Gardner-Webb University
Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957 John R. Dover Memorial Library

1-1-1948

Volume 66, Number 01 (January 1948)

James Francis Cooke

Follow this and additional works at: https://digitalcommons.gardner-webb.edu/etude

Part of the Composition Commons, Music Pedagogy Commons, and the Music Performance Commons

Recommended Citation
Cooke, James Francis. "Volume 66, Number 01 (January 1948).", (1948). https://digitalcommons.gardner-webb.edu/etude/177

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE ETUDE

January 1948

Price 30 Cents

music magazine

Are YOU

DOING YOUR INDIVIDUAL PART TO ADVANCE THE CAUSE OF MUSIC?

The NATIONAL SOCIETY of MUSIC and ART

Cultivates music appreciation to develop more patrons for all forms of music.
Promotes outstanding talent, and works by American composers.
Financially aids worthy young artists through loans without interest.
Sponsors visual education in the public schools.
Fosters opera and concerts in English.
Approves establishing a national music and art center.
Advocates creating a Federal Department of Fine Arts.
Cooperates with all and conflicts with no other musical organization.

Join Your Local Chapter Now--Or Start a New One in Your Community

FULL INFORMATION ON REQUEST FROM LOS ANGELES HEADQUARTERS

President Gregory I. Blarowski is now making his third personal tour of the entire United States, visiting various communities where his advice and cooperation has been requested.

THE NATIONAL BOARD OF DIRECTORS INCLUDES:

Mr. Robert Louis Barron, Amarillo, Texas
Mr. Walter Blodgett, Cleveland, Ohio
Dr. Frederick Boothroyd, Colorado Springs, Colorado
Madame Lillian Boguslowski, Chicago, Illinois
Mr. Fortunio Bonanova, Los Angeles, California
Mr. Serge Borowsky, Jacksonville, Florida
Mr. Carl Bricken, Seattle, Washington
Mr. H. Arthur Brown, El Paso, Texas
Mr. Will H. Bryant, Terre Haute, Indiana
Dr. Alexander Capurso, Lexington, Kentucky
Mr. Luigi Carnevale, Philadelphia, Pennsylvania
Mr. Alan Carter, Middlebury, Vermont
Mr. Saul Caston, Denver, Colorado
Mr. Armand Coullet, Jackson, Mississippi
Madame Ruth M. Cowan, Salt Lake City, Utah
Mr. Marion O. Dale, Los Angeles, California
Mr. Orien Dalley, Wichita, Kansas
Mr. Desire Defauw, Chicago, Illinois
Mr. Samuel S. Fain, Tucson, Arizona
Mr. Arthur Fiedler, Boston, Massachusetts
Mr. Arturo di Filippi, Miami, Florida

Mr. Frank R. Fletcher, Los Angeles, California
Mr. Massimo Freccia, New Orleans, Louisiana
Mr. Kurt Frederick, Albuquerque, New Mexico
Mr. Vladimir Golschmann, St. Louis, Missouri
Dr. Nicholas Gualillo, Syracuse, New York
Mr. Ignace Hilsberg, Los Angeles, California
Mr. Ernst Hoffmann, Houston, Texas
Mr. Lester Hinchcliff, Ogden, Utah
Mr. Albin O. Holder, Buffalo, New York
Mr. Jose Iturbi, Beverly Hills, California
Mr. Otto Jelinek, Grinnell, Iowa
Mr. Thor Johnson, Cincinnati, Ohio
Mr. Richard Karp, Pittsburgh, Pennsylvania
Mr. Paul Katz, Dayton, Ohio
Mr. Louis Kaufman, Los Angeles, California
Prof. Erich W. Korngold, Hollywood, California
Mr. Hugo Kortschak, New York City
Mr. Theodore Kratt, Eugene, Oregon
Mr. Walter Kurkewicz, Bloomfield, New Jersey
Mr. Frank LaForge, New York City
Dr. Richard Lert, Hollywood, California

Mr. Alexander Leslie, Springfield, Massachusetts
Mr. Louis Lipstone, Hollywood, California
Mr. William MacPhail, Minneapolis, Minnesota
Mr. Francis Madeira, Providence, Rhode Island
Mr. Mark Markoff, Hollywood, California
Dr. Walter McCray, Pittsburg, Kansas
Madame Jeanette MacDonald, Los Angeles, California
Mr. Antonio Modarelli, Charleston, West Virginia
Mr. Frank Noyes, Des Moines, Iowa
Mr. Kenneth R. Osborne, Fayetteville, Arkansas
Mr. Daniel D. Parmelee, Wooster, Ohio
Mr. Francesco Pelosi, Philadelphia, Pennsylvania
Dr. Lawrence A. Petran, Los Angeles, California
Mr. Harlan I. Peyton, Spokane, Washington
Mr. Max Pons, Hollywood, California
Mr. Jacques Rachmilovich, Los Angeles, California
Mr. Sergei Radamsky, Los Angeles, California
Mr. Gene Redewill, Phoenix, Arizona
Dr. Max Reiter, San Antonio, Texas
Mr. Miklos Rozsa, Los Angeles, California
Dr. Beryl Rubinstein, Cleveland, Ohio

