chorales for the development of intonation and solidity of tone but this cannot be as effective as unisonal playing for the reason that faulty tone and faulty tuning will not be detected nearly so easily when playing chords. A chord may sound satisfactory to the average ear even if one of its component tones is slightly out of tune while in unisonal playing any unpleasant waver can be much more readily noted and corrected. The woodwind player will either adjust the tension of his embouchure slightly or employ a different fingering which will give the correct pitch. The brass player will learn to adjust either his embouchure or his instrument and the string player will soon learn to place the finger in the exact position upon the string so as to secure the desired pitch for any given tone. The playing of chorales can be made very beneficial but it can never supersede unisonal scale practice in gaining these desired requisites.

Important Fundamentals

T IS INDEED a wise director who teaches his players to do their own tuning-just as competent professional musicians are required to do. Much time can then be saved and far better musical results he made possible

Since scales and scale elements, together with chords and chord elements, constitute the fabric of musical design, scalistic and broken chord exercises constitute the basis of technical development. How then can anyone hope to attain any degree of advanced technical proficiency while neglect-

(Continued on Page 255)

APRIL, 1936

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

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music appearing in the Music Section of this Issue

LA BALLERINA By IRENE RODGERS

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 figures, at this point and throughout the composition should be played so as literally to sparkle. Sluggish triplets would be ruinous and suggestive of anything save the glancing, graceful movements of the

Staccato notes followed by sostenuto 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

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 Rodgers has contributed much of value in the piano educational field. This number, recently published, should attract the attention of many new friends to the work of this popular young composer.

ORFA GRANDE POLKA By L. M. GOTTSCHALK

Louis M. Gottschalk 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 North America, South America and Europe were so extensive as to be without precedent and his compositions achieved tremendous popularity in his day. Gottschalk'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 dance was first known under the name of "Nimra" from the words of an accompanying song. It became popular almost at once. After its appearance in Prague it be-

came 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 piano fancy which should please. The first section is played Andante, the grace note groups and figurations being quite evidently intended to reflect the title. Play second section considerably faster—about 108 to the quarter—and take note of the fact that

many slurs in evidence in the middle section pendently as required. and follow the dynamic markings which

range from pianissimo to fortissimo. The third section in F major is taken at weight on notes to be themadized. the same tempo as the first theme. Again the slurs are important as are the accented building programs featuring American comand sustained notes of the tenor played by posers. the left hand.

THE OLD CHAPEL BY MOONLIGHT By Mrs. H. H. A. BEACH

Impressionistic in character this compo-

opening phrases and let the tone be thin this work is ideal. 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 impossible to give adequate pedal markings and the composer has wisely left 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 ment,

it is written in twelve-eight time. Learn bass note, A on the lower staff be caught it first counting twelve to the measure, one in the sustaining (middle) pedal and held count to each eighth note; later it is advisable to count four to the measure—one terferes with the free use of the damper count to each dotted quarter. Observe the (right) pedal which may be used inde-

Play all chords with pressure touch using as little percussion as possible. Use extra

Keep this fine number in mind for use in

ALLEGRETTO By J. HAYDN

Here is a number which should be placed high on the list of ideal teaching pieces. demands most careful tonal treat- Here we have Papa Haydn in one of his ment. More, it assumes a certain sense of most intimate and characteristic moods, and tonal values on the part of the performer. few of his compositions will serve to intro-Play it at very deliberate tempo-Grave duce the works of the master to a pupil so -and let a certain religious air pervade its well and graciously as this Allegretto. As measures. Preserve a strict legato in the preparation for the Haydn sonatas for piano

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

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 accompani-



DR. JOHN THOMPSON

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

Whatever the reason may be, this com position 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 studios should re-echo to its strains in consequence during the coming year.

SOLFEGGIETTO By C. P. E. BACH

Phillip 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

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 from the style of Handel and J. S. Bach to that smoothness and elegance which we associate with 11aydn and Mozart. For this reason Phillip Emanuel Bach is looked upon as an important link between two schools and two eras.

Solfeggietto means "little Solfeggio." This title was conferred no doubt because of the florid style of the piece which suggests an Italian vocal exercise of the eight-

This music will be found most effective when played brilliantly with elegance and style. Use well articulated finger legalo throughout. It is well to remember that the piece was originally written for the clavichord, the construction of which was conducive to a percussive quality of tone.

Use the pedal sparingly if at all. Make the most of crescendes and diminuendes as they appear. A word of warning is in order -unless played with color this brilliant piece will sound very much like a so-called 'five-finger exercise.

MY BIDDY By LOUISE E. STAIRS

Louise Stairs presents this month a melodious little first grade piece calling for two hand positions in the right and one extended position in the left. The quarter note is the smallest value used. Written in the key of F major the piece stresses melody playing in the right hand and broken chord accompaniment in the left hand.

MARCHING TOGETHER

By WALLACE JOHNSON In this second grade march the melody alternates between the left hand and the right. It provides a good study in forearm attack, since many chords are in evidence throughout its measures. The tempo is strict. Play all accents precisely as marked. When in doubt-don't pedal!

CHINA BOY By DONALD CLAFLIN

A succession of fourths which we Occidentals associate in our minds with Oriental music are much in evidence in Mr. Classin's

The left hand plays staccato throughout while the right alternates staccato with legato. The little piece is written in alla breve 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 CHY 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.

"Ah," while you find it on the piano. Once

Naturally, you will be sympathetic, but

The educational coddling of children

Advertising

Please give me some ideas for a plane teacher to use for advertising

Please give me some ideas for a plane teacher to use for advertising plane teacher to use for advertising you think circular latters are sufficiently? I have been always and the circular latters are sufficiently? I have been having very interestical burs which the children enjoy and have been having very interesting attend; and they are delighted with our programs, other mothers like to our programs. Other mothers like to our programs, other mothers like to our target to continue give mothers and the continue given the contract of the contr

at a time in doing this.

clear, concentrated thinking.

A Difficult Beginner

A Difficult Regimner

I have had for ten months a putil aged eight. After danishing sloth skyllings, "Brite Grade," with difficult of the skyllings of the skyl

How often, alas, do we music teachers suffer from this student ailment! But fortunately there are few cases that are hopeless. If (as rarely occurs) your eight-year-old is completely atonal, then there is nothing to do. If she can recognize the difference between Survannee River and the Star Spangled Banner (without, of course, hearing the words as the tunes are played), then there is still hope, And if she can actually sing these songs, approximately on pitch, then she is positively musical! Have you tested her?

In either of these last two cases you must grit your teeth and gird 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 G, 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 she instantly "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," "Mooh," or a suc-cession of rhythmic "Ah's" or "Da's" to it (she, of course, always imitating). Alternate by letting her be the sending set and you the receiver. Use this surprise element often in your teaching, to overcome selfconsciousness 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 you want out of 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 them several times, show her the first note of the tune on the piano, and have her "pick out" the rest. Never let her play a single melody at any time, without insisting upon her singing it first, or as she plays it.

BEHOLD THE CRWTH!

This is a picture of the great musical antiquarian, Arnold Dolmetsch, playing a Crieth (pronounced krooth). 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 back to 1000 B. C. when the Hittites had an instrument with similar characteristics.

Rightly or not it is true that more new She may be only stubborn (so many of successful "music hours" do not boom and them are!) and probably enjoys exasperat- boost your class. Do not give these up, but punils come at first as a result of one's playing you and her mother. Treatment like the try to make them even more vital. Do you above will make her forget this attitude. If ever give little musical plays, either origshe will not sing the tone you play for her, inal ones written by yourself and pupils, or let her select a tone on the piano, imitating fascinating playlets which are easily obfor this it; or, if she cannot do this, let her sing tained, and which your publisher will gladly

any long tone she can, on the syllable recommend? Get the whole-hearted cooperation of the you have found her tone (have her hang children, too, and prod them to insisting on to it!), you can work ascending and that their parents come to the music hours descending from it. Make tremendous skips (they will come if the youngsters demand up or down at first, and have her indicate it). And try to devise programs which will the direction. Steer clear of octave skips interest the adults as well as the young for awhile. Gradually narrow the intervals people. Nothing is more frightening to me -until you get as close as possible to the than to see a list of twenty to fifty pieces original tone. Insist constantly that she to be "performed" at a children's recital; sing this first tone every time you play it. and I might add, nothing is more appalling-Do not spend more than a minute or two ly boring to listen to. It is not enough to intersperse the solos with duets, two-piano pieces, or solos by singers and violinists. at the same time be firm, and occasionally You must plan something original and fascinating each time.

For instance, do you yourself ever play nowadays is a scandal; and nowhere do the and talk entertainingly at these affairs? slipshod results show so definitely as in Music teachers are gravely mistaken when music, which, above all else, demands quick, 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 he 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 style; and your reputation will grow by ter:-

ing music hours?—M. E. T., Call-fornin. It is not necessary to play difficult or "showy" music; simple pieces, with gracious melody or rich chords; or bright useless, I think, for bringing in new pupils; and crisp old or new dances, are loved by but I cannot understand why your very everybody.

ing than through any other means. But everlasting practice, constant study and unremitting work are the price one has to pay 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 Dear! she somehow lost her enthusiasm and grip on her music and teaching; her class dwindled and died; and now at last she is gone too. Requiescat in

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 chock full of ideas for you. Send for it.

Strangely enough, just as I was answering 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 friends how beautifully you play, their her home, and finds time to practice and parents will speak enthusiastically to others play many solo and two-piano concerts about your lovely touch and authoritative every year. But listen to a part of her let-

> "My pupils have gone completel '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 on fifteen symphony orchestra instruments, and play the questionand-answer game in the back of the book. They do really marvelous work!

"The 'exam' takes thirty to forty minutes, and it is most entertaining. 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 Jolly Farmer; 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.)

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

For not even a mediocre teacher can wholly spoil a really musical pupil.

Teacher or Virtuoso

O 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 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 The ideas of Saint-Saëns were what inspired me to seek new ideas for my

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 not 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 pupilsgood, 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

exercises using one or more sustained notes. Naturally he must be judged by his Some hands require stretching exercises, pupils; but it is necessary to consider what some do not. (All hands will be benefited pupils; but it is necessary to consider what he can do with a poor pupil, not merely by some form of practice with many differ-what he accomplishes with a good one, ent 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 the fact that he taught. But Georges fingers. And this idea, it is evident, must Mathias, pupil of Chopin, was the greatest be inculcated by the teacher. It is often teacher of France. From Chopin, Mathias true that he must even show the indolent learned beauty of tone, clearness of technic, and talented pupil how to use his brain in

Another duty of the teacher is to direct have not security, they have nothing.

HAT IS a good teacher? How is sixths make a similar demand on his thinka good teacher to be judged? Can ing powers. Small hands need carefully
disciplining; and cannot be allowed to
disciplining; and cannot be allowed to
some a good teacher be judged by his chosen material, especially in the case of
in the work of the pupil. A student requires
disciplining; and cannot be allowed to
some property of the pupil. A student requires 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

I in mind the ideals of the artist. What is the dream of all pianists? To find certainty and security of fingers! If they



M. ISIDOR PHILIPP

M. Philipp has been for the better part of his life the leading Professor of Pianoforte Playing at the Paris Conservatoire, during which period he has taught many virtuosi. He is a man of broad human understanding, whose many kindnesses have endemed him to numerous pupils. Americans have heard him several times "over the air," during the these recent width to not country.

Two great helps toward security may be

First, slow practice, with thought given to every note. There must be a definite hold on each note until the player is also lutely sure of it. This manner of practic ing 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 Masurka of Chopin or a Sono With out Words by Mendelssohn; he must have the technic of the whole keyboard; he must e 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 selfcontrol. If the pianist has self-control h can relax. But if he holds the arms and the whole body tense, he will not have the seli HE GOOD TEACHER always bears 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 halfhour with concentration than eight hours

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 editor seems to be trying to invent a new fingering. But the fingering of Chopin, himself s always the best. That is found in the Kullak and Mikuli editions. For the classic ways 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. must follow the resistance of the key.

J 11 11 1 Less Deep Deep Deep Less Deep

To make these graduations, the tone mu be mentally prepared. In a second th amount of weight and tone must be planned For a light tone I "play off the key." portamento I play "from high," will mental preparation, for the tone must b heavy, but the weight not so.

Follow the Composer WHERE SHALL STUDENTS apply

the various graduations of tone? But obviously, where the composer has indicated them. And yet conductors, as well a virtuosi, commit the crime against musi of playing what they choose instead of what the composer chose. If So-and-So played forte a passage which Beethoven marke 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 he







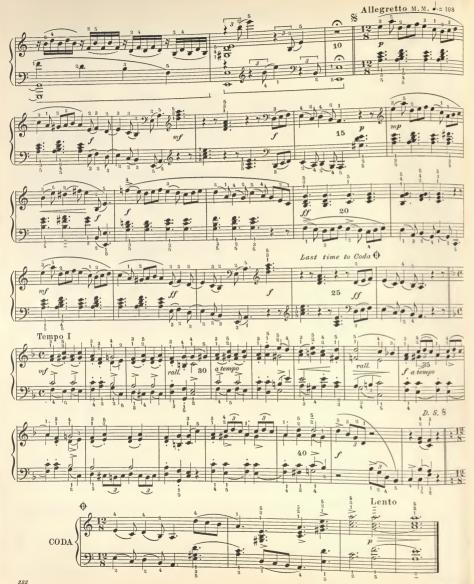
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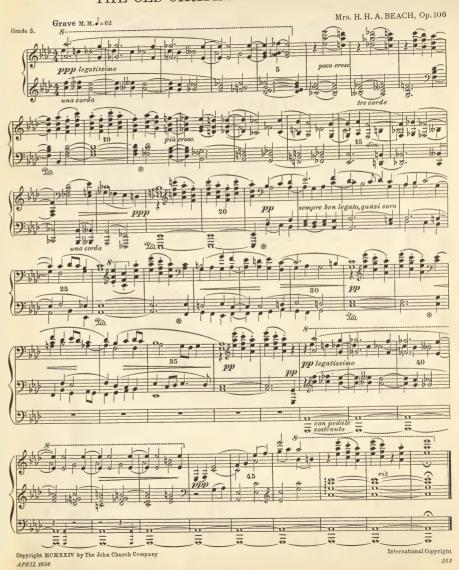
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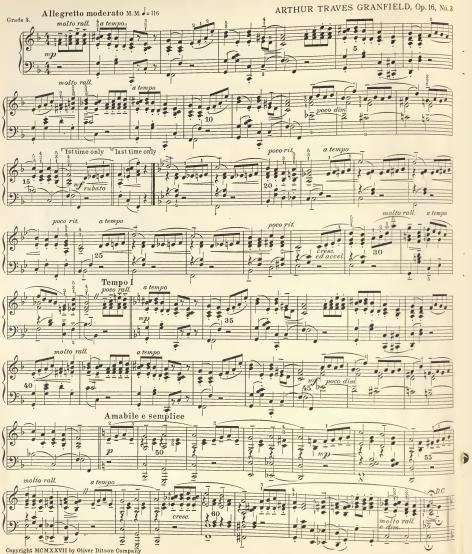
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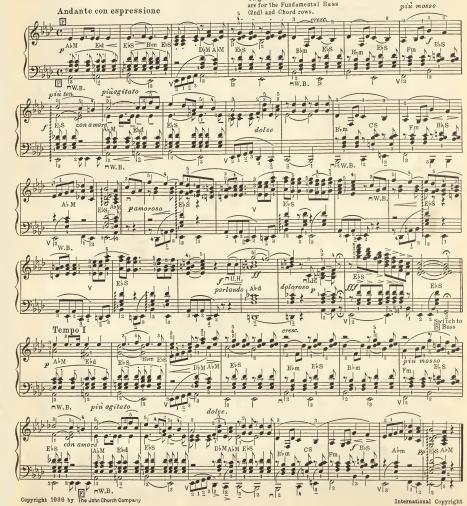
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In response to numerous requests, the Etude for the first time presents a famous composition most skilfully and effectively arranged for the piano accordion. CHORD SYMBOLS FOR THE LEFT HAD MANIPULATION OF BELLOWS - Dominant Seventh d-Diminished a - Augmented - Diminished a - Augmented - Diminished a - Burney - Dominant Seventh - Dominant Se

LEFT HAND FINGERING For finger numbers underlined with dash (3), the finger is to be placed on the Counter Bass (1st row.) Finger numbers not underlined are for the Fundamental Bass

F-Full Register (open switch)
S-Single Register (closed switch)