Madame Olga Sacerdote, Kansas City, Missouri
Madame Olga Samaroff, New York City
Mr. Paul Schoop, Los Angeles, California
Mr. Friedrich Schorr, New York City
Mr. Frederick Schulte, Racine, Wisconsin
Mr. Harold Schweitzer, Los Angeles, California
Mr. Hans Schwieger, Fort Wayne, Indiana
Dr. Orley See, Oakland, California
Dr. Fabien Sevitzky, Indianapolis, Indiana
Mr. Gordon M. Smith, Manchester, New Hampshire
Madame Leta G. Snow, Kalamazoo, Michigan
Mr. Izler Solomon, Columbus, Ohio
Mr. Henry Sopkin, Atlanta, Georgia
Mr. Oliver Sovereign, Joplin, Missouri
Mr. Lamar Stringfield, Charlotte, North Carolina
Dr. Max Swarthout, Los Angeles, California
Mr. Romeo Tata, Lansing, Michigan
Madame Hazel G. Tolley, Los Angeles, California
Dr. Reinold Werrenrath, New York City
Mr. Robert Whitney, Louisville, Kentucky
Mr. Fred G. Wiegand, Savannah, Georgia
Dr. Werner Wolff, Chattanooga, Tennessee

NATIONAL SOCIETY of MUSIC and ART

SUITE 423, THE ROOSEVELT BUILDING
LOS ANGELES 14, CALIFORNIA

The World of Music

LEROY J. ROBERTSON, professor of music at Brigham Young University in Provo, Utah, is the winner of the $25,000 Henry W. Reichhold Symphonic Award for the Western Hemisphere, the largest prize ever given in a composition contest. The winning composition is entitled "Trilogy," and was written in 1938-39. The second prize of $5,000 was awarded to Caamargo Guarnieri of Sao Paulo, Brazil, for his composition as yet unnamed. Third prize of $2,500 went to Albert Sendrey of Los Angeles for his "Inter-American Symphony."

A LIFE-SIZE silver bust of Enrico Caruso was presented recently to the Metropolitan Opera House by Mrs. Dorothy Caruso, widow of the noted tenor. The bust was made by the Italian sculptor, Cifariello, who completed it in 1910 and gave it to Caruso in that year. The bust was placed in the lobby of the Family Circle, where so many opera lovers who remembered the famous artist would see it. Mrs. Caruso herself, made the presentation, to which responses were made by Mrs. August Belmont, president of the Metropolitan Opera Guild and Edward Johnson, general manager of the Metropolitan Opera Association.

ENRICO CARUSO

A NEW TEACHING CHAIR known as the Walter W. Naumburg Professorship at Harvard University has recently been endowed at the University. Mr. Naumburg had donated more that $250,000 to establish the position, the aim of which is to assist the Music Department to care for the increasing number of students.

EMERSON KAILEY, young Chicago conductor, presented recently the first concert of contemporary American chamber music to be heard in Paris since the War. Under the leadership of Mr. Kailey, the Andre Girard Orchestra played a number of works composed in America within the last eight years. Among these were works by William Schuman, Samuel Barber, Aaron Copland, Remi Gossmann, and Bernard Rogers. The concert was the second in a new series of public concerts sponsored by the French National Radio.

THE SIXTH SYMPHONY IN A MINOR of Gustav Mahler was given its American première in December by the New York Philharmonic-Symphony Orchestra under guest-conductor Dimitri Mitropoulos. The decision to program this work started a four month's search on the part of Mr. Mitropoulos for copies of the score. None existed in this country except in the Library of Congress, where a full score was deposited for copyright registering. Finally, a copy was located in England, through the coöperation of a friend of Mr. Mitropoulos.

THE MUSIC for the wedding of Princess Elizabeth and Lieut. Philip Mountbatten consisted of the following organ numbers played by Dr. William McKie, organist of Westminster Abbey: *Sonata in G*, by Elgar; *Fugue in G*. by Bach; *Andante Cantabile*, from the Fourth Symphony, by Widor; *Jesu, Joy of Man's Desiring*, by Bach; selections from the "Water Music" by Handel; and *Bridal March* by Sir Hubert Parry. The choir sang *Blessed Be the God and Father*, by Wesley; and *We Wait for Thy Loving Kindness, O God*, by Dr. McKie. The hymns, personally selected by Princess Elizabeth, were the *Twenty-third Psalm* and *Praise My Soul, the King of Heaven*. The chants were Psalm 67 (God Be Merciful to Us, and Bless Us), and the *Lord's Prayer* and responses.

DR. WILLIAM McKIE

THE MUSIC TEACHERS NATIONAL ASSOCIATION will hold its annual convention in Boston from December 30, 1947, to January 3, 1948. The president, Raymond C. Kendal, of the University of Michigan, has arranged a highly interesting program for the event. Some of the most outstanding music educators of the country will speak, and there will be discussions of questions of great importance to those in attendance.

THE JUILLIARD MUSICAL FOUNDATION has awarded a number of commissions for works to be composed during 1947-48. Among those who have accepted the commissions are Igor Stravinsky, Arthur Honegger, Quincy Porter, Roy Harris, Leonard Bernstein, Samuel Barber, Theodore Chanier, Peter Mehnin, Vincent Persichetti, and Robert Ward.

THE HEGEROW THEATRE at Moylan, Pennsylvania, gave on November 19 the world première of "Cadenza," a dramatic fantasy with music. The stage work was written by Holland Dills, with an original musical score by Mark Bucci, twenty-three-year old composer whose orchestral works have been played by various organizations. Among these were *Introduction and Allegro*, which was given five performances last season by the Cleveland Symphony Orchestra.

THE NATIONAL JEWISH MUSIC COUNCIL will sponsor a music festival during the month of February. In keeping with the plan to begin the festival each year on Shabbath Shirah, or the Sabbath of Song, it will begin on January 24. The council will give assistance to community centers, clubs, synagogues, and schools in presenting programs of Jewish music. The major symphony orchestras have been asked to feature Jewish music during the four weeks of the festival.

LUTHER MARCHANT, dean of music at Mills College, California, and Louis Speyer of the Boston Symphony Orchestra have received the Coolidge Foundation medal of the Elizabeth Sprague Coolidge Foundation "for eminent services to chamber music." Mrs. Coolidge, who established the Foundation in 1925, made the awards personally at a concert in October in the Coolidge Auditorium in the Library of Congress.

ELIE SIEGMEISTER'S First Symphony was given its première in November at a concert of the New York Philharmonic-Symphony Orchestra, conducted by Leopold Stokowski.

THE PALESTINE PHILHARMONIC ORCHESTRA, which was founded in 1936 by Bronislaw Huberman, opened its season in October in its home city of Tel Aviv. Guest conductors for the season include Joseph Rosenstock, Leonard Bernstein, Bernardino Molinari, Michael Taube, and George Singer.

EDWIN FRANKO GOLDMAN, noted band director will be honored on January 3, by the League of Composers in observation of Dr. Goldman's seventieth birthday. The event will also mark the anniversary of the League's twenty-fifth season. Walter Hendl, well known American conductor, will lead the Goldman band in a program of contemporary works written especially for band. A new composition by Percy Grainger, commissioned by the League of Composers, will receive its first performance, with the composer conducting.

DR. EDWIN FRANKO GOLDMAN

The Choir Invisible

FRANK TAFT, prominent organist and designer of organs, who for many years was director of the residence organ department of the Aeolian Company, died October 15, at Montclair, New Jersey, at the age of eighty-six. Under his supervision, large organs were placed in many American homes of wealth. As a recitalist, he had been heard in every part of the United States. He was founder of the American Guild of Organists.

MATHIEU CRICKBOOM, internationally known violinist, died recently in Brussels, Belgium, at the age of seventy-six. In the years before the First World War, M. Crickboom gave many recitals in Belgium, France, Russia, Germany, and Spain. Later he was appointed a professor at the Royal Conservatorium. He wrote a number of pedagogical works including "The Modern School of the Violin."

JOHN C. WILCOX, nationally known singing teacher and writer, died November 20, at Denver, Colorado, aged seventy-seven. He had been visiting professor of music at Colorado College since 1945. Prior to that he had been director of the Denver College of Music, and from 1934 to 1945 he had been active at the American Conservatory of Music in Chicago. He was a valued contributor to The Etude.

JOHN C. WILCOX

MME. LULU VETTA KARST, considered the most exacting voice teacher in St. Louis, and who for seventeen years was the vocal instructor of Helen Traubel, died November 15, in St. Louis. Her age was eighty-seven. She had sung in most of the European music centers and remained active as a singing teacher, despite her advanced age.

ELEANOR PAINTER, former star of opera, drama, and musical comedy, and since her retirement, known as Mrs. Charles H. Strong, died November 3 at Cleveland, Ohio. She had a career in grand opera in Germany, where she toured for several years. Victor Herbert wrote "Princess Pat" for her and she appeared in this throughout 1915 and 1916.

SIR WALTER GALPIN ALCOCK, distinguished English organist, died September 11, at Salisbury, England, at the age of eighty-six. He had occupied various important posts in London, and for twenty years was assistant to Sir Frederick Bridge at Westminster Abbey. From 1893 to 1916 he was organ professor at the R. C. M. From 1916 he was organist of Salisbury Cathedral.

Competitions

AN AWARD of one hundred dollars is offered by the Church of the Ascension, New York, for the best original cantata or anthem for mixed voices, fifteen to twenty minutes in length, suitable for Ascension Day. The work will be sung at a special Ascension Day Service, May 6, 1948; and it will be published by the H. W. Gray Company. All details may be secured by writing to the Secretary, Church of the Ascension, Fifth Avenue at Tenth Street, New York 11, N. Y.