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MASTER WORKS

ALLEGRETTO





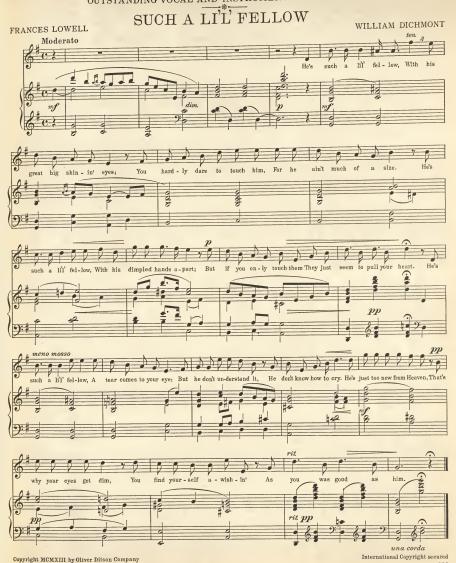
Karl Philipp Emanuel Bach was considered by some as a far greater pedagog than his great father. In many ways he was the pioneer of modern pianoforte playing. After a little practice the plastic character of this piece is such that it holds together like a mosaic and when well learned it goes "like a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



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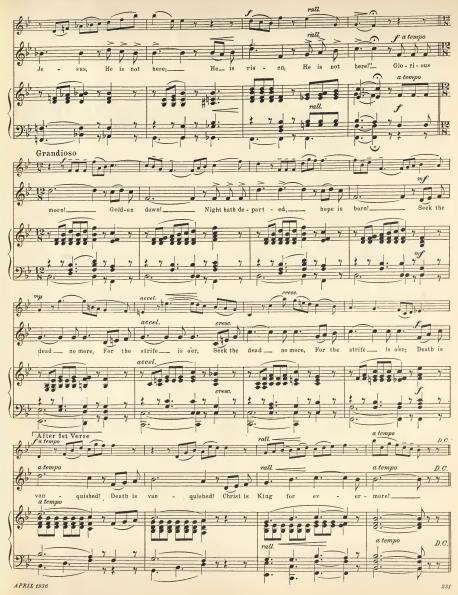


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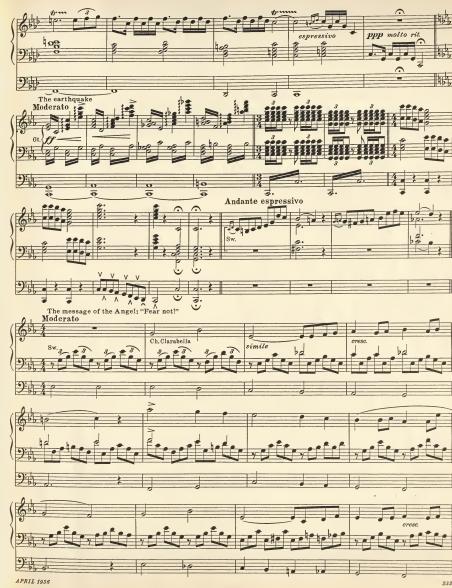


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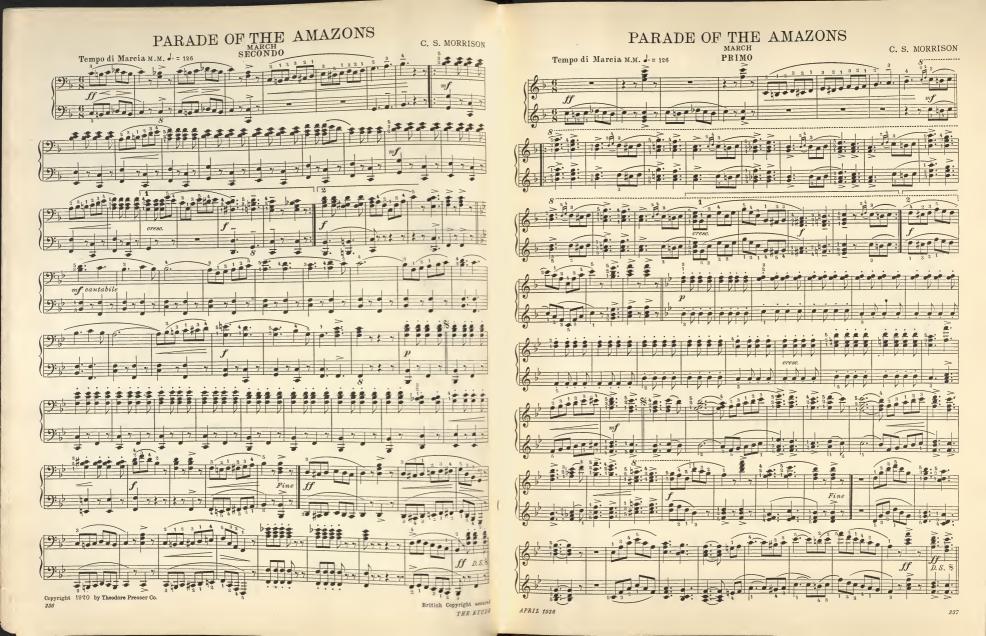


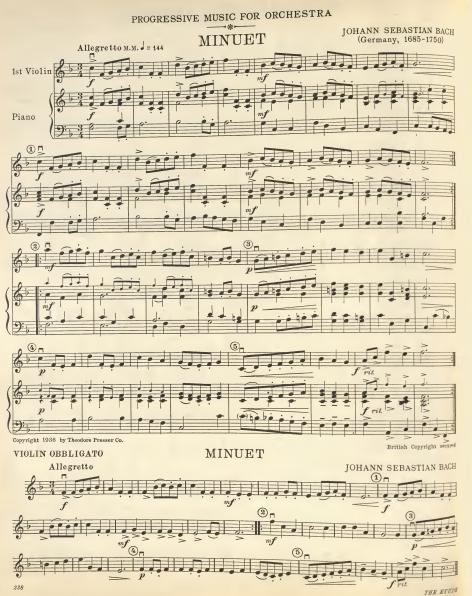


















When Every Gentleman Was a Musician

(Continued from Page 211)

Boleyn, and Henry. Last year More was whereupon the Queen stopped playing, got canonized by Pope Pius XI.

second wife a shrew. However, he tried to front of people, but only for her own amusetame her by teaching her to play the lute, ment and to shun melancholy. And then Sir Isaac D'Israeli, the antiquary, writes she asked him whether she or Mary, Queen quaintly about this: "Sir Thomas More of Scots, played the better. was united to a woman of the harshest of the company of the latest temper and most sordid manners. To There are two records of this. In 1565, soften the moroseness of her disposition, Zwetkovich wrote to the Emperor, Maxihe persuaded her to play on the lute and milian, about the Queen: "She also played

rengeance of both her successor, Anne aside the tapestry and entered the room, up and came forward, pretending to strike He was unfortunate enough to take as a him, and saying that she never played in

viol and other instruments every day. But whether it was that she had no ear for ginals." And, in 1590, Baron Breuner,



FROM THE DAYS OF LUTES

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

music, she herself never became harmoni- Chamberlain to the Prince, Archduke ous as the instrument she touched."

And "Musical Bess"

THE AMAZING FIGURE of Queen T Elizabeth was quite as striking as that came there too, recognized me, and sumof her father, Henry VIII, and her mother, moned me. She spoke a long while to me. the arrogant and ill-tempered Anne Boleyn, and then invited me to leave my boat and ALL THE MASTERS From her father she unquestionably in- take a seat in that of the Treasurer. She HAVE LOVED . . herited much musical talent. She is known then had her boat drawn alongside and B.J.MAHLERCO., Dept. 106D. Providence, R.1. to have been a gifted performer upon the played upon the lute." virginals, which many people believe were named after her, "The Virgin Queen." However, this is not true, because music

IN THOSE DAYS it was the custom for the greatest of the minnesingers, to Lehar, the now preserved in the British Royal manuscripts reveals that virginals existed before at a table, when singing certain composi-Elizabeth was born. (See Royal mss., Ap- tions. What is therefore more natural than pendix \$8): Elizabeth could perform also on an instrument known as the "poliphant." that the music should be printed to accom-modate this arrangement? That is, one this was strung with brass wire. In 1578 copy was used for all four singers—all four two of her compositions ("two little anthems parts being printed around the edge of the or things in metre of hir majestie") were printed. With the destruction of the table, had a part in front of him. Spanish Armada in 1588, she took it upon herself to write a poem, "Loke down and bowe downer Thine care," C Lorde," which of the words of a song as a mere peg on was sung before her at a State Service at which to hang their music. Generally,

> so, he tells us, one evening a courtier drew one of the finest of our English lyric poets. wirginals. He stood awhile, listening to the bowed instruments. Then there were her playing excellently well. Then he pulled (Continued on Page 258)

Charles of Austria, writing to the Emperor, Ferdinand: "On the 10th of June, in the evening after supper, to refresh myself, took a boat on the river, and the Queen

Music at Table

TN THOSE DAYS it was the custom for the greatest of the minnesingers, to Lehar, the page, so that each singer, as he sat at the

St. Paul's. Possibly the music also was is slight and full of melody and color, suited hers. Her musical establishment cost £1,576 in every way to the flexible lyric poetry, annually, a very considerable amount for so that one gets equal joy from both. The music always helps the mood and often I like the story which Sir James Mel- the grace and humor of the poetry. Very ville tells about Oueen Elizabeth. As Am- often, too, composers wrote their own bassador from the Court of Mary, Queen lyrics. Campion, for example, not only was of Scots, he was anxious to hear her, and a fine musician but also was undoubtedly him up to a quiet gallery where he was Just a word or two about other instru-able to hear the Oueen playing on her ments of this period. First, the viols were



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THE SINGER'S ETUDE

Edited for April by Eminent Specialists

It is the ambition of The Exude to make this department a "Singer's Etude" complete in itself-



Headtones and Mixtures

By Bernice Hall

O BUILD anything and to build it Ex.1 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 keepness of imagination goes far toward being the measure of their under-

"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 or color-mixture of ope nasal resonance.

Having studied the position and natur of the bright, hard vowels, a and ee, and the influence of chest resonance and head dilation upon their color and position, w will picture their color and position in re lation to the third bright or hard voweli or hi (as in the word high.)

position highest under the nose. Ee must color between the bright and the dark e. borrow bright resonance from a and has its particular position close to the front necessity of leaving the breath flow more teeth. The third vowel-i has no definite free to do its own work in ascending the position point but belongs to a and ee, and scale. 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 makes it easier of pronunciation and helps very greatly in the the way for scales and exercises on the

We will then describe hi as higher in position and color than a and ee and call it a swinging or hanging vowel. It is a smooth, clear vowel and would be thin and borrow resonance-paint from its two relative vowels, a and ee. To add resonance-color and quality, the hi must be pressed nose and against the forehead. low on the speaking-voice resonance by

weight, and color, so that they carry the a hose on a garden wall. same quality and volume in all words con-

Ee-Hi Ee-Hi Ee-Hi On this two-color exercise, sing a bright, pointed ee (long sound as in thee), 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 ee in low resonance, color-width, and volume.

Be sure to keep the hi as near to the very forward enunciation placement of the ee as can be done

Now that you have used the bright e to Ex.4 the vowel syllable Wh-oo.



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

Dilation Table

| n | Singer's yawn |
|----|---|
| | Stretch over the toneDepth |
| e | Fluffy, dark colorSympathy |
| d | Width in the nostrils Richness |
| d | Dignity of toneVelvet |
| e | Maturity of toneSoftness |
| Ž. | Do yory careful that the breath release |

is greater with each tone that moves higher up the scale. This exercise will fix in the A is the most naturally nasal and has its mind more clearly the opposite position and Also it will make more definite the absolute

> The dark vowel, Wh-oo, 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

Frontal Resonance

A and, further on, the broken chord exsharp, colorless and uninteresting did it not ercises, are sung higher, much forward hanging pressure of the enunciation of the

chest until the right amount of resonance wall of the nose and forehead, and being is added to match the color of the a and ee. held there only by their own pressure, as own entertainment. A, ee, and hi should be all on the same though the air were being constantly poured level of speaking-voice resonance, breath- against this bony wall like the stream of

We do not ourselves sing our high tones, taining them. To gain the first idea of we give them perfect freedom and they sail matching the hi with the wider resonance on their own pressure, being made elastic of ee, we begin in the most favorable loca- and strong through their resistance on the tion, the middle of the voice, where more speaking voice resonance. Or, we will say of the chest resonance and pressure is easily that we speak through the freedom of the breath flow in the upper tones.



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 these tones as high as possible into the dilation form in preparation for the next exercise the singer may be more effective and the

point the hi in color, and can raise it in position, study the soft, dark e exercise on Hi Hi Hi Hi Hi

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, hi.

Sing this evercise beginning with the key of C and transposing it up by half steps as far as the tones are free, easy and wellenunciated on enough low resonance borrowed from the bright a through the ee.



However we have found through long experience that for some time G above the staff is a very healthy stopping place, and that tones above this point should be sung only rarely, in comparison, until the voice grows naturally in power and flexibility, without effort. This refers of course to THE FOLLOWING single tones, high voices-sopranos and tenors. For other voices the exercises must be transposed correspondingly lower. Contraltos and basses will not at first carry this above

It is a good plan for the student to add These high tones sung on the hi have his own words to this broken chord exlow on the speaking-voice resonance of thinking the breath-weight down upon the the sensation of clinging against the bony ercise, for the testing of different sounds. to develop clear enunciation, and for his

Head Dilation

BELIEVING THAT this explanation of the head voice and of head voice exercises would be incomplete in the student's The exact middle of the voice, we out mind without a separate talk on head diladevoted to this subject alone.

factor of the whole voice system, in that it lifts the whole 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. protects the voice from strain and far too early disintegration.

The understanding of this point is so need essary to the whole health and life of every voice that we shall take the liberty of talk ing in word pictures and similes concerning it, so that the appeal to the imagination of practical working results be sooner ob-

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 is in the study of voice this prime factor ha not been given one third of the special attention necessary to build and preserve a correct and beautiful voice scale.

Amplifying Resonance

N STRIKING a tuning fork we set in motion a small, insignificant sound. It 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 resons tors for the reenforcement of the funda mental sound produced at the larynx, as it the metal resonator for the reenforcement of the sound made by the tuning fork.

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 as column to reach the hony cavities of the nose and head for its reenforcement il quality and volume.

In reading this instruction, keep in mind that we are studying this one essents point by itself, to get a firm and well under stood idea of its very great value in or

The Even Scale

IN USING the pure headtone, Wh-00 tion itself, the second half of the lesson is reaches or excessive jumps in singuing The thorough understanding of head dilation in singing is the most important taken from the lower part of the work.

that we have then no color or resonance

If high action comes down to lift the low high tones. and middle voice, and low color goes up to keep the high voice from jumping entirely sung tone. 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 Wh-oo (without mixture), we again have two naths to consider, color and action. The Wh-oo in its position and action is the parachute which opens and stretches, and saves the voice from falling. We are call-height of all tones. ing 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

DILATION—Vowel sound—Wh-oo, 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. sleepy yawn is to be decidedly avoided in the singing process.

The singer's yawn is felt closely and directly under 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 nose, or the nasal floor composed of flexible and very sensitive

Fix the following position chart firmly in your idea and mind. Dilation-Very close under front

Singer's Yawn-Wide stretch of the

nostrile 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 Wh-oo, which is the point of the upper lip or straight muscle under the nose. To this location the extreme, pointed enunciation of the Wh-oo must hang or cling.

that it may take its natural position from the process of the enunciation itself. Do the dark, round vowels. It is no more or dark color vowel. necessary to make unnatural faces in sing- In this pure head tone exercise, form the much more quickly.

hard material, if not balanced and lifted dark e. over-forcing at the voice cords, thus cre- forward fast, full and free.

overlap the color and hard resonance mate- ating disaster right at the beginning. This rial into the high voice with the same result, position will result in pushed, hard tone and will be forced to make a direct change (break) somewhere on the way to the

Right action must always brecede the

Those Precious Medium Tones

THE WAY to each extreme end of the voice must be prepared in the middle tones, 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 Wh-oo is an extreme dilation exercise in the exact middle of the voice. It is the action-lift and color-protection of the power and

Going the other way, the speaking voice resonance is the bottom and balance of the 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 indirectly, 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 patience and thought, as indeed do all the best things we gain for ourselves

Imagine the Wh-oo as a large, dark and empty room which you are pouring full of easy and fast-flowing breath. Then use the long sound of the vowel e, carrying it up and away from the loud, rough, low resonance, into this prepared, dark room, so as to paint it dark and soft in the yawny stretch of the Wh-oo.

In this way we will realize that the soft tones of the voice are not made by simply restricting the breath supply, but by lifting the vowel enunciations into the head voice dilation-action as a parachute holds up a

The dark, dilated vowel e must keep its pressure on the speaking voice resonance, which supplies it with correct pitch, firm, pointed position, clear enunciation, and carrying power.