THE PENNSYLVANIA FEDERATION OF MUSIC CLUBS has announced its tenth annual State Composition Contest. The awards are for compositions in three different classifications: Class I, Solo for Voice with Piano Accompaniment; Class II, Trio for Women's Voices; Class III, Concerto for Piano and Strings. The prize is fifty dollars in each of the first two classes, with a hundred dollar award in Class III. The closing date is February 15, 1948, and all details may be secured by writing to Mrs. Thomas Hunter Johnson, Chairman, 407 Bellevue-Stratford, Philadelphia 2, Pennsylvania.

MONMOUTH COLLEGE offers a prize of one hundred dollars for the best setting of a prescribed metrical version of Psalm 95 in four-voice harmony for congrega-

(*Continued on Page* 60)

Rubank Piano Publications

★ **FAMOUS THEMES IN THE MODERN MANNER**

Modern style settings of famous classical themes arranged by Jo Liefeld. Includes: RAINBOW THEME from Fantasie-Impromptu, Chopin—FAMOUS THEME from Reverie, Debussy—MOON THEME from Piano Concerto No. 2, Rachmaninoff—TIME THEME from Polonaise in A♭, Chopin—THREE THEMES from Humoresque, Dvorak—and others. Price. $0.60

★ **MARCH KINGS' ALBUM**

The famous marches of John Philip Sousa and other renowned march writers presented in easy-to-play arrangements by Leopold W. Rovenger. Contains: WASHINGTON POST March, Sousa—SEMPER FIDELIS March, Sousa—AMERICAN PATROL, Meacham—UNDER THE DOUBLE EAGLE, Wagner—HIGH SCHOOL CADETS, Sousa—JOLLY COPPERSMITH, Peters—ENTRY OF THE GLADIATORS March, Fucik—and others. Price. $0.60

★ **GRIEG FOR THE YOUNG**

Selected, arranged and edited for the first year piano student by Leopold W. Rovenger. Includes: ALBUMLEAF—ANITRA'S DANCE—IN THE HALL OF THE MOUNTAIN KING—MARCH OF THE DWARFS—SOLVEG'S SONG—TO SPRING—DANCE OF THE ELVES—MORNING MOOD—NORWEGIAN DANCE No. II—and others. These easy-to-play arrangements retain all of the rhythmic interest and melodic beauty of the original. $0.75

★ **BEETHOVEN FOR THE YOUNG**

Selected, arranged and edited for the young ambitious student of the piano by Leopold W. Rovenger. Contains: MOONLIGHT SONATA (First Movement)—TURKISH MARCH from The Ruins of Athens—VICTORY THEME from Symphony No. 5—FUR ELISE—ECOSSAISE—PIANO CONCERTO in E♭ (Theme)—GERTRUDE'S DREAM WALTZ—and others. Unexcelled for initiating the student to the characteristic style and forms of this great master. Price. $0.75

★ **ADULT PROGRAM ALBUM**

Compiled, arranged and edited for the advancing pianist by Leopold W. Rovenger. Splendid third year material for the Adult student or Music Lover. Includes: PIANO CONCERTO No. I (Theme), Tschaikowsky—I LOVE THEE, Grieg—PETER AND THE WOLF, Prokofieff—LULLABY (Berceuse), Iljinsky—FIRST WALTZ, Durand—CONCERTO IN E MINOR (Theme), Chopin—LARGO from Xerxes, Handel—NARCISSUS, Nevin—MEXICAN HAT DANCE, Partichela—AVALANCHE, Heller—HARK! HARK! THE LARK, Schubert—GYPSY RONDO, Haydn—and many other fine arrangements, transcriptions and adaptations. Price. $1.00

RUBANK, INC. 738 So. Campbell Ave. CHICAGO 12, ILL.

PIANISTS

Improve your playing by Broadwell Technique

Learn how the Broadwell Principles of Mental-Muscular Coordination and the Keyboard Patterns Method to gain proper keyboard habits can greatly improve your Accuracy, Technique, Memorizing, Sightreading and Playing.

REDUCE PRACTICE EFFORT—10 TO 1

Your piano practice can be scientifically applied to eliminate Waste Effort and Time. Learn how one practice repetition can do the work of ten; how memorizing and sightreading are reduced to logical practice principles. The Broadwell System makes memorizing automatic. Makes sight-reading a natural, rapid and accurate process.

GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing is appreciated not only in the improved *quality* of playing, but also the *speed* with which improvements in technique, accuracy, sightreading and memorizing, etc. become noticed. Improved mastery of skills such as trills, arpeggios, runs, octave passages, chord skips, is unmistakably evident after the first ten days.

ADOPTED BY FAMOUS TEACHER-PIANISTS

The Broadwell Methods are used by famous Concert Pianists, Professional Pianists, reputable Teachers, Students and Organists the world-over. These methods may be applied by the student who has had but 6 months of previous piano instruction as well as by advanced students. The methods are as valuable to the player of popular music as to the classical pianist. The Broadwell Methods have been successfully used for over twenty years by thousands of pianists.