Carefully and slowly sing the Wh-oo ex-The lower jaw must float or swing freely, then together, as indicated in the first exercise of this lesson, only be sure to remember that the first one is an exercise not use the hideous fish mouth position for of bright color, and this one the opposite,

ing than in speaking. Being quiet and nat- dark, dilation room of the Wh-oo first, ural brings the best results all around, and then sustain over to the soft, dark e tone, being careful to keep all the formation and The speaking voice resonance, or bright, influence of the Wh-oo to lift and color the

upward by the help of dilation, or head Be sure that none of this process moves voice action, will lie too low in the lower back away from the teeth and front of the pharynx, so gaining too much breath- head. This is a nasal dilation, not a spread pressure on the chest, which will cause of the lower pharynx. Pour the breath

Comparing Victor Herbert with Reginald De Koven

It was natural for Herbert to achieve his orchestral fluency. He sat in the best orchestras of his day; he knew the band as a player and as a conductor; his wife sang in the grand operas. The geniality of the man is mirrored in his tunes and in the humor that he could write into his instrumental parts. De Koven lacked his flash, his bubbling spirits, his versatility am not sure that "Robin Hood" is not superior to any single score that Herbert ever wrote; yet De Koven was never ratified by 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 tinsel glitter-of Herbert's orchestration.-Isaac Goldberg in the Ameri-



A vacation in Germany this summer will be an event of more than usual significance for lovers of sport, culture and scenic

Combined with the XIth Olympic Games in which the elite of more than 50 nations will participate, there will be contests between the greatest contemporary masters in music, art and architecture: scientific and educational congresses and expositions; quaint, picturesque folk festivals.

For music devotees, the programs will be richly varied and fascinating: Grand concerts in the Berlin State Opera, the Golden Gallery of the Charlottenburg Palace and in the Schlueter Court of the Berlin City Palace, Gewandhaus Concerts in Leipzig. Climaxed by the great Wagner Festivals to be held in Bayreuth, and the Mozart and Wagner Festivals at Munich.

Of course, there will be the famous attractions of Germany: Romantic castles on the Rhine, charming health resorts, medieval towns, the Black Forest and the Bavarian Alps, to mention but

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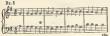
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Canonic Treatment of Hymn Tunes

By H. C. Hamilton

finite 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 vet natural bit of imitative writing. The tune being so even in character, and not possessing variety in rhythmic outline, is mainly why the combination so completely camouflages itself. Art here truly conceals art. Few hymn tunes are so written: even those with extremely smooth flowing inner parts do not follow canonic form. But in playing hymns much interest can be added by introducing-when possible-points of imitation.

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, Root's bright little tune never falls flat anyway; it having one of those happy sounding, really original lilts we occasionally find among hymn tune writers. The tune helps "sing itself." But no sooner had I put into operation the little canonic 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 dancing resulted from this simple and effective device. The singing more nearly resembled that of birds when they seem in a mood to "burst their throats," as we

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 effervescence 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

POSSIBLY EVERYONE is familiar with that particular tune by Tallis, bination, especially when marked by rhythwhich furnishes an example of an in- mic 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.



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 canto fermo, to the delightful counterpoint of the unsurpassable Bach at the

Another extremely effective hymn tune McGranahan's There's a Royal Banner. The imitations here take place at the sec-



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 or-gan's canonic march. 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



For those in search of something old, but done in a new way, the better class of hymn tunes—even some known as the "gospel" stops of a smooth, organ tone; the survivity—offer a fine and wide field. And hand part on another manual with 500 how the people will enjoy the point of con- of reed or string quality predominating tact—to use a salesman's expression—pro- that the imitations and counterpoints vided by a familiar or easily assimilated catch the ear. Along with this there shall times despised hymn tune in this way; ele-

melody to a new seat of honor, as it were will insensibly lead the untrained ear to a better appreciation of classical forms. Remember that the great masters at times evolved some marvellous creations from material much less promising than a hymn

We give here an arrangement of the familiar Come to the Savior, which will illustrate the possibilities of this form of and spaces the instructor should plat treatment, without allowing it to become finger on a piano key, have the pupil and to complex but at the com too complex, but still maintaining melodic it and then write it on the proper int

In the registration there are many combinations available, even on a medium sized

This saves contusion in the available, even on a medium sized rect piano keys and gives the pupil set



A general suggestion is that the right hand part be played on one manual wit tune! And finally, employing the some- be a plenty-but not too much-of lo tone on the pedals. vating the unpretentious but really good

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All Hail the Power of Jesus' Name

By Mrs. W. Henry Herndon

Kent, England, in 1721. He had a bad was also composed especially for the song. temper and was reputed to be a very disagreeable person. This song is the only really great and good thing he ever did. It was sung for sixty years before anyone knew who wrote it

Tune Composer: (No. 1) William Shrubsole wrote the tune Miles Lane for the song. This tune was published with the song. Shrubsole was only nineteen years old when he composed it in the organ gallery of Canterbury Cathedral, He was once

a business man of Charlestown, Massachu- too long.

Author: Edward Perronet, was born in setts, wrote the tune Coronation. This tune The Coronation tune is most often used Holden was a self-taught musician.

This hymn has been called "the most inspiring and triumphant hymn of the English language." It is quite popular as a congregational hymn. The original song contained eight stanzas. It is difficult to find any two modern hymnals that give identical versions.

The hymn should be played in a dignified and majestic manner, because we are honoring a King. In the Coronation tune, be very careful to give the first note two beats, and Tune Composer: (No. 2) Oliver Holden, do not hold the last note before the Amen





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Fifty-Seventh Annual Meeting of the Music Teachers' National Association

Philadelphia, Pennsylvania; December 27-31, 1935

We take pleasure in presenting in TRE ETUDE the following authorized and revised report of the recent Convention of the Music Teachers' National Association, as presented by D. M. Swarthout, Secretary.

HE 57TH ANNUAL meeting of the the five days included, besides the program Music Teachers' National Associa- of American music, a harpsichord recital by tion, held in Philadelphia from De- Alice Ehlers of Vienna; piano recitals by Mrs. H. H. A. Beach and Evelyn Swarthcember 27th to 31st, 1935, brought together out; a recital by Charles Hackett, tenor, music educators from all parts of the counand Grete Stueckgold, soprano, of the try to hear an interesting and instructive Metropolitan Opera Company; a concert by five days program prepared under the direction of Frederic B. Stiven, president of the Philadelphia Orchestra under Leopold Stokowski, featuring a première perform-Association during the past year. Headance in America of the "Concerto in D quarters for most of the sessions was the minor for two pianos and orchestra, by Bellevue-Stratford Hotel. The opening Poulenc, with Jeanne Behrend and Alexevening featured a program of music by ander Kelberine as soloists; an organ re-American composers, sponsored by the Philadelphia Music Teachers Association cital by Arthur W. Howes; a concert by the Choral Club of Camden Art Society, of which Edward Ellsworth Hipsher is Henry S. Fry, director; a recital by the Trio Classique, Ardelle Hopkins, flute; president, which contained among others, selections from several composers resident Eudice Shapiro, violin, and Virginia Main Philadelphia. A reception followed, atjewski, viola, from the Curtis Institute of tended by several hundred people in honor Music; a concert by the American Society of the officers and delegates to the Music of Ancient Instruments, Ben Stad, director; Teachers' National Association. and a musical program by the Zwecker-Papers and addresses given during the following four days included those pre-

Hahn String Quartette. Other interesting events were: a trip to sented by Marion Keighley Snowden of the Theodore Presser Home for Retired London, Mrs. H. H. A. Beach, Mrs. Fran-ces E. Clark, Nikolai Sokoloff, Edwin Music Teachers with a complimentary buffet supper tendered the delegates by Dr. Hughes, Bruce Simonds, George Wood-Iames Francis Cooke, president of the house of London, Wm. S. Brady, Edgar Presser Foundation; and a trip to the RCA Schofield, Wm. T. Bartholomew, Mrs. Wil-Victor factories in Camden, New Jersey, in charge of Mrs. Frances E. Clark of the liam Arms Fisher, Harry Clay Banks, Jr., Laura C. Boulton, Henry S. Drinker, Joseph Yasser, Olin Downes, Russell V. Mor- Educational Division of the RCA Victor gan, Ralph Clewell, Max Schoen, Theodore laboratories.

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a pressing job.

Interesting and well-attended luncheon programs were held by the Choral and Festival Alliance, with Mrs. William Arms Fisher presiding; and by the National Federation of Music Clubs, with Mrs. John Alexander Jardine, National President, in charge, at which the principal address was given by A. Walter Kramer of New York City. Phi Mu Alpha, Mu Phi Epsilon, and and had as its main feature an inspiring Sigma Alpha Iota also each held a luncheon

Officers elected for 1936 are: Earl V. ciety." Rudolph Ganz of Chicago acted as Moore of the University of Michigan, presitoastmaster and the musical offerings of the dent; Rudolph Ganz of the Chicago Musical evening were a program by the Dorothy Johnstone-Baesler Harp Ensemble and an of the University of Kansas, secretary: Oscar Demmler of Pittsburgh, Pennsyl-"In a Persian Garden," sung by a quartet vania, treasurer; and Karl W. Gehrkens consisting of Emily Stokes Hagar, soprano; of Oberlin College, editor. Newly elected Marie Stone Langston, contralto; Bernard members to the three year term of the Executive Committee were: Edwin Hughes of New York City, George S. Dickinson of Vassar College, and Charles Vardell of Salem, North Carolina, Mrs. Crosby Adams, for fifty-five years a member of the Music Teachers' National Association, was reëlected to the one year term of the Executive Committee. At the annual banquet, Mrs. Adams was honored by an ovation, the delegates rising to their feet to pay her homage.

Chicago was chosen as the convention Musical offerings interspersed through city for the 1936 meeting.

"Love in the Orchestra"

"VIOLA, I love you. I want you tuba I'm liable to drum you yet." mine. I lay my harp at your feet." "Aw, quit stringing me along. You can't get to first bass with me." "Say not this. I'm tired of playing sec-

M. Finney, James T. Quarles, George L.

Lindsay, Hans Kindler, Ernest LaPrade, Hubert Kessler, Hans Weisse, Frederick S.

The annual banquet of the Music Teach-

ers' National Association, with the National

Association of Schools of Music which

again met in joint session with it, brought

out an attendance of over three hundred

address by Roy Dickinson Welch of Prince-

ton University on "The Musician and So-

abbreviated performance of Liza Lehmann's

Poland, tenor; and Edward Rhein, bass;

with Virginia Snyder at the piano, the harp

A Piano Forum, with Edwin Hughes as

chairman; a Vocal Forum, Wm. S. Bradv.

chairman; an Organ and Choral Forum,

Harry Clay Banks, chairman; an Orches-

tra Forum, George L. Lindsay, chairman:

Converse presiding, were well attended.

and a Theory Forum with Frederick S.

ensemble also assisting in the accompani-

Converse, and Miss Nancy Campbell.

ond fiddle! You've got too many guys bowing you around." "Oh, what a violin situation! What Why did you piccolo thing like scale-y trick!" that to say to me? I ought to give you a baton the head!"

"Yeah? Gee, I'm trebling all over!" "You'd better tremolo-ver what you said.

"Oh, but suite, let's give this a rest." "Oh! Trying to snare me in double quick time, eh? Well, quit horning in. Gwan! Blow!"

"Well, fife not been a chump! After all the do I've spent a music you! That's a "Say, I'm tired of listening to your

chorus language. You're not so sharp. -The Scherzo (National Music Camp.) ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Ex-desn of the Pennsylvania Chapter of the A. G. O.

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

disfinitive "ino" indicates a fluit toned step of small size. The manufage — English, Hormonic Fluit—name derived from the fact that the place which are not sold to the fact that the place which are not wised to the fact that the place which are not sold to the fact that the place which are not sold to the fact that the expenditude of the fact that accomplished by a small perforation in the body of the place. The other form are the fact that the exceptibilities of the fact that the fact

Q. How did the following stops derive their neares and what is the uncarina! Flustino 2 and what is the uncarina! Flustino 2 and the following the following

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By Nathan Weinberg

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Best of all, instead of the usual humdrum sort of thing, was this phrasing

Ex.5 tip whole fr.

What is the essential characteristic of present day violin playing. His use of the these Busch phrasings? First and last a how, particularly in the Bach "A minor these Busch phrasings? First and last a how, particularly in the Bach "A minor these Busch phrasings? First and last a how, particularly in the Bach "A minor these Busch phrasings? First and last a how, particularly in the Bach "A minor these Busch phrasings? First and last a how, particularly in the Bach "A minor these Busch phrasings? First and last a how, particularly in the Bach "A minor these Busch phrasings? First and last a how, particularly in the Bach "A minor these Busch phrasings." moving bow. In violin playing as a rule there is a continuous plodding away at the tip or at most, the upper half of the bow. The result is a static, dull style. The production of a fine, breathing violin tone became in his hands a winged, breathing requires a definite ratio of weight and propulsion. In place of the former we most frequently have pressure, something quite different.

Freeing the Arm

THE ATTITUDE of most violinists toward propulsion is a "skating on thin ice" affair. In many years of teaching, scarcely a pupil has appeared who at first felt comfortable playing at the frog of the means that the bow arm has a kink in it, which makes fine bowing impossible.

The frog is the one part of the bow where every joint of the right arm must function perfectly. At the tip we can play entirely with the forearm; at the middle, there must be a perfect functioning of the upper arm, lower arm, hand and fingers Yes, fingers! We have heard so much talk about the elbow and about the wrist. but careful search reveals only two brief references to that which gives the final smoothness and freedom to the bow arm:

The movement of the fingers used in

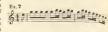
bowing can be discovered by opening and closing one's hand, restricting the movement to the joints closest to the palm, the others retaining the curved position as on the bow. Try it first without the bow. It is the "Bye-bye" movement done with the fingers instead of the hand. (Incidentally, why do we speak of playing with the wrist? The hand plays, not the wrist.) After ascertaining the nature of the movement, take the bow and try it at the middle. It is easier to start there. Keep the hand quiet and move the bow up and down about two inches on the open strings, using the fingers exclusively. It is difficult at first (although some whose joints are supple, find it easy). Give special attention to the up movement as it is the most difficult. Gradually move down to the frog and then devote all of your practice to that part of the bow. Try the Kreutzer Exercise, No. 2, each note three times with this bow. And a lack of freedom at the frog stroke. Triplets balance the up and down strokes by bringing the strong beat on each group successively. This stroke must be developed to the height of virtuosity. Every type of string crossing and mixed bowing must be practiced with it until the finger entirely with the forearm; at the middle, joints have a snake-like suppleness. Get a with forearm or hand; but at the frog copy of "Sevčik Op. 2, part 4." These exercises are excellent and will develop your wrist and finger joints to a remarkable degree. After a while you will find it delicious fun to play such passages as:



Ga I Tog

We are not quoting examples for their musical value. These are things that the average violinist knows and plays.

But the real fun has not begun yet. In crease the length of your strokes to about a third of the bow (at the frog) and try to coordinate the hand, forearm and unner arm with the fingers. When you can d that the road to mastery of the bow is over to you. Try this passage, using whole how for the eighth notes and playing the sixteenths alternately at the frog and point





Swing the bow from top to bottom, so that the shorter notes alternate at both parts. With a mastery of the finger stroke you will feel equally at ease at the frog and tip. No more timid playing of Kreutzer at the tip of the bow, but a beautiful, swinging bow arm that seems to have wings and which produces a tone of satisfying beauty

Shall I Choose the Violoncello?

By Anthony G. Kovach

the violin has merited the title of "king"- among amateur musicians, other reasons of musical instruments, certainly the violon- than lack of appreciation must naturally be cello may justly share the crown as evinced. register extending above the highest so- are sometimes decided solely on the strength

tone, the violoncello possesses a most allur- acquaintances of this instrument is that "it ing magnetism all its own, the sharing of certainly makes beautiful music-but the which falls beyond the compass of even the size!" And, as likely as not, if the individviolin. It is a recognized fact that the ual has been sufficiently carried away by musical tones that are the most soothing the music to resolve to start Sonny in lesare based on low frequency notes, and this sons, he will select a violin for the boy, beexplains partly that inexpressible something cause, he will explain-well, it's so much that draws one to the music of a violon- more convenient in size, and, after all, it is cello-even though the violinist-listener, the king of instruments. aware of the possibilities of the violin, may The trouble is that the violin being quite

are sometimes decided solely on the strength of incidental factors. Almost invariably one of the first remarks offered by new acquaintances of this instrument is that "it that he may attract with his "big field." But for depth and stirring qualities of one of the first remarks offered by new

claim preference for the latter instrument, common, its study is too often taken lightly,

N RECENT YEARS the violoncello easily captures popular appreciation. Hence, whom the spark of enthusiasm has been Certainly, if one has in mind the attain seems to be gaining the favor and appreciation that it so richly deserves. If of players of this instrument, particularly

very novelty is a factor in its favor. The doubtedly calls for skill developed to inconsistent idea of the instrument being very high order. But the ultimate in at cello may justly snare the crown as evincen.