BROADWELL PIANO TECHNIQUE

Mail Coupon—No obligation for

FREE BOOK—"TECHNIQUE"

BROADWELL STUDIOS, DEPT. 68-A
Covina, California

Gentlemen:
Send me your FREE Book "Technique" showing how I may quickly improve my Technique, Accuracy, Memorizing, Sightreading and Playing. I understand there is no obligation.

NAME. . . . .
ADDRESS. . . . .
CITY. . . . . STATE. . . . .

THE ETUDE
music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA 1, PA.

EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, *Editor-in-Chief*
Guy McCoy, *Assistant Editor*
Dr. Rob Roy Peery, *Music Editor*

Harold Berkley, Ruth Evens Buhmen, Pietro Deiro, William D. Revelli, Dr. Nicholas Douty, Maurice Dumesnil, Edna Fort, Karl W. Gehrkens, Elizabeth Gest, George C. Krick, Peter Hugh Reed, Dr. Guy Maier, Dr. Alexander McCurdy, N. Clifford Page

FOUNDED 1883 BY THEODORE PRESSER

Contents for January, 1948

VOLUME LXVI, No. 1 • PRICE 30 CENTS

THE WORLD OF MUSIC 1

EDITORIAL
Whither Away? 3

MUSIC AND CULTURE
The Mysteries of Middle-C . . . . James Francis Cooke 4
Prevention is Better Than Cure! . . . . Bidú Sayão 5
Young Music Must Have New Tools . . . . Nicolas Slonimsky 7
The Pianist's Page . . . . Dr. Guy Maier 8
Mozart, the Musical Flower of the Rococo Period . . . Rev. Eugene Kellenbenz, O.S.B. 9

MUSIC IN THE HOME
Symphonic Broadcasts Command Wide Attention . . . . Alfred Lindsay Morgan 10
The Etude Music Lover's Bookshelf . . . . B. Meredith Cadman 11

MUSIC AND STUDY
The Teacher's Round Table . . . . Maurice Dumesnil 12
Odd Musical Instruments . . . . H. E. Zimmerman 13
Important Secrets of Vocal Tone . . . . Hollace Shaw 15
Key-Kolor Visualizes the Key-Signatures . . . . Mary Bacon Mason 16
Greater and Better Organs for America . . . . Dr. Alexander McCurdy 17
A New Type of Music Interest Scale . . . . Leland R. Long 18
Instrumentation . . . . Daniel L. Martino 19
Why Bach Has Become a "Must" for Piano Students . . . . Raissa Tselentis 20
The Art of Expression (Part One) . . . . Harold Berkley 21
Questions and Answers . . . . Dr. Karl W. Gehrkens 22
An American Musical Policy . . . . John Gregg Paine 23
The Heart of the Song . . . . Clara Edwards 24

MUSIC
Classic and Contemporary Selections
Joie de Vivre (Ditson) . . . . G. F. Broadhead 25
Andante, from Italian Concerto (Ditson) . . . . Johann Sebastian Bach 26
Neapolitan Festival (Presser *27886) . . . . Walter O'Donnell 28
Faded Memories (Presser 27885) . . . . O. Scheldrup Oberg 29
On Dress Parade (Presser *27888) . . . . Robert A. Hellard 30
Swaying Ferns (Presser 27816) . . . . Muriel Lewis 32
With Verdure Clad (Ditson) (From "Sabbath Day Music")
Arr. by Norwood W. Hinkle . . . . Franz Joseph Haydn 33
Moon Blossoms (Presser *27852) . . . . Stanford King 35
Lonely Dancer (Presser *27833) (Piano Duet) . . . . Ralph Federer 36
Vocal and Instrumental Compositions
Once More, Beloved (Ditson) (Secular Song—low voice)
. . . . Sarah Louise Dittenhaver 38
Lament (Presser 27882) (Violin and Piano) . . . . Stanley P. Trusselle 40
Vignette (Presser 27851) (Organ) . . . . Paul Koepke 41
Delightful Pieces for Young Players
Waltz of the Willows (Presser 27869) . . . . L. A. Bugbee 42
Keep in Stride (Presser 27894) . . . . J. J. Thomas 42
Sweet Story (Ditson) . . . . Ruth Libby 43
In the Desert (Ditson) . . . . George Anson 44

JUNIOR ETUDE . . . . Elizabeth A. Gest 56

MISCELLANEOUS
Can We Tame the Boogie-Woogie Bogey? . . . . Marion U. Rueth 14
Voice Questions Answered . . . . Dr. Nicholas Douty 47
Organ and Choir Questions Answered . . . . Frederick Phillips 49
Violin Questions Answered . . . . Harold Berkley 51

Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1947, by Theodore Presser Co., for U. S. A. and Great Britain.

$3.00 a year in U. S. A. and Possessions; also in the Philippines, Costa Rica, Cuba, Dominican Republic, Guatemala, Haiti, Mexico, Nicaragua, Panama, Republic of Honduras, Salvador, Spain and all South American countries except the Guianas. $3.25 a year in Canada and Newfoundland. $4.00 a year in all other countries. Single copy, Price 30 cents.