"queen." An oddily of this classification, For one thing, it might be said that the declaration of course is that the queen' has a basis violoncello is a target for those inconsistent cooke, whereas the "ling" commands the vagerie of humans whereby main such expensions that the control of holding it up to ridicule by someone who or less limited number naturally fitted with nevertheless has a high regard for its music. certain aptitudes, commonly referred to a

Amateur or Virtuoso

OF COURSE THERE are other and least to themselves and to their more of may influence one's choice between the violoncellist may learn to command his in violin and the violoncello for music study, And again, some wiseacre may offer to help decide the issue by gloomily dragging forth that if the violoncello surpasses the will the advice that the latter instrument is the in difficulty in some advanced stages of the lain preference for the latter instrument. Common, us sumly to not based under the content of th As a solo instrument the violencello as and the noverty soun wears on, what is contentian ne will point to the comparastill comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and immay localistic members. As a result the comparatively rare, and the comparatively rare and the compa

culties loom into view. The attainment of But if the violoncello is a novelty, this complete mastery of the violoncello tainment on this instrument, just as in the case of the violin, is reserved for a more "gifts," among which may be numbered enthusiasm and perseverance. But a thousands of amateur violinists attain to a degree of proficiency that renders their more important considerations that less limited audiences, just so the amuted strument to the same extent with no more difficulty. What should be remembered is

playing a genuine source of pleasure at still comparatively rare, and in many locals technical dimensions seem to uson up in the life of a novely so that the probability numbers. As a result, the countries it is somewhat of a novely so that the probability numbers. As a result, the countries, the countries of the cou cianly achievement.

Advanced violinists are familiar with the student in that respect. ease with which a young student is carried To help tide over this difficulty, the writer away by the even pulsations of a vibrato has successfully applied a mechanical aid

artist, seemingly without effort. first four positions-which is not the case the positions by intuition.

The Difficult Positions

of the waves of the vibrato.

"What about that primary difficulty of the and they are practically invisible. violoncello, the need of acquiring that rib, and is expected to navigate with the neck of the instrument. greatest precision in a just faintly charted Do not neglect the thumb. Let it be you sea, far beyond view of dry land?" It guidepost to the positions.

Indeed, where there is a violoncellist must be admitted that the development of among a group of amateur musicians, he the necessary mental vision and intuition often singled out by hopeful violin is ordinarily reached only by a long and players as an object of attention on ac-count of his seemingly easy command of The difficulties of mastering the second certain graces of finer playing popular with position on the violin may seem as nought the younger musician, the secrets of which when considered in the light of the repersistently evade the average violin student. Quirements demanded of the violoncello

flowing from under a well-controlled bow. that renders each of the intermediate posi-In the heat of enthusiasm the student will tions between the first and fifth comparadrag out his own violin "once more," as tively easy of mastery. By following this though for one supreme final effort to try method some students may find them no to open all at once the gateway to the soul more difficult than the first position. This of the instrument—only to find himself non-plussed in the next instant when he finds in the right side of the neck of the instruthat by some apparently magical process the ment, where the thumb touches and slides. violoncello breathes forth these same elusive each hole to be exactly at the spot where effects under the fingers of his brother the thumb touches the neck in the respective positions; then inserting small wooden The reason for this is exactly what it or metal pegs, about one-sixteenth of an seems to be. Purity of tone and a smooth inch in diameter, leaving their ends prowheato are easier of production on the jecting about the same amount. The provioloncello than on the violin-the first be- jecting ends of these pegs may be rounded cause a uniformity of vibrations is easier off just enough so that the thumb will to produce with the long strings of the readily recognize them when a contact is violoncello than with the short strings of made. As the student progresses, the pegs the violin. In the second instance, the left may be filed off shorter and shorter, a very wrist maintains a natural and undistorted little at a time, until finally they disappear, position on the violoncello-at least in the when the student discovers that he knows

with the violin hence the easier production. The positions for these news are best determined by the instructor after consider-ing the "lay" of the pupil's hand, as the requirements may vary slightly with differ-OUT THE EXPERIENCED may raise ent students. If carefully fitted, the pegs Ba more legitimate argument by asking, will not injure the instrument in any way,

Besides serving to indicate the positions elusive sixth sense which is necessary to and providing positive confidence in clean, guide accurate stopping from the second hammer-like stopping, these guides auto-to fourth positions, when the hand is out matically serve as an aid to maintaining of contact with both the scroll end and the the correct position of the thumb on the

Violin Backs

By Guy McCoy

THE QUESTION is frequently asked as to which appeared in a recent issue of THE piece backs and those having backs made of the possibility of these two pieces be- piece back. coming separated or otherwise injured.

the relative value of violins having one- ETUDE, has a two-piece back, while th Bott Stradivarius has a one-piece back of two pieces. From a purely mechanical The "Lafont" Guarnerius was made with viewpoint, it would naturally appear that a back of two pieces, while the "Leduc' a violin back of one solid, unbroken piece Guarnerius has but one piece. A beautiful of wood might be stronger and hence con- Gagliano specimen shows a two-piece back tribute to the value of the instrument, while a Nicolas Lunot displays an equally Likewise it would seem that a violin having beautiful grain and coloring in its one-piece a back made of two pieces of wood glued back. A violin by Petrus Guarnerius, made together might (considered solely from the in 1737, has a back of two pieces, and a mechanical side) have less value because Niccolo Amati, made in 1658, has a one-

And so one could continue comparing the The fact of the matter is however, that various master violins and it would become this has nothing to do with determining more and more apparent that this element of their construction has absolutely nothing It is interesting to note this feature in to do with determining their value. This the construction of some of the old violins. is something far more subtle than a matter The "Messiah" Stradivarius, a picture of of one or two pieces of wood.

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Answered

By Robert Braine

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Paganial Too Difficult.

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OUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College Musicals Editor, Webster New International Dictionary
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and address of the inquirer. Only initials, or pseudonym given, will be published.

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Chopin Tempo and Mozart Trill.

Q. 1.—At schol tempo should Chopin's Edward Ellaworth Hipsher for the keys that Walts, 19, 19, 30, 30 pp ploy the trill in measure Gairiel Faure, by Maurice Ravel.

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Can anyone interpret the use of the letters followed by a question mark? Truls.

Trills.

O. 1.—How do you play the trills in Scarlatt's Pastoral unceasers 2 and (2)??

Scarlatt's Pastoral unceasers 2 and (2)??

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Memory Book Pages of a Musical Pilgrim

Presenting Messages and Music From Many States

By Aletha M. Bonner

II

"I HEAR AMERICA SINGING"-'DOWN EAST'

"Hail, Columbia, happy land! Hail, ye heroes! heav'n-born band!

Firm united, let us be, Rallying round our liberty; As a band of brothers joined,
Peace and safety we shall find."
Hail Columbia—Joseph Hopkinson

USIC, its gentle notes sounding forth a message of love and comradeship, is no small medium in the promulgation of right principles. Citizenship is bettered by its uplifting influence, and the heart of humanity yearns for its wholesome beauty." Thus was I moved to crowned by modern achievement. soliloquize in the course of a musical pilgrimage through the states of New England and New York, where I had been profoundly impressed by the power and glory

But our musical journey was to be continued, into the "Down East" country; and on we went to the west bank of the beautiful Hudson River, across from the titan New York, where lies Jersey City, New Jersey, the birthplace of a distinguished musical writer, Oscar G. Sonneck (1873-1928), who served long and faithfully as Chief of the Music Division of the Library of Congress in Washington, D. C.

of music.

In connection with thorough librarianship, Sonneck's invaluable researches into national musical life and lore made him an authoritative writer on early concert and opera activities in America; and he is re- the first native American composer, Judge garded as one of the outstanding members Hopkinson, as mentioned; but, even earlier of the large family of musical scribes, who by their conscientious criticism and scholarly authorship have contributed largely to Philadelphia; the first avowedly musical

musical progress in these United States. A westerly course through fertile farmlands and well wooded regions led us into first American piano was made in 1774 a section of America hallowed by history. by John Behrent of Philadelphia; our first Passage over the turbid Delaware and en-

trance into the state of Pennsylvania was at a point where, on a memorable Chrismas night of 1776, the starved and ragged but staunch-hearted remnant of the Continental Army, under the leadership of the intrepid George Washington, pushed their way in open boats, through a blinding snowstorm and ice-blocked barriers on to-

Vivid reminders of Revolutionary days continued to cross and recross our path as we entered Philadelphia, "The Cradle of Independence," a mighty town of millions, rich in the traditions of our country, and whose streets are crowded with history and

Dear to the heart of every American is Independence Hall, where our history make ing Declaration was signed, July 4, 1776 and where still hangs a famed old bell whose voice and traditions have thrilled the nation's soul with the song of Liberty

But music spoke a mild as well as a militant message in the early days o Philadelphia, for Francis Hopkinson (173) 1791), poet, lawyer, Signer of the Declar tion of Independence and first America born composer, wrote as the first secula song of America, My Days Have Been So Wondrous Free-a remarkably tranqu'l song, to have been created amid the thrill of turbulent times.

To Philadelphia, even Boston must give precedence for significant national "Musical Firsts:" for not only is it the birthplace of the first pipe organ completed in America (1737) was built by Johann Klemm of organization of America "The Ornheis Club," was founded there about 1759; the (Continued on Page 260)

The Private Teacher and Music in the Schools

(Continued from Page 208)

A Living Art Experience THE TIMES have brought the music teachers in education and professional music into a close fellowship of interest and understanding. The contribution of the school to the art of music has been in creating interest, expression, and general skill in all phases of music making. This comes from the whole to the part, or from groups to individuals. The fundamental value of group and individual art expression, measured in terms of enjoyment and understanding of the art side of music, is the great contribution of school music, Technical drill-as an end in itself-has been long since abandoned, as has the point of view of treating music as a science. The joy of making music for the love of it has taken the place of the desire to make music

notes into bank notes. It is safe to say that music is in the hands of amateurs today; and is not this a wholesome sign? There are more singers and players than ever before, as attested by the number of orchestras reported by the National Bureau for the Advancement of Music. There has been a constant growth in numbers of players and singers participating in school orchestras and choruses throughout the depression. It is true that to reveal the opportunity to the well qualmany of the young instrumentalists are self fied music teacher.

taught, but nevertheless the number continues to increase. The schools have set the pace for amateur performance, and the field has been ploughed for the professional teacher who is willing to present modern class instrumental or vocal instruction. He or she will succeed if modern class peda gogy is adopted. Through class instruction, costs can be reduced for beginners. Parents can find out if their children really have musical aptitudes and whether music study would be warranted.

There is no reason for expecting school authorities, of their own volition, to develop piano or instrumental study classes. This is the joint responsibility of the parents and professional and school music teachers. If the demand is created by the cooperation of these groups, then the school boards will do much to further instrumental class instruction. This has become the practice in many places, with the cost borne is the main by the parents. The advantage

The field exists and much must be done

is school supervision of the activity. There is no reason why any worth rogressive teacher should not establish a large field of interest in class instruction carried on in his or her private studio with the proper atmosphere for the work Bands and Orchestras

(Continued from Page 215)

all scales and broken chords? they consider a more attractive and simple very colorful and full of interest. They approach to music study, have been converted to the so-called "melody way" of attentive manner but rather with close conensemble development. But why not mix centration. more scale knowledge and common sense It is advisable to devote your attention to with the teaching of melody! As soon as but a single scale at each rehearsal. It is any young organization has learned to play equally important that the entire cycle of the scale of E-flat smoothly it should be scales be taken up over a period of reable to master simple melodies in this key hearsals so that no one of them will be if written within the octave.

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SWEET MUSIC

Very First Day

APRIL, 1936

String players generally confine their the assertion that "we develop speed study largely to the sharp keys while wind through slow practice"-his meaning being instrument players incline to study of the that through careful slow practice we esflat keys-largely avoiding study of the tablish such thoroughness, surety, and sharp keys. This is a grievous error. The strength as will enable us readily to acquire player who aspires to develop a facile necessary speed. Hence, all scales should technic and infallibility of pitch should first be played as long, sustained tones, faithfully practice all of the twelve diatonic then in whole notes, half notes, quarter scales and the chromatic scale in all keys. notes, and so on, increasing the speed only The string player will find that careful to such degree as the playing may be done study of the flat keys will make the scales "cleanly." The scales can be made into in sharp keys much easier of performance, greatly diversified and very interesting Conversely, the wind instrumentalist will studies in dynamics and they should also find that he can master the scales of F, be played in all the usual articulations. All B-flat, E-flat, A-flat, and G-flat more thor- manner of rhythmic figurations can also be oughly by devoting an equal effort to the applied and each scale can be played in mastery of all the scales in sharp keys,

essential for the wind instrumentalist and a various sections of the organization. This thorough knowledge of scales is necessary sort of unisonal practice will permit no to the study of this subject. The great laggards in the organization. Your tuba Franz Liszt not only insisted upon all his player or your third trombonist must play pupils having an intimate and thorough each exercise as cleanly and precisely knowledge of all scales but he also insisted does your first flutist or clarinetist. Your upon their transposing many of their studies bass player must play with the same sort into all other keys.

that "during the first five years the back- hurry, if anyone inclines to overblow he bone of all daily work in the Russian music schools is scales and arpeggios. The pupil and will be compelled to correct his faults. who attempted complicated pieces without Can one section play more delicately than this preliminary preparation would be another? Can one section sustain a tone laughed at." Think of the great number evenly for a greater duration than some of outstanding pianists, violinists, and vio- other section? Does one section play a loncellists the Russian schools have pro- rapid exercise more smoothly than another? duced in the past! Can you imagine a A spirit of such friendly rivalry can thus Horowitz, a Kreisler, a Heifetz, a Casals, be developed as will serve to put each player a Paderewski, a George Barrere, or a Her- on his mettle and a great improvement in bert Clarke who failed to devote some time each day to the practice of 'scales and inter- observed. val exercises?

These facts being self-evident, how can suming that such study is necessary only the band or orchestra fail to profit in like for young organizations. Just as scale measure from a period of ten to twenty minutes of each rehearsal devoted to the all the great artist performers, they are attentive study of scales in their various ormations?

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ing the systematic study and practice of -more generally it has been made to appear dull, mechanical, and uninteresting. On Some teachers, in an effort to find what the contrary, scale studies can be made should never be played in a listless and in-

neglected. A renowned teacher once made many rhythmic designs. Strive to develop Transposition becomes more and more an a spirit of friendly competition between the of facility as that displayed by your violin-Josef Lhévinne, distinguished pianist, says ists. If any player is inclined to lag or to will soon be recognized as an impediment both morale and performance will soon be

The mistake should not be made of asstudies form the artistic daily dozen for equally essential to all members of the more advanced bands and orchestras. John The approach to scale study has too Philip Sousa found it to be most helpful, when he began rehearsals of his band at the beginning of each season, to use simple scale and dynamic studies. After a few weeks of such scale work you should take up some unisonal passage from a composition with which you have had difficulty and see how much easier it appears and how much better it counds

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The Musician's Relations to the Public

(Continued from Page 209)

Dislodging a Honeymoon

THERE WERE OTHER adversities

on that memorable trip of ours. A

written: "Thank you for my not sleenless

In Cincinnati he went shopping with me

and the wife of his manager. We came to

were sold by the ounce. Caruso fumed be-

Knickerbocker Hotel and was surprised to

But these are merely the idiosyncrasies

of the great Caruso, and he was great, No

one has appeared to replace his extraor-

dinary appeal to the public. In this day

times by electrical amplification, the situa-

tion has changed greatly. In Caruso's time

there was no voice of the golden richness

and the tremendous volume which enabled

him to sing to audiences far larger than

those which any other singer dared ap-

no sizable auditorium and we turned an old

fifty rows of seats, and crowds of people

had come for miles, in all sorts of con-

veyances, from buggies to the latest "gas

wagons" of that date. We had no idea

With the first number, that amazing voice

brightest electric searchlight, so Caruso's

his Christmas presents to his friends at

the Metropolitan Opera House were often

very munificent. He must have represented

a very handsome income to his Fifth Ave-

nue jeweler, Manny Gattle, a picturesque

character of the period. Among his ex-

pensive gifts, made of precious stones, were

designs reading, "Merry Christmas" which, of course, could be worn on no other day

Caruso was, contrary to general opinion,

a very hard worker. His roles did not

rôle until he was sure of it. On tour much

of his spare time was spent in drawing, in

been developed, would undoubtedly have

(In THE ETUDE for next month Mr.

Caruso was exceedingly generous, and

when a voice may be magnified a million

I once visited Caruso at his suite at the

examples of an exaggerated introverted in his salon, utterly disgusted with hold ego. He was all for art and for himself. life in American "provinces." At the Manhattan Opera House, where the Ballet was rehearsing, he thought nothing of keeping the big orchestra waiting, at the rate of a dollar an hour per man, until the rate of a goilar an inour per landeed, he he was ready to rehearse. Indeed, he seemed to have an idea that this was a very the way. Strains of orchestral music from seemed to nave an idea that this was a very the room above Caruso's warned him there good way of emphasizing his importance, the room above Caruso's warned him there good way or emphasizing his important would be no sleep for him that night. He told the manager. The manager told the wedding party. The party consented to move nine flights down-orchestra, wedwas such an attraction that the Ballet could not proceed without him. ding cake, and all. Next morning the

The whole Russian Ballet might have been characterized as a whirlpool of intrigue. Most of the members acted like bride and groom received from Caruso a lot of excited, irresponsible children, photograph of himself on which he had They lived in a world of their own, in which Diaghileff was the center around night." which they circled like the moons of a Saturn. Diaghileff, himself, had the grand manner, actions and attitude of a Grand the perfume counter at which costly scents Duke. He was also very crafty. For instance, he spoke English well but never cause there were no pint bottles. used the language, always insisting upon a French interpreter, and catching many a side remark in English that enabled him see a table which was literally covered with to make a better bargain. He was very pictures of him. One of his rooms was bland, very smooth, but indomitably in- crammed with huge books filled with press sistent. He would demand with the smil- notices. He was fearfully afraid of drafts ing, imperious manner of a commanding of all kinds. Once he was in a restaurant general, and he always got what he wanted. with me when a waiter opened a window The Russian Ballet as a whole was so very causing a draft. We found Caruso crouched picturesque and its members were up to under the table, trying to escape the draft such astounding capers that they often

And Singers' Foibles

made their own publicity.

NOT SO Maria Barrientos, the very gifted Spanish soprano with a beauvery dramatic methods to present her, and avoid failure. If she had appeared in concert in the customary concert dress of the time she might have had mild success. What could be done? Being Spanish, she proach. In Toledo, for instance, there was was certainly entitled to the aura of the romance of her native land. With the railroad station into a hall. The acoustics thought that the music and art of Spain were dubious. There were forty-eight or were recapturing America, she sponsored the wearing of large Spanish combs. a beautiful Spanish mantilla, lovely Spanish shawls. She thus became not merely another soprano but a representative of how many of them would be able to hear. Spain and its colorful life, which of course is greater than any singer, and has always burst forth and filled every corner. Just been a part of the dream world of the as the high sun at midday dims even the

Caruso had an ego that was difficult to phenomenal voice, dimmed all others. conceal. But with it, he was warm, human, delightful. He liked to feel that he was a leader in all things. He had a collection of emeralds of which he was exceedingly proud. I told him one day of the fabulous collection of jewels owned by Diamond Jim Brady; he insisted that his collection was far more valuable.

When I accompanied Caruso on a concert tour to Cincinnati, twenty years ago, he was exposed to what he considered hardships. A Pittsburgh hotel, for instance, expected him to sleep on a three-quarters bed with one mattress and two pillows, come easily to him. It took him consider Caruso demanded a double bed, three mattresses, and eighteen pillows.

able time to prepare a new part and be never permitted himself to present a new

"Eighteen pillows, three mattresses, or no concert," was the demand. So at onethirty the hotel resounded with a hurry call which he had a genius which, if it had for the necessary comfortings. The entire personnel was in on the mobilization. Six made him one of the greatest caricaturists little bell boys, one female housekeeper, a of the age. I treasure a caricature he made Hungarian houseman, who was glad of the of me at the dinner table in Toledo. opportunity to stand by while a Caruso matter was going on, one hotel manager, and Bernays will give his professional advice an assistant! Closets were ransacked, mat-upon how the musicion may promote his tresses were dragged up in great quantities. professional interest through his relations And meanwhile the great tenor was sitting to the public.- Editor's Note.)

"If young men had music and pictures to interest them, to engage them and satisfy many of their impulses and to enliver their days, they would not go to the low pleasures of the streets; they would have an alternative and would be too fastidious to do so."-George Bernard Shaw.

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The Piano-Accordion in Musical Education

(Continued from Page 212)

where, in transparent to the plane is the plane in the plane is the pl with your wherever you from the found for the piano-accordion classics, when the instrument is used by the piano-accordion or itself. The piano-accordion is still to new form the piano-accordion or itself. The piano-accordion is still to new form the piano-accordion or itself. The piano-accordion is still to new form the piano-accordion is to find the piano-accordion is to find the still piano-accordion is formed to find the piano-accordion in the piano-accordion is to find the still piano-accordion is to find the still piano-accordion is to find the piano-accordion of the piano-accordion is find the piano-accordion is to find the piano-accordion of the piano-accordion is find the piano-accordion of the piano-accordion is find the piano-accordion is to find the piano-accordion is to find the piano-accordion of the piano-accordion is find the piano-accor Write today sure. 3 Secretary in the strainty times and the spann-according mas been put is, as I have SOPRAH, INC. are obtained by a system of string vibrassid, in orchestral work and in accompany-830 south Wabsh Arenus. tions. Piano-according tones (like those of ing. It is ideal for the accompaniment of put all reasons, in the second surface of th the organ) depend on the open or closed glee clubs or harmonica orchestras. It is state of a reed. Therefore, the quality of useful, too, as a solo instrument-for outthe vibrations and the consequent quality of-door parties or, more seriously, in class of the tones are not at all alike. That is rooms that are not equipped with pianos. why all nuancing and dynamic effects on Its solo possibilities, however, have been the piano-accordion depend, not on the scarcely sounded out, as yet. The instrument, touch (which sets the piano strings in as an instrument, is new. Further, it has not vibration) but on the control of the bellows yet acquired the full position of dignity (which determine the opening or closing of which time doubtless will prove it to the vibrating reeds).

There are endless interesting things to be that have been made by other instruments, said about the piano-accordion, even of its we cannot help but feel that the pianostructure. Some instruments use the treble accordion, too, will one day emerge, not as clef in both hands; but these are not to be a "stunt machine" or a plaything, but as a advised in practice. They may be easier of valuable instrument for the making of digniapproach for violinists, or flutists, who are fied and worthy music. We will see the accustomed to working in the treble clef time come, undoubtedly, when there will be alone; but they are less practical for pian- solo virtuosi on the piano-accordion. In ists or organists, and they tend to limit the the meanwhile, it may be considered somefullest scope of the instrument. It is better what in the same light as the oboe or the to use the bass clef for the left hand, and bassoon, which, while they scarcely share all the effects already recorded are calcu- the solo spotlight of the piano or the violin, lated on that basis.

The problems of the piano-accordion? in the family of musical instruments. The After the mastery of the left hand positions, advantage which the piano-accordion has of which we already have spoken pretty over these is that it can be used satisfacthoroughly, there are no very great diffi- torily by itself, and that it provides really culties which interest and plain hard work a quite lovely means of expressing musical cannot overcome. The structural position color and atmosphere. Most encouraging of the left hand bass buttons needs to be results have been experienced in my own learned, but the fingering itself is simple, work with music-students who have taken

The Repertoire

LET US CONSIDER, now, the literature urged to "get in on" its pleasures as well at the disposal of piano-accordion as its educational values.

stimulant to a new mentality.

music as a means for this has no equal. It

Why Every Child Should Have A

By H. B. Baughman

(One of the letters which just missed winning a

prize in our recent contest under the above heading)

THE PROGRESS of the human race, progress, compared with today's, will be as

I from its infancy to the present time, a mighty storm to a gentle breeze; and

has been brought about by the intellects music will be one of the most important

that have been developed and stimulated by factors, if not the most important, in this

continuous usage of the mentality outside The child of today is the adult of to-

the furrows of thought that are called in- morrow. The adult of tomorrow must

stinct. Intelligent and constructive think- cope with the conditions that tomorrow

ing, apparently, is not a gift of the "gods" presents; and the ability of the individual

but is attained through continuous effort to combat these conditions depends upon

along lines that demand concentration, not his or her mental development. The study

for a day only but indefinitely. Brain de- of music offers more for this purpose than

velopment in the child should begin as soon any other single item. It offers, among the

as individual thinking is apparent, and this many, the development of taste for the

is at a very early age in some children. finer things of life—the things that should

Music appears to be the most appropriate be the choice of all who have the privilege

"mental food" that can be afforded as a of choosing. Being prepared for life, as

The earliest possible mental development boon to the receiver and a gift that no

offers the seed of concentration which, the expression, "Music Study Exalts Life."

properly cultivated, is the secret of success, Not only does it exalt life but it also adds

the foundation of all achievement; not only to life a pleasure and a joy that make living in the musical world, but in the business and social world as well. The progress of humanity is based upon the intelligence of urgent reason. Why Every Child Should

of the child cannot be over-estimated, and parent should fail to present,

the individuals constituting it. Future Have a Musical Training."

music helps to prepare the individual, is a

All should discern the truth supreme in

mental activity. Mental activity is the onrush of civilization.

Musical Training

possess. But, when we consider the strides nevertheless have a distinct and useful place up the piano-accordion both for its orchestral value and its solo fun. Students are

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When Every Gentleman Was a Musician

(Continued from Page 243)

the lute and cittern, which differed from and Handel, this English contemporary the lute and cittern, which differed from another in their shape—the back of of Palestrina seems even more remarkable the lute was pear-shaped and that of the the lute was pear-snaped and that of the lute Byred, Berd), "the greatest of the Eliza cittern flatbacked, besides which the luce by the greatest of the Elizahad gut strings to be plucked with the bethan musicians," was born in London in had gut strings to be plucked with the bendan in London in fingers and the cittern had wire strings to 1538 and died there in 1623. While some be played with a plectrum, a device for British commentators feel that he was at be played with a piectrum, a device to times excelled in religious music by Tallis plucking the strings. Other instruments plucking the strings. Other instruments in performance by Bull, and by several were, the sackbut, an early name for trombone, the flute, the recorder, and the regals, madrigal composers, his versatility and hie a kind of portable organ.

Advent of the Ensemble

ALTHOUGH MUSIC formed such an important part in the lives of the Elizabethans, it was generally confined to solo performances. But gradually string music became popular, and during the reign of James I it steadily grew in popularity. In 1599 Morley published a "First Book of Consort Lessons" for six string instruments. A consort was the name given to instruments of the same family. For example, there were a consort of viols and a consort of recorders. A broken consort consisted of different kinds of instruments.

In considering the foremost masters who were famed for their work from 1520 to 1620, many musicologists feel that the first outstanding figure to attract attention was Christopher Tye (died in 1572). His most notable achievement seems to have been a doggerel versification of the first fourteen chapters of the Acts of the Apostles (the first two verses of each chapter were set

More Musical Worthies

THOMAS TALLIS, sometimes spelled of other fine gentlemen who lived in this Talys or Tallys (died 1585), was a brilliant period. really very able organist and composer, exhibiting much invention in his melodies and their treatment. One of his tunes (Evening Hymn) is included in most present day hymnals. His anthems still remain very greatly in use. He was a Gentleman of the Chapel Royal during the reigns of Henry VIII, Edward VI, Mary and Eliza- Twenty-nine years later, probably playing For a time he was a joint organist with Byrd. In 1575 he and Byrd obtained learned for the first time that the world a kind of monopoly for printing music and ruled music paper. This Byrd held for Italian named Columbus had actually sailed twenty-one years, but it proved very un- across the sea and discovered what he profitable. Tallis was a voluminous com- thought to be India, which he was able to prontance rains was a voluminous com-poser. He is properly called "The Father of English Cathedral Music"; and, when it is remembered that he died exactly one of merrie old England twenty-eight years hundred years before the birth of Bach before Henry VIII was born.

William Byrd (Bird, Byrde, Birde genius were so great in all fields that he towers above most of his contemporaries. He was an excellent organist and greatly enriched the musical literature of his day Among many other achievements he was the inventor of the variation form. He ha came a staunch Romanist and suffered much persecution for this in his later years. Dr. John Bull was born in Somerset-

shire in 1562 (Shakespeare was born two years later). He died in 1628 in Antwerp. He was one of the outstanding performers of his day, both in England and on the continent. He was made a Music Doctor by Oxford in 1592. Queen Elizabeth secured for him the position of Professor of Music at Gresham College in 15%. In 1612 he became organist for the Archduke of Brussels, and, in 1617, organist for the Notre Dame Cathedral in Antwerp. He wrote over two hundred compositions. Bull's music is by no means all of equal merit and falls below that of Tallis, Byrd and others in inspiration.

It would require volumes to review adequately the work of such Elizabethan composers as Gibbons, Farnaby, Dowland (friend of Shakespeare), Rosseter, Campion, Jones, Weelkes, Wilbye, Ferrabasco, and scores

One significant fact should be noted Although in the Thirteenth Century in Spain there seems to have been a degree of "Mastership in Music" conferred, the first Bachelor of Music on record was Henry Habyngton, at Cambridge University in England, who received it in 1463 in some vaulted cathedral, he may have was really round and not flat and that an

Music Study Extension Course

(Continued from Page 216)

PARADE OF THE SHARPS AND FLATS By A. LOUIS SCARMOLIN

Practice in teaching half steps and whole steps is afforded in Parade of the Sharps and Flats. Its ascending and descending chromatic figures are divided between the hands for the most part, and are designed to develop precision in interlocking passages. Establish a good March tempo at the beginning of the composition and keep strict time thereafter.

> HEAR THE BELLS By R. N. KERR

pedagogical value than appears at first a rather shallow touch. glance. Firstly it affords opportunity for Altogether an excellent teaching piece.

the study of triads and their inversions Secondly it provides practice in playing simple broken chords. Thirdly, trills come in for a share of attention-even if they are in quarter notes, as is proper for a first grade piece. Fourthly, the piece is extreme-

By JAMES H. ROGERS

In tune with April is this little composition of James Rogers from whom something out of the ordinary is always to be expected Rain Patter is catchy, tuneful, and an excellent little etude for the development of wrist staccato. This particular number This simple Grade I melody from the calls for a delicate staccato—in other words pen of Robert Nolan Kerr has a deal more a light, bouncing wrist capable of applying

THE ETUDE

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(Signed) Nelson Eddy

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FIFTY YEARS AGO THIS MONTH

Development in the Science of Tuning out an indicategatic industry in our crafty Pianos," introduced a historical quotation which we reproduce as an index to the fact music so difficult and intricate, that scares which we reproduce as an index to the lact
that controversial discussion would seem to
one in a hundred ever comes to a competent that controversial discussion would seem to be ageless. This is from the Introduction knowledge thereof, but are led on from copations, Arpeggios, Mordents, Mezzo sold, in 1774, at his house, No. 45, Salissold, in 1774, at his house, No. 45, Salissold, in 1874, at his house, No. 4 bury Court, Fleet Street, London.

No person can be said to be accomplisned in any art of science diffusion pense, they get up as ignorant of the matter Logic, Rhetoric, Arithmetic, Geometry, as when they sat down.

Astronomy, and Music are, by way of ex"Therefore, in opposit cellence, called the Liberal Sciences; and, in the present age, none of them is more practiced than music, nor is there anything less understood. I say less understood, because, were the present practitioners in- fully avoided all superfluous examples, and structed in the right rules of harmony, it have only inserted what is necessary to would be impossible for our modern Pro- form in the mind a just notion of harmony fessors to impose upon the ears of the and discord; which, if the reader can atpublic their wretched compositions, whose tain, my task is finished; he has then my parts are so poorly united as neither to free will to enter into the most minute and soothe passion, raise devotion, nor animate trifling degrees of sound; and if he does

pieces he composed for the entertainment divide it into four and twenty, and make of the public, was extremely cautious not instruments with sliding Stops, etc., to to admit anything that might excite mean show the deficiency of former ages, and hi or lewd ideas; because, whenever this hap- own consummate abilities; in a word he pens, it loses its good effect on the audience, may join Dr. Swift's company of Acaand, like bad plays, becomes a general evil. demicians, and extract sunbeams from en-But the thirst for novelty in the present age cumbers." (Delicious irony, prophetic of is so insatiable that nothing will go down some ear-splitting experimentations of rebut what is new; to usher which into the cent years with much of music reminiscent world there hath not been only a total of a steam riveter.-Editor.)

M. Marks, in an article on "The Gradual pevelopment in the Science of Tuning but an indefatigable industry in our crafty ageless. This is from the Parisi-lesson to lesson, with Appoggiaturas, Syn. extreme sharp seconds, and flat thirds, with a thousand other needless perplexities, till "No person can be said to be accom- a thousand other necess perpectites, till, plished in any art or science unless he tired with the study and sick with the ex-"Therefore, in opposition to these dark.

eners of science, and for the benefit of every rational being, I have laid down the following rules, in as plain a manner as I can possibly devise, wherein I have care the soul to courageous and daring exploits. not approve of the twelve half tones in the "The immortal Handel, in whatever octave as it stands at the present, he may

Memory Book Pages of a Musical Pilgrim

(Continued from Page 254)

truly national song, Hail Columbia, was sacred music and other forms, who lived written in Philadelphia, by Joseph Hopkin- the greater part of her useful musical life son, son of Francis, and first sung there on April 25, 1798; and, perhaps most significant, the first serious American opera, the "Leonora" of William Henry Fry, was written and first performed Tune 4, 1845. "Penn's Towne"; a few among many

of the city's historical "musical births. An atmosphere of serenity and peaceful amicability prevails in Philadelphia, and rightly was it named "City of Brotherly Love," for it has kept faith with the teachings of its Colonial Patron, William Penn, whose colossal statue looks benignly down from City Hall Tower. This spirit of harmony and understanding covers the broad state of Pennsylvania, and in such an environment was born the gentle souled genius, Stephen Collins Foster (Lawrenceville, now a part of Pittsburgh, 1826-64). America's foremost writer of folk songs; and years later came another Pennsylvania on, likewise blessed with traits of warm hearted tenderness, Ethelbert Nevin (Edgeworth, 1862-1901)

Other musicians' names on the state roster are, Ira D. Sankey, evangelist-singer and composer (1840-1908); Theodore Presser, pioncer publisher (1848-1925) Adolph M. Foerster (1854-1927), teacher and composer; Camille Zeckwer (1875-1924), pianist, teacher, composer; David S. Bispham (1857-1921), internationally known baritone; James Gibbons Huneker (1860-1921); and Winton J. Baltzell (1864-1928); the last two being eminent music writers and critics.