Whither Away?

IN 1823, when Franz (Seraph Peter) Schubert was twenty-six years of age and had only five more years to live in his tragically brief life, he wrote his immortal song cycle, "The Beautiful Miller's Maid." (*"Die schöne Mullerin"*). The work was epochal only as another manifestation of the glorious melodic genius of the master. It gave the world no new harmonic or acoustical philosophies designed to revolutionize the future of musical composition. But it has managed to survive a century and a quarter and is as alluring as the day it was written. The first four measures of the melody of the second song in the cycle, *Whither?* (*Wohin?*), run:

Ex. 1

Now let us suppose that Schubert had written the same accompaniment in the Key of G, but with the song or melody in the Key of G-flat, thus:

Ex. 2

Of course no man whose parents had given him the name of Seraph could have dreamt of such a diabolical absurdity as this latter illustration, but do you know, dear reader, there are many published compositions by modern composers with the left hand in one key and the right hand in an entirely different one? The results are often terrifying. We are assured that liking them is a cultivated taste and if we only play them often enough, we will adore the inconceivably beautiful discords.

About the worst thing that could happen to music would be to have it frozen into certain vapid, meaningless forms in which old melodic and harmonic clichés are repeated over and over again. In THE ETUDE for last February the Hon. Charles Edison stated that his distinguished father, Thomas A. Edison, after going over thousands of musical compositions written in the early part of the past century, scribbled on the cover of one song, "From 1800 to 1860 forty per cent of all songs have this tune, with scarcely an alteration." In our opinion, Mr. Edison was not exaggerating. Looking over the publications of publishers of that period we find about as much variety of style as one would find in a box of tacks. Our musical standards were pitifully low and very restricted in scope. Save for the interesting creative flights of European-trained Louis Moreau Gottschalk, the songs of Stephen Foster, and the occasional gems coming from unknown folk song composers, there was relatively little to our credit in music. In painting, however, and in certain types of Colonial architecture and design, we produced many men of distinction.

The Art of Music cannot progress without change. Changes have been coming into the art with somewhat staggering rapidity during this century. In another part of this issue we present an article by an extraordinary Russian-born American innovator, Nicolas Slonimsky, who has been investigating the mysteries of scales and new tonal combinations. Mr. Slonimsky is no long-haired musical anarchist or faddist. He is thoroughly schooled in the great master works of the past and has roamed in the jungles of Jazz. What has troubled him, however, is the question of the music of 2048 and what the world will do with the 479,001,600 possible transmutations of the twelve degrees of the chromatic scale. In order to explain his scale philosophies he has created a new nomenclature, inventing many terms, including "pandiatonicism," already found in the Harvard University "Dictionary of Music." He is by no means new in this field, as Busoni many years ago found one hundred and thirteen scales of seven notes. Slonimsky's scales are by no means all component parts of a single octave. He conceives of scales derived from three, four, five, seven, and eleven octaves, divided into equal parts and producing a great variety of patterns which may be regarded as pertinent to these scales.

Theoreticians in musical history have customarily waited for the master composers to make harmonic discoveries and then they have explained, codified, reconciled, and shall we say, "authorized" them. Generations, for instance, were brought up upon theoretical works which pilloried any one who committed "parallel fifths." Then Puccini used them exquisitely in "Madama Butterfly." The theoreticians made a right-about face and said, "Oh, well. Parallel fifths are all right, but you must know how to use them." The difference between Slonimsky and other modern theorists (including Joseph Schillinger) is that he points out the direction in which the art is leading and surveys the material at the composer's disposal, in advance of its employment.

We must respect the serious nature of Mr. Slonimsky's investigations, as he has put them forth in his voluminous "Thesaurus of Scales and Melodic Patterns." Mr. Slonimsky's book surveys the universe of tone, just as we look up to the immeasurable universe of stars, planets, suns, moons, and other heavenly bodies.

Of what concern is all this in the work of the practical, progressive music teacher of today? What does it mean for the music hungry people of this and other countries? In the 479,001,600 mutations of the twelve notes of the chromatic scale, will they find a treasure house of tonal beauty, or will many of these changes be insufferably ugly? Judging from many of the carnivals of cacophony we have heard in recent years, the prospect is not alluring. Some of the orchestral works seem like the works of musical flagellants, deliberately torturing themselves in some insane orgy. On the other hand, it is gratifying to realize that the universe of music is so vast that we are by no means at the boundaries of our musical resources and that original minds, with fine training and taste, will produce masterpieces of magnificent character in the future.

Much of musical enjoyment depends upon the individual and his propensity for musical enjoyment. There is an enormous difference in individuals. We have known many charming people to whom music of the operatic type or the symphonic type proved most objectionable. There are others whose perception of sound is extremely acute. When calling upon Mr. Alec Templeton at his home in New England, he said, as we were departing, "Let me hear your automobile horn." We sounded it and he exclaimed, "F-natural and A-flat!" His acute sense of hearing synthesized the tone into the two horns that sound when the button is pressed. We had always heard it as one sound.

Others have great annoyance in hearing high tones. The late Theodore Presser could not tolerate very high tones such as the high harmonics on the violin. Some string quartets gave him excruciating pain, such as the scraping of a knife upon a plate would give the average person.

For similar reasons, some people are able to hear passages in

(Continued on Page 6)

The Mysteries of Middle-C

A Reminiscence

by James Francis Cooke

IT WAS my privilege and pleasure to be present at the inaugural ceremonies of the original new building of the Presser Home for Retired Music Teachers in Germantown, in September, 1913. There were many celebrated speakers, including the Governor of Pennsylvania and the Mayor of Philadelphia. The eminent baritone, David Bispham; the noted piano virtuoso and teacher, Dr. Ernest Hutcheson; and the distinguished American violinist, Maud Powell, were the soloists. There was, however, one speaker, Dr. Charles Heber Clark, who made an address which was received with so much laughter that it is regrettable there was no one present to take it down verbatim.

Recently, in going over some old documents, I came across a few more or less fragmentary notes of Dr. Clark's famous talk. It is not without the feeling that it perhaps is definitely presumptuous to expand these cold notes, after so long a period, that I have attempted to preserve this talk, which seemed to amuse a large audience of teachers and music lovers. It, of course, is not to be expected that one can capture from memory the wonderful flavor of the speech, as originally delivered.

Dr. Charles Heber Clark was one of the Board of Directors of the Presser Home for Retired Music Teachers, from its beginning in 1907. He was born at Berlin, Maryland, July 11, 1841. His father, the Rev. William J. Clark, was a prominent clergyman. Charles Heber Clark was educated at Georgetown, D. C. He entered the field of industrial journalism in 1865 and became widely recognized as an industrial economist. For about fifteen years he was one of the editors and owners of The Evening Bulletin of Philadelphia, and for ten years he was secretary of the Manufacturers' Club of Philadelphia. He died August 10, 1915.

Entirely apart from his distinguished and sedate business career, he lived another kind of life in the field of literature. Assuming the *nom de plume* of Max Adeler, he wrote several books and novels, one of which, the amusing "Out of the Hurly Burly" and another, "Elbow Room," met with widespread success. Over half a million copies of "Out of the Hurly Burly" were sold by the English publishers. Much to his disappointment, his serious novels did not create the furore that greeted his more frivolous work. He had no desire to shine as a humorist or a clown. As in the case of Charles Lutwidge Dodgson, eminent lecturer upon mathematics at Oxford University, whose greater fame came to him as Lewis Carroll, author of the inimitable "Alice in Wonderland" and other precious fantasies, Charles Heber Clark preferred to be admired for his serious works and not for his laughable effusions. Stephen B. Leacock, Professor of Economics at McGill University, Montreal, was another famous humorist whose vocation was in a very serious scientific field.

Later in life, Dr. Clark taught himself to play the pipe organ and for many years was organist at St. Matthew's Church in Philadelphia.

As Dr. Clark's remarks which follow were spontaneous and unexpected, the audience, in which there were many teachers of music who had traveled a long distance to be present upon this occasion, was surprised and delighted. He had the time-old art of Grimaldi, in that while speaking he preserved an attitude of great solemnity, never "cracking a smile," and meeting all bursts of applause and laughter with pained bewilderment.

"Ladies and Gentlemen and Music Teachers:

"I emphasize music teachers because I know from personal observation that those who instruct the very young often have problems which would baffle a Supreme Court Justice.

"Mr. Theodore Presser has asked me to make a few words of musical comment today. I have often wondered why he appointed me to the Board of this Home. I am not a music teacher. In fact, I am not a musician. My first music lesson was my last one, for reasons I shall soon make clear. I think that I must have been eleven years old when one night I heard my

CHARLES HEBER CLARK
(1841-1915)

mother say to my father, who was a none too prosperous clergyman:

"'Bill, our Charlie is eleven. Don't you think that it is time he commenced taking music lessons?'

"Father put his hand over the region of his somewhat lean clerical pocketbook and asked:

"'How much are they?'

"Mother said, 'Twenty-five or fifty cents, depending upon the teacher.'

"Father wrinkled his forehead and said, 'All right. Make it twenty-five cents. I guess the collections will stand that.'

"That decided that I was to study with a Mrs. Araminta Smythe, a stern, cheerless widow, whose red-headed son ran errands for the apothecary's shop when he wasn't bottling soothing syrup. The great day came and Mrs. Smythe arrived with a new instruction book in one hand and a fat music roll tucked under her arm. From here on is my recollection of what happened at my first and last music lesson.

"Mrs. Smythe: 'Good morning, Charles. My! What lovely clean hands you have! I can see these little fingers scampering up and down the keys like dear little kittens! Don't frown, dear; it's not becoming to you.'

"Me: 'Yes, M'am.'

"Mrs. Smythe: 'You see this key, here—right under the name of the maker of the piano?'

"Me: 'Yes, M'am.'

"Mrs. Smythe: 'Well, this key is known as Middle-C.'

"Me: 'Why did you have to whisper it to me?'