Continuing down the Atlantic slope, we entered another state, Delaware, and in crossing its northwest section passed through Newark-a smaller town than its namesake in New Jersey. Though small it is distinguished as being the birthplace of Emma Louise (Mrs. E. L.) Ashford (1850-1930), a widely-known composer of

in Nashville, Tennessee.

A southern course carried us through other cities and hamlets of interest and importance, and along historic old traderoutes, soon to approach Baltimore, the hirthplace of our national anthem. The tar Spanaled Banner: for here is Fort McHenry, from whose "ramparts there gleamed the broad stripes and bright stars" that inspired the patriot-son of Maryland, Francis Scott Key (1780-1843) to pen, in 1814 the immortal lines

PROGRAM

PIANO Stars And Stripes Forever (6 Hands),

John Philip Sousa (Washington, D. C.) In Colonial Days, W. M. Felton (Penn-Courtly Dance, George Dudley Martin (Pennsylvania)

VIOLIN

The Rosary, Ethelbert Nevin (Pennsyl-An Old Portrait (Romance), James

Francis Cooke (Pennsylvania)

My Days Have Been So Wondrous Free, Francis Hopkinson (Pennsylvania) Old Folks At Home, Stephen Collins Foster (Pennsylvania) The Ninety and Nine, Ira David Sankey

Listen to the Mocking Bird, Septimus Winner (Pennsylvania) Hail Columbia, Joseph Hopkinson (Pennsylvania)

Battle Hymn of the Republic (Civil War Verses by Julia Ward Howe (New York) The Star Spangled Banner, Francis Scott Key (Maryland)

World of Music

(Continued from Page 200)

million mark.

a symphonic poem by Ernest R. Kroeger, was at the head of the program of the St. Louis Symphony Orchestra for January 24th and 25th; when it was played as a memorial to this American master musician who spent is whole life in the service of music in that, his native city.

THE OLDEST London Competition Festil is that of Stratford and East London. Its fifty-fourth festival will fall this year on April 23rd to May 14th. Nine challenge shields. thirty silver cups, one hundred and seventy gold, silver and bronze medals, and first and second class certificates, will be sought by six thousand contestants.

CHARLES HENRY MELTZER, journalist, critic, translator, and fervid advocate of "Opera in English," died on January 14th. in New York. Born June 7, 1852, at Hove, near London, England, of naturalized Rus-sian parents, his linguistic ability (he knew seven languages fluently) brought him considerable renown as the translator of foreign

of Prague opened its subscription season with a performance of the "Requiem" of by the performance of the Request of Dyofák, with Vaclav Talich conducting, and with Julia Nessy, Marta Krasova, Josef Viavec and Rudolf Watzke as the quartet

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LOGARWING THE ONE HUNDREDTH ANNIVERLOGARWING THE ONE HUNDREDTH ANNIVERLOGARWING THE ONE HUNDREDTH ANNIVE 4—— b tomb of the composer was decorated with more stated and stat

> WILFRED ERNEST SANDERSON, England's most successful composer of "best seller" popular songs, died in London, on December 11, 1935, at the age of fifty-seven. His Until and Friend o' Mine each sold more than a million copies, while more than a dozen of bis others passed the quarter of a

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(Continued from Page 202)

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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,

"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 since 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 ean accrue only in proportion to the amount of freedom that the music administrators have to develop music as the 'Art Beautiful.'"

NEW YORK SCHOOL of MUSIC and ARTS

310 West 92nd Street, New York City (At Riverside Drive) RALFE LEECH STERNER, Director SPECIAL SUMMER COURSES 36th year Enter any day Diplomas and teachers certificates

MUSIC STUDY

EXALTS LIPE

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 Offer Prices Apply to Orders Placed Now, with Delivery to be Made When

EDUCATIONAL VOCAL TECHNIQUE IN SONG AND SPEECH—VOLUME TWO—SHAW AND LINDSAY—EACH LINDSAY—EACH
EVENING MOODS—ALEUM OF PIANO SOLOS.
FOURTH YEAR AT THE PIANO—WILLIAMS. PIANO STUDIES FOR THE GROWN-UF BEGINNER PRESSER'S CONCERT MARCH ALBUM FOR OR-CHISTRA PARTS, EACH...... PIANO ACCOMPANIMENT SABBATH DAY SOLOS—HIGH VOICE SABBATH DAY SOLOS—LOW VOICE . SACRED CHORUSES FOR MEN'S VOICES SINGING MELODIES—PIANO ALBUM TEN TONAL TALES—PIANO—LOCKE THERY PARTY RESTAND THE PLAND—WILLIAMS.

THERY RHYTHMIC PANTOMIMES — RILEY,
GAYYOR AND BLAKE WHEN VOICES ARE CHANGING—CHORUS BOOK FOR BOYS

Graduation Awards



Graduates and honor pupils in music study should receive appropriate prizes, awards and An interesting book, or series of books on music, makes a satisfactory gift from parfriends. Sometimes an attractive nov elty in musical

The Theodore Presser Co. Catalog of Musi-eal Jewelry contains a number of desirable designs in medals, brooches and clasp pins that may be used as prizes and gifts to honor pupils for distinctive accomplishments

In this catalog, which may be had FREE for the asking, there is also an illustrated list of diploma 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 Deed stock and bas 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 size certificate or diploma, we carry in stock one style that may be used as an easel or hung on the wall, priced at \$1.50, and we can supply moire-lined folders in imitation leather at 82.50. Genuine leather folders, moire, silk or satin-lined, will he made to order. Prices quoted upon application. Gold Seals with any desired two-color combina-tion of ribbons attached to diplomas or cer-

is utilized annually at this season hy many teachers is the special engraving on musical jewelry and engrossing on music certificates and diplomas of the recipient's name and other pertinent data. Prices for this work cheerfully quoted.

APRIL, 1936

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 its 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!

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

If your selection has been delayed and time

you a package or music from which you can select appropriate numbers. This is hut one feature of "Presser Service." Ask for Folder K-2, describing other con-veniences and economies, including the "On Schio" Jets.

Pupils' Recitals

We do not need to convince teachers of the importance of pupils' recitals, particularly those given at the close of the regular teach-ing season. The value of such recitals is twofold: to the student, in reward for hard study and practice, and to the teacher as an opporificates, 5 cents additional.

Another feature of "Presser Service" that tunity to ohtain well-deserved credit for the

ADVESTISEMENT

Music for the Commencement playing, thus finding places for a much greater number of papils than is ordinarily possible if the recital is confined strictly to solo work. It is also a good idea to give variety to the program by including a guest soloist or two, thus adding a vocal solo or a violin solo to what would otherwise be a formal series of piano numbers only

It is hardly necessary to remind teachers of the wide and effective use of piano en-semble numbers for one piano, six hands and If your selection has been delayed and time adoes not permit sending for catelogs and appear in the property of the property o examination and for our Hand Book of Music for Piano Ensemble sent gratis upon request.

There are also unusual group numbers such a dances, drills and action songs. Complete programs suitable for pupils of varying capabilities are provided in the playlets In the Candy Shop (Adair) (30c); From Many Lands (Adair) (50c); also in the little piano suites Eight Hours at Our House (Bliss) (60c); Going Through the Zoo (DeLeone) (1.00), and Our Little American Cousins (Ryckoff) (75c). Most of these present op-portunities for effective but inexpensive costuming. Any of them may he had for exami-

unity to ontain wet-osser cet cream of the execution of efficient training.

While such recitals will mixelly include While such recitals will faithfully studied under the preceding months, it is usually necessary, or at least advisable, to select proper of the execution of the

The Cover for This Month

With a kindly, good-humored twinkle in his eyes, John Philip Sousa went ahout this world doing great things and winning the love and respect of all whom he met, from emperors, kings and presidents, down to the humblest of citizens and the poor



est of urchins. No one ever can measure how much John Philip Sousa meant to the United States with his stirring and virile compositions and with his entertaining and inspiring hand concerts. His music and his band served the nation most heneficially in peace and in war. Music was bis life, but he loved humanity, found elation in such sports as horsehack riding, fishing, nized as an author, and as a raconteur his repute was great. This month's cover of THE ETUDE tells something of the story of his life in present-

ing him as he appeared when he reached manhood, as he looked when he entered the service of the United States as leader of the Marine 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 world tours with the Sousa Band, as he looked at the time of his famous meeting in France with the calchrated French composer, Saint-Saens, as he looked when he had his great United States Naval Band dur-ing the World War, then as he looked in the ing the World War, then is he looked in the last year of his life as Lieutenaut-Commander John Philip Sousa of the United States Naval 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 be hrought forth unexcelled patriotic musical inspirations. He not only stirred the masses inspirations. He not only sturred the masses to love of country with his famous march, Stars and Stripes Forever, and other numbers such as Liberty Bell March, Hall to the Spirit of Liberty, Invincible Eagle, Keeping Step With the Union, Power and Glory, etc., but he also made for friendships of nations with such numbers as his Hands Across the Sea, Imperial Edward, Diplomat March, the Royal Welch Fusiliers, and others. His music com-posing emhraced band music from light entertaining numbers to works of symphonic proportions, songs, choruses, and comic operas. His compositions have been issued to provide for soloists of all types and are particularly popular in their piano arrange ments, 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. establishment just he-fore going 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 individualism than the 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 conceded to be the accepted national march. It has become so much a part of the patriotic music of the country that it seems destined to live forever and perhaps many living today will see it adopted as the official patriotic march of the nation. Surely, as we listen to the radio and the musical hackgrounds of news reels and motion pic-tures, Stars and Stripes Forever seems to stand out as the most played of all musical compositions.

(Continued on Page 264)

Third Year at the Piano Fourth Year at the Piano By John M. Williams

In making initial an-nouncement of the forthis hardly necessary that we enter into a detailed dethousands of teachers who have used Mr. Williams' First Year at the Piano (\$1.00) and Second Year orchestra at the Piano (\$1.00), know what to expect

in these "follow-up" books.

However, as these books may be given to any student beginning the third or fourth any student beginning the third or fourth year of study (as the case may be) regard-less of whether or not bis previous study has been in Mr. Williams' books, it might be well to mention that much of the material will consist of study pieces, selected, edited and arranged in progressive order by Mr.
Williams; pieces that cover every phase of
technic that should be covered in the third

and fourth grades. The educational works of this famous "teacher of teachers" are in great demand. Even those who have not had the privilege of attending Mr. Williams' lecture-classes use his piano study books, as the interest-creating material the books contain helps them more easily to hold pupils. Rapid advancement also s possible, even when these books are placed

is possible, even when these books are placed in the bands of the average pupil.

Here is an opportunity for all to make the acquaintance of both Third. Year at the Piano and Fourth Year at the Piano, and at a very small outlay of cash. While these two new books are in preparation for publication single copies may be ordered at the special pre-publication price, 50 cents each, postpaid.

Educational Vocal Technique In Song and Speech Ry W Warren Shaw in Collaboration With George L. Lindsay

In Two Volumes-Vol. 2 It would pay every one in any way in-terested in singing to be at least mildly curi-ous about this work for two reasons. Even the greatest artists never overlook any little the greatest artists never overlook any little detail which might improve their vocal art and therefore Reason No. 1 is that in the pages of this work any amateur or any pro-fessional singer is likely to find something of great value to bim in bis singing. Reason No. 2 is that regardless of the educational goodly number of excellent songs which goodly number of excellent safe and possible for any one who subscribes to it in advance of use by school boys of that age indicated by school publication at the low cash price of 40 cents a copy postpaid.

to be noted that the advance of publication offer applies only to Vol. 2, the first volume having been issued in January and delivered to the bundreds who subscribed for it in advance of publication. Many of these already have written in splendid comtoese aready nave written in spiendid com-mendation on the work, quite a few report-ing large classes already formed for its use. The procedure of the work is to guide the student into the natural use of his vocal equipment, and he learns many vocal truths through the words provided to some of the attractive exercises. (Vol. 1 carries the price of \$1.00 a copy.)

Singing Melodies

year of piano study than a piece with clever verses. Many teachers regularly assign these interest-creating pieces as the most reliable practice stimulant obtainable. With juvenile Students the text aids in establishing a feel-ing for rhythm. Singing Melodies also will prove a source of selection for fascinating tents also include arrangements of technical first recital material; in some of them the juvenile performer can both sing and play the number: in others, one pupil can sing and another pupil, or the teacher, play the

ccompaniment.
The Presser Catalog abounds in successful "singing melodies" and from these the most appropriate have been chosen for inclusion in this book. Orders may now be placed for copies at the special advance of publication

Presser's Concert March Album For Orchestra

With the recent release of our Little Classics Orchestra Folio for beginning orchestras in the elementary schools, our editors now In making initial an-nouncement of the forth-coming publication of these two instruction books, it is hardly necessary that we constant need for marches of a superior type scription of them, as the we take pleasure in announcing what we believe to be the first book of its kind-a collection of concert and grand marches for

While the contents is made un exclusively of marches, there is a wide variety within the book and works of modern European and the book and works of modern European and American composers give the selections a wide appeal. From Europe is included such gems as March of the Little Lead Soldiers by Pieme, Festival March from Troldhaugen Grieg, and Delibes' stirring Marche from Sylvia in superior new arrangements. To mention just a few from American com-posers, we find the Marcia Pomposa, Moon Rocket, High School Grand March, Junior High Parade, and Ambassador.

The instrumentation meets the full re-quirements of present day standards. The violin section is complete with five different parts, the Solo Violin and 1st Violin utilizing parts, the Solo Violin and 1st Violin untilizing the higher positions. Separate books will be published as follows: Solo Violin, 1st Violin, Violin Obbligato A, Violin Obbligato B, 2nd Violin, Viola, Cello, Bass, Flute, Oboe, 1st B flat Clarinet, 2nd B flat Clarinet, Bassoon, flat Alto Saxophone, B flat Tenor Saxo-E nat Auto Saxophone, B nat Tenor Saxophone, 1st B flat Trumpet, 2nd B flat Trumpet, Trombone (Bass Clef) or Baritone, Trombone (Treble Clef) or Baritone, Horns in F, E flat Horns, Tuba, Drums, and Piano (Conductor's Score)

As usual, a low advance of publication cash price of 20 cents for each part, piano accompaniment 40 cents, postpaid, offer cial inducement to order copies now for de-livery when the collection is published.

When Voices Are Changing Charus Book for Boys



fying progress on this book, but everything is being carefully checked before the final closing of pages and the hand-ing of plates to the lithographers. Those as-sisting in reviewing of details have been asked to satisfy themselves that the vocal ranges

the title; they are being asked to consider the appeal of the texts and their fittingness as to subjects about which boys like to sing, and of course, the matter of melodic and rhythmic appeal is a consideration they must not overlook. While there will be some fourpart numbers in this collection, it will be somewhat progressive to that point, some of the numbers being suitable for use in severa ways, so that the book really will provide unison, two-part, three-part, and four-part material. The advance of publication cash price for a single copy is 25 cents, postpaid.

Piano Studies for the Grown-up Beginner

The selection of material for this volume A Collection of Piano Solos with Words has been made to conform to the particular There is nothing that is more pleasing to requirements and capabilities of the adult

None but the most melodious and interesting studies from writers such as Czerny, Heller and Burgmüller bave been used and in some instances transpositions to other keys passages from piano compositions by Hay Mozart, Beethoven, Schumann, and Liszt,

Each study has been carefully edited, with practice helps and suggestions as an added ature. This book may be used by students who bave advanced well along in, or who have finished, any first book in adult instruc-

in this book. Orders may now be placed for A single copys may now be ordered, to be copies at the special advance of publication cash price, 25 cents, poxtpail—copies to be vance of publication cash price of 40 cents.

Expendingly attractive are the titles used by 50 cents, poxtpail—copies to be vance of publication cash price of 40 cents.

Expendingly attractive are the titles used by 50 cents of the studies in this valuable cents.

Thirty Rhythmic Pantomimes For Home, Kindergarten and Pre-Piano Classes

Song Texts by Alice C. D. Riley Music by Jessie L. Gaynor Descriptions and Illustrations By Dorothy Gaynor Blake



of the favorite songs from books, Songs of the the books, Songs of the Child World, by Alice C. D. Riley and Jessie L. Gaynor, As originally published however, these are simply songs to be sung. no mention being made o rhythm presentations al-

In that way by the composer in her own classes for very young children.

In the development of the use of body rhythms to includate rhythmic feeling, Mrs. Gaynor was a pioneer, being one of the first to present this study in her kinderparten and pre-piano classes. The composer's daughter, Dorothy Gaynor Blake, was a forembled. ter, Dorothy Gaynor Blake, was a fortunate member of these classes and has assembled in *Thirty Rhythmic Pantomimes* the ideas originated by ber mother in this connection.

The book is complete with directions and descriptions of the pantomimes, illustrated with graphic straight line figures showing the action and posture for each measure of the music where required. The music, of course, Teachers of kindergarten and pre-piano

classes, and ambitious mothers who wish to casses, and ambitious mothers who wish to these were all for players of limited ability begin musical training in the home, are flere is a book that even secomplished offered an opportunity to receive a first-frompianists will enjoy. Of course, none of the the-press copy of this vital work at the special advance of publication cash price of 75 published albums of this kind. cents, postpaid.

Sabbath Day Solos High Voice

Although church singers represent a goodly portion of the advance subscribers for this book, there are many who never sing in public that have ordered copies. For the church soloist, these volumes represent a real economy—obtaining a dozen songs for the price of one; for the home singer an album of such excellent music is a convenience and a valuable addition to the home music

The contents of both the high and the low voice volume will be identical, but neither will contain songs of extreme range. None of of this kind previously published by us In advance of publication orders may be placed for copies of these albums at the spe cial cash price, 30 cents each, postpaid.

Sacred Choruses for Men's Voices

Some of the foremost arrangers of the day have been called upon to complete the con-tents of this book, but most of the selections are original choruses by the best composers This book goes further than the average collection of music for men's choir. These num-bers are of anthem proportions, not harmonizations of hymn tunes or short devotional numbers for religious services.

Directors of men's choirs and choruses, as well as any others interested in securing music for these organizations, should take advanof this opportunity to obtain a copy of this fine collection while it may be ordered at the special advance of publication cash price, 30 cents, postpaid.

Ten Tonal Tales Melodious Studies for the Development of Style in Piano Playing By Harold Locke

Within the memory of some of the older Within the memory or some of the order students of the piano, it was customary to hunt among scores of so-called etudes, studies, exercises, etc., for suitable material adapted to special forms of technic. It happened quite often that "Study Opus This" was for one problem, while "Study Opus That" was intended for an entirely different one. But when composers began to attach interesting and pertinent titles to such work, they saved many a teacher a strain on the memory in

book. Among them we find Circus Scals, Topsy-Turvy, Mumblety-Peg, Woodpeckers in the Woods, Leap Frog, and Chasing the in the Woods, Leap 1709, and Chasing the Fox. All of these pieces are supplementary to second grade work. Besides being unusually tuneful they abound in material for such piano playing problems as playing triplets, dies, legato or staccato touch, crossing the phases of technic covered in a book of this

There is still time this month to order single copy at the special advance of pub-lication cash price, 25 cents, postpaid.

Evening Moods Album of Piano Solos

The number of advance orders received for this volume is indeed most gratifying and our editors are making every effort to complete the work as soon as possible. This probably the last month during which it will be possible to order copies at the special prepublication price, 30 cents a copy, postpaid For the benefit of those who may not have read previous announcements, we give the contents will include piano pieces in grades 4 to 6; numbers of a calm, meditative type: dignified music suitable for playing in church especially when an organ is not available.
This is the kind of music that one enjoy playing at home in the twilight hour, or on

In the past we have published several suc-cessful albums of piano music suitable for church and Sunday playing in the home, but

Advance of Publication Offers Withdrawn

The mechanical details of the preparation for publication of several works described re-cently in these pages have progressed suffi ciently to enable us to announce their public cation, either this month or soon thereafter Accordingly, the special advance of publica-tion prices on these are now withdrawn and copies may be had for examination from th publisher, or may be purchased through your

Birds of All Feathers by Mildred Adair is a musical playlet for juvenile performers and program incidental to, or about which, a iano pupils' recital may be built. It provides plendid opportunities for artistic and color ful staging and costuming. Every effort will be made to deliver copies of the book early this month. Price, 60 cents.

Marchette Band Book, arranged by May

hew Lake, celebrated bandsman, is a colle tion of 16 easy grade numbers for marching bands or for school concert bands. The instrumentation will be published in 30 books and a Conductor's Score (Piano). There are parts for 40 instruments. Prices: Each Book 30 cents; Conductor's Score (Piano), 50 cents. The Solo B-flat Cornet book is now ready and the other parts will follow shortly.
Six Octave and Chord Journeys by Irene Rodgers is a new addition to the "Music Mastery Series," popular copyrighted piano studies by modern authorities, all selling at the uniform price of 60 cents. These new studies will be found especially valuable for use in introducing the study of octaves and

chords to young pupils.

Ten Famous Solos for Clarinet, Trumpe (or Cornet), Trombone and Alto Saxophone will be published in 9 books—a Solo Book for each instrument, a Duet Part for each instrument and a book containing the Pian Accompaniment which can be used with any of the instruments. In the Duet Part the melody line is "cued in" only where the sec ond instrument does not play. The parts for the various instruments are interchan and therefore Ten Famous Solos may be used as Clarinet and Alto Saxophone duets, as Cornet and Trombone duets, etc. Note the contents-Mighty Lak' a Rose, By the Waters of Minnetonka, Recessional, I Love Life, The Gypsy Trail, I Heard the Voice of Jesus Say. My Heart Is a Haven, The Green Cathedral, I Shall Not Pass Again This Way and Awakening. The price of the Solo Book for each instrument will be 50 cents of the Duet Part-50 cents; of the Piano Accompaniment, 60

Once We Knew a Man . . .



fine intelligent busiman able chair. When it came to shaving be bad a

This man was a

preference for the old style razor. In a fine cuttery shop one day he saw a set of seven razors, all made of the same kind of high class steel and with the bandles each labeled for a day in the week. The set appealed to his fancy and the idea of not using the same his fancy and the letes of not using the same racor every day seemed very practical. Some months later, when questioned about his set of razors, he confessed that although they all looked allike and were made of the same stet he had discovered a difference in them, steel he had discovered a difference in them, and one in particular was bis favorite and he used it most of the time. There are many worth while musical pub-

lications, but some stand out as particular favorites and are used over and over again favorites and are used over and over again while others only get occasional attention. Those that are used over and over again have to have new editions printed, so if you want to find out what seem to be the favite publications, just scan the publisher's printing order each month. The following list gives a selected group from the past month's orders. Perhaps there are some which you have not met as yet. You may become ac-quainted with them easily through the liberal mination privileges offered by the Theo- to

SHEET MUSIC-PIANO SOLOS Cat. No. Title and Composer Grade Price 1184 Evensors. With Words—Krog-6634 The Fife and Drum Brigade | 5631 Fb. Fife and Drum Brigado-| 508 Speakingth Words-Forer. 1 | 508 Speakingth Words-Forer. 1 | 1262 Old Mother Hubbard. With | Words-Forers | 1 | 1562 When Grandma Was a Little 1 | 1563 When Grandma Was a Little 1 | 1564 Little Swing Song-Presson. 1 | 1584 Little Swing Song-Presson. 1 | 1584 Little Swing Song-Presson. 1 | 1585 Little Swing Song-Presson. 1 | 1586 Little Swing S 24827 Dialogue—Cramm 18888 The Chariot Race—Peery.... 25109 Jack and Jill—Ketterer. 24100 Spring Greeting Waltz—Cram 23100 Spring Greeting Wattz—trans-1664 Discon-Pritie
18105 Sociah Dell—Mueller.
18105 Sociah Dell—Mueller.
18106 March of the Wee Folk—Gaynor
18064 A Slumber Song—Mana-Jucca.
18181 The Beautiful Swans—Rolfe.
12370 On to Triumph—Spooner.
12684 A Spanish Waltz—Moore.
1878 A Spanish Waltz—Moore.
1878 A Spanish Shad—Julio—Ren-28224 March of the Candy Dolls—Ken-ton 9755 Installation March—Rockwell. 28076 Swaying Daffodils—Overlade. 15193 Clover Bloom—Keats 16096 Garden of Roses—Ritter.

SHEET MUSIC-PIANO FOUR HANDS

SHEET MUSIC-TWO PIANOS, EIGHT HANDS 7046 Hungary, Rapsodie Mignonne-Koelling PIANO STUDIES Ministures (Music Mastery Series)—Terry......2-3 \$0.60

PIANO COLLECTIONS Celebrated Compositions by Famous Com-Standard Compositions (Vol. 5)—Mathews

SHEET MUSIC-VOCAL SOLOS, SACRED 7370 Close to Thee (Med.)—Briggs. \$0.05 25211 Some One Had Prayed (High)— Pory 50 2518 Dear to the Heart of God—Van-derpool 12865 I Will Lift Up Mine Eyes (Med.)— 50

SHEET MUSIC-VOCAL SOLOS, SECULAR VOCAL COLLECTION

Famous Songs (Alto)-Krchbiel...... \$1.50 SHEET MUSIC-VIOLIN AND PIANO

APRIL, 1936

Theodore Presser Co., 1712 Chestnut St., Phila., Pa. 28121 Tiptoc Dance—Brown 2 \$0.35

SHEET MUSIC-PIPE ORGAN OCTAVO_MIXED VOICES SACRED

pess man able to different properties of the pro

OCTAVO-TREBLE VOICES, SECULAR Parts . 1 \$0.06

ANTHEM COLLECTION Distinctive Anthems, For Mixed Voices, \$9.75

CANTATA -Kountz. Trehle Voices, Three-Part, Two Pianos-Four-Hands Acc....

DAND 34040 The Liberty Rell March-Sousa ... \$0.75

The Etude Historical Musical Portrait Series

For the benefit of new readers unacquainted with all of the varied contents of The ETUDE, we would like to direct special attention to one feature so unusual as to warrant the lover, yet so unobtrusive that its real value may easily escape notice. We, of course, refer The Etude Historical Musical Portrait

Each month this unique feature presents pictures, accompanied by brief biographies, of 44 musicians, artists, composers, conduc-tors, directors, teachers, theorists, and patrons of the art. These are presented in alphabeti-cal order and we are endeavoring to include everyone deserving of recognition in the field of music, past and present.

of music, past and present.

Many of these pictures are not available in
any other form. They were obtained by us
only after considerable research and, sometimes, months of correspondence. This series
makes invaluable scrap-book material for
teachers and students of musical bistory and appreciation. As a reference work, however the collection will be most valuable since it is our intention to continue the series until the entire history of music is covered. This then will be the most all-inclusive and up-

to-date compilation of its kind.
This month's installment (see page 198) is the fifty-first in the series. Separate copies of all installments to date have been made for the convenience of new subscribers in obtaining a complete file, and those desiring extra copies of any one installment. These we are glad to supply at the nominal price of 5 cents, each.

Wrapper of The ETUDE

If, to the left of your name, printed on the wrapper, the date is April 1936, it means the wrapper, the date is April 1836, it means that the last paid for copy was mailed to you in the month of April. Please let us have your renewal promptly, which will avoid disappointment through interruption of service.

Change of Address

When changing your address, notify us at once, giving both old and new addresses. We should have at least four weeks in which to make corrections of addresses. Postmasters will not forward magazines, even if notified of change of address. If undeliverable at first address given, copy is destroyed, so be sure to advise us promptly when a change is made.

FREE GUIDE TO NEW TEACHERS Send for ON TEACHING THE PIANO & Copy

Commencement Awards

Appropriate, Inexpensive Items for Promotion or Graduation Awards to Music Students

DIPLOMA-CERTIFICATE-TEACHER'S CERTIFICATE (10 v 8 inches)



CERTIFICATE OF AWARD

(12 x 9 inches)

A popular inexpensive form that may he used for a variety of awards—used mostly as a promotion with honors certificate. Obtainable in two styles:

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*B-Ster. Silver50 | E-Sil. Dipped ...30
*C-Gold Filled75

In ordering Medals and Pins always mention quality letter as well as number. Prices for Engraving quoted upon request. *Indicates pins have safety catch.

THEODORE PRESSER CO.

Everything in Music Publications 1712 CHESTNUT STREET, PHILADELPHIA, PA.



Ellen's Practice Account

By Daisy Lee

"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,

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 in the dates for the twelve months to come.

They reserved a page for each month;

"Now, on the last evening of every

month let's get together and add up our time," suggested Ellen, "and see who has

and skip a few minutes. Yesterday I

minutes would amount to in a year. And

would you believe it, they came to almost

"That is a lot of time to waste!" replied

"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

"I'll do the same," answered Jane, "and

I am sure we will both become better

Studio Auction

By Riva Henry

Each whole note or whole rest being worth

four counts, the amounts are added accord-

many varieties of time values.

happened to figure up how much time those

done the most work on her music." "All right," agreed Jane.
"Sometimes," Ellen added, "I get lazy

down the front steps.

to come along?"

practiced.

thirty hours!"

Jane in surprise.

Musical Portrait Gallery

By Rena Idella Carver

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.)

"WHERE are you going in such a rush, Ellen?" cried Jane as she came out the school door and saw her chum running For FUGUES and PRELUDES, here's a man.

"To the store to buy a little account No other bears so great a name; book," Ellen answered. "Don't you want Two centuries and more have passed Through which has grown his deathless fame.



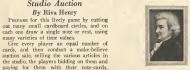
placing the dates down the left hand side His OPERAS number by the score; of the page, and leaving the space on the And ORATORIOS as well; other side for the daily minutes or hours In music lovers' hearts, his great "MESSIAH" will forever dwell.



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



players if we practice our full time this coming year!" 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.



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



"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



This one a player hoped to be, But, foiled by fate, his music gives Romantic dreams. In TRAUMEREI And CHILDHOOD SCENES his music



With harmonies so richly rare His NOCTURNES, ETUDES. WALTZES teem: And sweetest melodies abound, Piano-like, as few could dream



With SYMPHONIES and other things, All in a mould so deeply cast That understanding them is joy, Of three great B's he comes the last.



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

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 variate your technic-drill, build the walls of arpeggios, install furniture 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 hour of practice pass like a minute, and develops your imagination, thus making you a finer musician to interpret the musical moods of others.

THE ETUDE



JUNIOR ETUDE-(Continued)

Building Foundations By Helen Oliphant Bates

the foundation for my new studio?" "Sure. We want to go," answered the

"The first thing the workmen did," said Miss Winston, "was to dig trenches about ground!" said Walter. four feet deep all around the outside outline inside. Next they put sand, rock, and iron rods in the bottom of the trenches." "Why do they need iron rods?" asked

weakens the whole building."

it into shape."

PRIZE WINNERS FOR JANUARY

ENDLESS CHAIN PUZZLE:

bia, Class C.

lesson in music appreciation. "Would you trenches, and fill them with concrete. After like to go over and watch the men laying 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."

"Yes," agreed Miss Winston. "But withof the studio, and two trenches across the out a good foundation, my 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 "Anything that weakens the foundation, studio. You must build a strong foundation, during your first three years of music "Look at that funny little wagon!" said
George. "What is it?"

George. "What is it?" "That wagon," replied Miss Winston, arpeggios, and you must pay close attention "contains ready mixed concrete. Watch to all the directions and instructions that your teacher gives you. Then you will be rewarded by a house of musicianship that "Will they be ready to start the studio will stand any test, or weather any storm. Labor has sure reward."

THE JUNIOR ETUDE will award three the eighteenth of April, 1936. Be prompt!

age may compete, whether a subscriber or more than one sheet of paper do this on not, and whether a member of a Junior each sheet. Club or not. Class A, fourteen to sixteen Do not use typewriters and do not have "What a lot of money goes under the years of age; Class B, eleven to under four- any one copy your work for you.

one hundred and fifty words.

and address of sender, written clearly, and sidered.

be received at the Junior Etude Office, 1712

Names of prize winners and their con-Chestnut Street, Philadelphia, Pa., before tributions will appear in the issue for July

of paper and your address on upper right Any boy or girl under sixteen years of hand corner. If your contribution takes

teen; Class C, under eleven years of age.
Subject for story or essay this month,
'Me and My Music.' Must contain not over
the five best papers.

Competitors who do not comply with all All contributions must bear name, age of the above conditions will not be con-

Melody

(Prize Winner)

Melody (Prize Winner)

(Prize Winner)

Over afternoon as I was practicing I

was looking out the window at the sore
falses falling. I heard a queet, 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. I had dark
blue wings and a red and black face, Soon
it looked over to where I was standing and
I thought it would it way have the
mother to hear the beautiful melody, I
mether to hear the beautiful melody, I
asked her what kind of a bird
mether to hear the beautiful melody, I
asked her what kind of a bird
mether to hear the beautiful melody, I
asked her what kind of a bird
mether 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 but she
had never seen it before. So I have never
found out what 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 N. B.—The picture of The Music Box has lovely music in my memory, of arrived, Dorothy. Did you forget to Dorts Fox (Age 10). Doris Fox (Age 10), Class C,

Melody (Prize Winner)

Melody to me is the next thing to religion. Muck is the art of combining sounds in a reacting than an orchestra with all bass increasing than an orchestra with all bass increasing than an orchestra with all bass increasing that no melody; or a person singing Melody expresses stories of conspecsors. You can instate the wind, the rain, thunder, sekbunann and imagined the mother recking her baby, but at first the children were maked to also the second of the constraint of the control Data Juxioa Errus:

Will you please cryptain the difference beween a band and an orbestra. Somebody
stands, but i don't think this is right.

A band includes all of these except the
stands, but i don't think this is right,
the property of the stands of the stand

Answers to Endless Chain PUZZLE IN JANUARY:

PinK KeeN RosE EveR RoaD DeaR RicH

HONORABLE MENTION FOR JANUARY ESSAYS:

Jasophin Placher, Phyllis Morrell, Mildred Lawrence, and Company of the Company o

JUNIOR ETUDE CONTEST

"Good morning, children," said Miss
"No," returned Miss Winston, "they will pretty prizes each month for the best and Put your name, age and class in which
Wisson, as the class arrived for their build wooden forms to fit inside the neatest original stories or essays, and for you are entering on upper left hand corner answers to puzzles.

Question Box

JUNIOR CHOIR, PLAINFIELD, NEW JERSEY

Robert. "Because they are necessary to make the foundation firm," answered Miss Winston.

them pour it down the trenches, and work

then?" asked James,

Letter Box

DEAR JUNIOR ETUDE : MARJORIE HELEN ULLSTROM (Age 15), DEAR JUNIOR ETUES:

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 n prize for the best one. We are seenling you a picture of our cinb. Nebraska Class A. DOROTHY MARIE CARR (Age 12), Kan-PATSY BAXTER (Age 9), British Colum-

From your friend, DOROTHY PEARCE, Arkansas,

HONORABLE MENTION FOR JANUARY PUZZLE:

Mergart Black, Ruth Beck, Room Interti.
Mergart Black, Ruth Beck, Room Interti.
Sark Campbell, Ivarchy Virginia Kyle, Ledie
Sark Campbell, Ivarchy Virginia Kyle, Ledie
Sark Campbell, Ivarchy Virginia Kyle, Ledie
Gerdillar Taylor, Cyrus Alley, Decroty Rey
Gerdillar Taylor, Cyrus Alley, Decroty Rey
sonia, Rebesca Olerbonti, Dorotty Chrisc
wein Bryl, Marian Lendwed, Donald Sperseria, Denni Pane, Dana Pene, Carterson,
Seliew Nagatono. Rita R. Allen, Lavonne
Williams, Retty Bartwell.



Just Published!

SONG ALBUM

ALL FOR THE PRICE OF A SINGLE SONG 35 Cents Per Copy

SHIRLEY TEMPLE An artistic collection of eight songs featured by Shirley Temple in her pictures. Surpasses the foudest dreams of her admirers. Elaborately illustrated with photographs; over page in full colors.

MOVIETONE MUSIC CORP. RCA Bldg. (Radio City) New York, N. Y.

Letters from Etude Friends

Singing Feasts in Old Louisiana

Singing Feasts in Old Louisiana
This remarkable letter etiligo of a very beautiful and sincere interest in song is presented just as it was written to us.

I read in an Error last year something about the return of the old the singlist and the single state of the single state of the single state of the single state of the single single

section takes his dinner. It is all spread special conception of a propuls. He was the propuls of the conception of the propuls. He was the propuls of the conception of the c

called for.

Two girls and one man took turns at playing the plano. One quartet had three brothers
in it. They could all sing at a very early age
and one who is now sixteen has been conductlug singlug schools over the country for the

and one who is now skreen has been conducting stilling shools over the country for the large stilling shools over the country for the stilling shools were all religious and very fast. The soois were all religious and very fast, that is a stilling shool of the soois which was the shool of the soois which was the soois was the soois which was the soois was the soois which was the soois was

perfore, in a way they sounded allee, but yet provided the proposed of the provided to the pro

he cannot help but be inspired to write for conditions, explain to the child just how music than you think. Don't let him be a it."-Hans Kindler.

Working With "Dad"

By Bertha M. Huston

Next Month

THE ETUDE for MAY 1936, Will Include These Features Rich in Practical Interest

OPERA ON THE SCREEN

Harrison Lawler of Los Angeles tells of the very unusual preparation being made in the einema capital to put opera in every moving picture house in

THE FREEDOM OF THE AIR In Pebruary Boake Carter, one of the most famous of radio commentators, interviewed the editor of THE KTUDE on "The Freedom of the Air." So many requisioned in our Man issue view in print have been received, that it will be completed in our Man issue view.

HOW TO END A MUSICAL COMPOSITION

Another valuable article by the great authority on problems of musical theory. Dr. Percy Goetschius. An easily comprehended discussion of the final closings of famous compositions of the masters.

The interviews with Henry Ford and with Edward I. Bernays will be

continued in THE ETUDE for May. Mr. Ford concludes his lively discussion of muslc in daily life; whilst Mr. Bernays gives to teachers further excellent suggestions for getting new pupils.

.....

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

calls upon them to play for callers. He tend to spur to ambition the son or daugh-

boasts of their talents to his friends. Busi- ter receiving a musical training. My own

tions that come in THE ETUDE every month.

ness-like, he appreciates getting something German father loves the beautiful selec-

antique; or perhaps he feels that, consider- and the chances are he will be a help with

proud that father is, trying to put him in silent partner!

HENRY L. MENCKEN

Widely regarded as one of the most brilliant writers of the present age, and who at the same time is also an amateur musician of unusual ability, gives his opinions upon "Making Your Music Live."

A VISIT TO MUSICAL

SALZBURG

A really delightful travel article by Grace O'Brien, describing the splendid Salzburg Festival, which has grown into a major annual event of the musical

tion of how the reaction of a musical Dad's eyes. education of his children affects the

in this education." plentiful budget by the thrifty mother lays them occasionally but not force his presence the way open for this coveted education. into every practice hour.

But one thing I have also found in favor the one who shows the greatest pride as soon as his children are able to play even ly care for modern popular music. By their the most simple selections. He persistently love and appreciation of good music, they

HENRY L. MENCKEN

for his investment, and, in his quiet way,

knows whether he is getting this compen-

AFTER MANY years of close observa- Dad's place and to see the situation through

I have in mind a father who played the father, I have summed up the findings into violoncello. Every time the daughter, a one conclusion, namely: "The average Dad pianist, and the son who played the violin, is seemingly always a rather silent partner practiced, Dad dragged in the violoncello. this education."

True he plays a very major part in that to practice on that account. It is needless he usually pays the bills; although in many to say that Dad, in this case, should not cases the careful management of a not-too-

The old German fathers are invariably of Mr. Average Dad is this-he is usually proud of their musical offspring. They usually love the grand old classics and rare-

Musical Books Reviewed

Manuel De Falla and Spanish Music

This bography and critical approach Music By J. B. Than By

Price: \$2.50. Publishers: Alfred A. Knopf.

Here Comes the Band

Here Comes the Band

By RAY GILDS

At last we have a "corking" good book
about the hand, addressed to the audieace
where it will do the most good. Most band
books are citter highly techalcal, or else they are either nighty technical, or else they in the jargon of the baadsman, so that lay reader (what does the lay reader gets but a small idea of what happens. y?) gets hut a small klee of what happens. This intelligent writer starts with crwths, bees and satckbatts (goodiness belp us), but soon is dealing with "The Leathernecks in the Land": "What Makes Them Smad hat Way": in all tweat; we obspire hick leave the reader both entertained and the same time informed about hand music did its relation to present day education and hallc use fullers.

Price: \$2.00 Publisher: Hurner & Brothers

Essays In Musical Analysis

Essays In Musical Analysis

OLIAME I POLIAME I PARKED FOR THE PROPERTY OF THE

Price: \$4.00.
Publishers: Oxford University Press.

The Frantic Physician

The Frantic Physician
By Manutul Barriminawa an
Here we hadrander Dran
the condition of the classic condition of the condition of the classic cond Pages; 210. Price: \$4,00. Publishers: Silver, Burdett and Company-

College Music

College Music

Within I BANDAL THOMPONE
Within I BANDAL THOMPONE
Within I BANDAL THOMPONE
WITHIN THE WATER

8: The Macmillan Company The Man With the Baton

The Man With the Daton

By David Even
This new book by David Even is a comprehensive volume dealing with coaductors.
There are two hundred orchestral directors that their higheraphies. The book is excellently illustrated and gives much information which will be read with profit and mution which will be read with profit and He listens attentively, seeming to absorb sation, even though, in the first stages of the tones as though they were food which y musiclans.

Thomas Y. Crowell Company

Ludwig Eblert, the eminent German pianist, composer, critic and litterateur, once said to a group of antique; or pernaps he rees trant, consodering the difference in ages, they look
"Show the composer all the possibilities ludicrous to the listeners. It seems only
of an instrument in its infinite variety, and
right that the mother should, under such
right that the mother should, under such
realize. He may have a better ear for
ing bis pupil into a likeness of bimself, but in showing bim the path to become bis own individual self."



A ROSE DREAM, by Mrs. R. R. Forman.... Ideal for Spring and Summer performance. There are \$0.50 8 named characters and a demand for at least 12 in the chorus. For boys and girls, or girls alone. Text by Gertrude Knox Willis, DAY BEFORE YESTERDAY, by Cynthia Dodge.

SUGGESTED MATERIAL FOR MAKING INTERESTING

Piano Pupils' Kecitals

Wide-awake teachers, realizing that "ALL-PIANO-PLAYING" recitals are apt to become tiresome, introduce anovelties in the program—a Costume Group, e Playlet or Operatle, Songs, Recitations and Choruses, Rhythm Band Numbers, or Solo Selections on some other instrument. Some strive to build programs on one special subject; others make the entire program continuity around a central idea. The material here listed either has been aspecially written for recitals or hes been adapted for such use.

The scene is a large book out of the pages of which step historical characters. The music is very pretty and easy to sing. Time, about 30 minutes, THE LOST LOCKET, by Mrs. R. R. Forman. A patriotic sketch introducing Colonial characters as

choruses, tuneful and easy. 9 principals, THE PIRATE'S UMBRELLA, by Mrs. R. R. Forman. Adventures of two young Americans with a tribe of savages. For boys only. May be lengthened by inter-

LET'S GO TRAVELING, by Cynthia Dodge.

Easily-staged, sort-of-a-story-telling operetta for 14 or more characters. Unison choruses and a few casy solos.

CHO SAN, by Mrs. R. R. Forman..... The secondary title of this Japanese operetta is The Stolen lade. May be made quite colorful and pretty at very little expense.

LOST, A COMET, by Geo, L. Spaulding......

THE RHYTHM BAND

An Inexpensively Staged Novelty, especially where many invenile pupils are in cluded in the class.

.....Parts, each Plano Part Teecher's Score

A book of easy and tuneful pieces scored for perform-ance by these young players of rhythm instruments. The parts are easily taught. A uniform costume will make the group a colorful feature of the recital.

MUSICAL PLAYLETS

Especially Intended for Presentation

at Piano Pupils' Recitals

Fine for use on an International program. Excellent opportunities for picturesque staging. There are 14 oumbers, and more may be interpolated.

The largest and most pretentious of Miss Adair's play-lets. Can be made quite colorful at little expense for costumes. No special scenery required.

MUSICAL PLAYLETS for YOUNG FOLKS, by J. F. Cooke.

USICAL FLATLEIS for TOUNG FOLKS, by J. F. Cooke.
Short musical sketches based on incidents, real or
magnatar, in the lares of 10 famous composers. During
the action pieces of the composer are played. Bach,
Bethoven, Chopin, Handel, Haydin, Mendelssohn,
Mozzir, Schuberi, Schmanna and Wagner, May be used
for Classic programs, mentioned elsewhere on this page.

Making a Success of the Pupils' Recital

From "The Etude Musical Booklet Library"

Includes 3 valuable articles: Making a Success of the

Pupils' Recital by Perlee V. Jervis, How to Give Con-certs and Recitals for Pupils by Clarence G. Hamil-ton, and A Springtime Flower-Music Recital by

IN THE CANDY SHOP, by Mildred Adeir....

THE CANDT SHOP, by mildred Adolf...

A 20 minute sketch containing 7 numbers. Stage unnecessary, costumes incepensively made. Sparkling dialog, pretty songs, a recitation, a piano solo, a duet and a dance.

FROM MANY LANDS, by Mildred Adair.....

RIRDS OF ALL FEATHERS, by Mildred Adelr ..

A Helbful Booklet for Teachers!

Rena Idella Carver, Price, 10 cents,

SEND FOR FOLDER U-15 which contains a comprehensive list of rhythm band selections and a descriptive price list of instruments.

INTERESTING PIANO COLLECTIONS Around Which Juvenile Piano Recitals May Be Built

7 characteristic first grade pieces with words, telling the story of seven busy days in the life of this young A VISIT TO GRANDPA'S FARM, by Mathilda Bilbro... 7 boyhood scenes with appropriate texts. ON OUR STREET, by Allene K. Bixby..... 12 vety easy pieces describing familiar scenes.

PIANO ENSEMBLE ALBUMS

EIGHT HOURS AT OUR HOUSE, by Paul Bliss....

A busy day at home in 8 scenes. Clever verses.

playing at one or more pianos. It's FREE.

The playing of group numbers helps to shorten programs and permits more pupils to take part. LET'S PLAY TOGETHER, by Mathilde Bilbro..... A fine collection of very easy pieces for group playing. THE THREE PLAYERS, by A. Sertorio..... Otiginal compositions and transcriptions for 1 piano, 6 hands. SEND FOR CATALOG A-7-Handbook of Music for Piano Ensemble. Contains complete list of pieces for group

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A 45 minute operetta for children from 8 to 14.

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SONGS OF THE CHILD WORLD, by Alica C. D. Riley and Jessie
L. Geynor—In 3 Yols., aech...... The finest books of children's songs ever published. Many of these are action songs and suitable for recital CHILDREN'S SONGS AND GAMES by M. Greenwald. The best of the familiar tunes in very easy arrangements and optional variations. Directions for use as action cones are given. JUVENILE PLAY SONGS, by M. Graenwald... A group of the best song games in simple piano tran-scriptions, Complete texts.

SONGS OF MODERN CHILD LIFE, by Jessie L. Gaynor and Dor-Songs about everyday happenings. Delightful texts and charming tunes.

Single copies of songs are also available, as are easy piano pieces with words.

DRILLS WITH MUSIC

FLOWER BASKET DRILL, by H. Lottner. A beautiful entertainment with charming music. JAPANESE PARASOL MARCH AND DRILL, by H. Lottner. This colorful exercise may take from 20 to 30 minutes. FIGARO RING DRILL, by H. Loffnar...... A beautiful series of poses and motions to the music of Lange's Flower Song.

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SPECIAL RECITALS

The following lopics, as well as some of the lilles of materials listed thereunder, suggest novel named recitals like "Flower Recital," "Bird Recital," "Peoples of the World Program," etc. The costuming and decorating pos-sibilities for these recitals are obvious.

MOTHER COOSE

Characters are introduced.

THEVE MOTHER GOOSE MELODIES, by W. Berwald...

First grade pieces with text. Extra large notes.

OLD RHYMES WITH NEW TUNES, by Geo. F. Hamer...

Six Mother Goose verses in new musical settings. Gr. 2. SIX MOTHER GOOSE VETSES IN NEW MUSICAL SECTIONS. OF, 2.

JACK AND THE BEANSTALK, by Fannine C. Dillon.

Three descriptive compositions. Gr. 3.

MOTHER GOOSE DUETS, by Theodora Dutton......

Ten 4-hand arrangements of familiar melodies.

CIRCUS

Any number of casy piano pieces may be obtained baving titles descriptive of circus life, circus folk and circus scenes.

ORIENTAL THE CAMEL TRAIN, by William Bainas...
A descriptive Oriental Patrol. Also published for 4 and
6 hands.

5 Oriental piano pieces—Blind Beggar (30c): Festival (40c): Hindu Lullahy (30c): To the Burning Ghat (30c) and Young Hindu Widow (35c).

AMERICAN INDIAN

tance. Or. 8.

Songs and Piano Pieces based on Indian themes, as well as easy piano numbers in Indian style, also are available. Ask for a selection of these for examination.

INTERNATIONAL

all nations. Gr. 2 and 3.

FROM MANY LANDS, by Mildrad Adeir...

See description under Musical Playlets.

Under this head might be mentioned also the National Programs that can be arranged from the works of composers of various countries, such as France, Germany, America, Italy.

OPERATIC

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