"Mrs. Smythe: 'That's just one of my little tricks. I don't want you ever to forget that this is Middle-C. Now strike the note several times and say, "C, C, C, C."'

"Me: 'C, C, C, C.'

"Mrs. Smythe: 'Now you *know* that it is Middle-C.'

"Me: 'How do *you* know it is Middle-C?'

"Mrs. Smythe: 'How do *I* know it is Middle-C? Well, I've just told you it is Middle-C.'

"Me: 'But why?'

"Mrs. Smythe: 'Simply because it *is* Middle-C.'

"Me: 'Haven't you any better reason than that?'

"Mrs. Smythe: 'What more reason do you want? *I say it's Middle-C and it is Middle-C.*'

"Me: 'But who told you it is Middle-C?'

"Mrs. Smythe: 'My teacher, or somebody. I've forgotten.'

"Me: 'Well, if you've forgotten, how can you prove it's Middle-C?'

"Mrs. Smythe: 'You don't *have* to prove it, Charlie. I say that it's Middle-C and therefore it is Middle-C. How do you know your name is Charles?'

"Me: 'I don't. I just answer to it when they call me.'

"Mrs. Smythe: 'Well, why wasn't your name Bill or Tom or Dick or Jim?'

"Me: 'You'll have to ask my Mother.'

"Mrs. Smythe: 'Well, let's get right down to music. Now, Charles, *everyone* knows that this is Middle-C.'

"Me: 'Everyone but *me*.'

"Mrs. Smythe: 'Well, now *you* know it. Let's make this our little secret.'

"Me: 'But if everybody knows it, it isn't any secret!'

"Mrs. Smythe: 'Never mind. I'll explain everything.'

"Me: 'Why isn't this key here, C?'

"Mrs. Smythe: 'Because it is E.'

"Me: 'Who found out it was E?'

"Mrs. Smythe: 'That has nothing to do with the question. C is C and E is E. Now don't get me mixed up on that, Charles. Be a good boy and pay attention. Stop kicking the pedals and scratching your ears.'

"Me: 'All right, Mrs. Smythe.'

"Mrs. Smythe: 'Don't you want to learn music to please Papa and Mamma?'

"Me: 'Dad said last night, after I had gone to bed, that he didn't give a whoop about my learning music just because Mamma wanted to show me off at the Ladies' Aid.'

"Mrs. Smythe: 'Be still, Charlie, and don't say such naughty things.'

"Me: 'All right, Teacher. What key is this, Mrs. Smythe?'

"Mrs. Smythe: 'That's C, one octave above.'

"Me: 'Above what?'

"Mrs. Smythe: '*One octave above Middle-C.*'

"Me: 'What's it doing up there?'

"Mrs. Smythe: 'What's it doing up there? Why, it's just there, that's all.'

"Me: 'But I thought *this* was C.'

"Mrs. Smythe: 'Well, it *is* C, and so is this C, and this C, and this C, and this C. Do you understand?'

"Me: 'No, Teacher.'

"Mrs. Smythe: 'You don't understand! Well, you will if you live; that is, if you study long enough. Now what key is this, Charlie?'

"Me: 'You *said* it was Middle-C.'

"Mrs. Smythe: 'Well, it *is* Middle-C.'

"Me: 'Forever?'

"Mrs. Smythe: 'Yes, forever, whether you like it or not. You can always remember it is C by thinking of the word Cat. C. A. T.' (*Continued on Page* 6)

Prevention Is Better Than Cure!

A Conference with

Bidú Sayão

Internationally Renowned Soprano
A Leading Artist, Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

BIDÚ SAYÃO

One of the most popular artists before the public today, Bidú Sayõo needs no introduction to American readers. A native of Brozil, Miss Sayão gave evidence of her unusual gifts while she was a child. She begon serious vocal study in Brozil, at the age of fourteen, and went to Paris four yeors later. She sought the counsel of Jean de Reszké who found her vocol emissions so excellent that she needed no singing lessons as such, but accepted her os a pupil in coaching and style. After beginning her coreer in Paris, Miss Sayoo went to Italy where she song opera, continued her studies, ond absorbed the otmosphere of tradition. Once launched on her coreer, she has sung in all the great opera houses of the world. Miss Sayãa is especially popular with American audiences for her frequent guest appearances on the Telephone Hour. In private life, Miss Soyoo is the wife of Giuseppe Donise, the eminent baritone. —Editor's Note.

"THE TRAINING of the young American singer offers an interesting combination of advantages and disadvantages. Americans are a very musical people. They have a sense of rhythm in their blood, and a feeling for melodic line seems natural to them. They have an unusually large proportion of fine voices and excellent opportunities for study. Another thing that astonishes me is the clever quickness with which young Americans learn! From their earliest years of training, they are able to sing in all languages. To a foreigner, this seems remarkable. In France, operatic performances are given in French; in Italy, they are presented in Italian. Thus, the most experienced and accomplished singers are seldom required to sing in any other but their own, familiar language. Over here, the newest debutante at the opera is prepared with Italian repertoire in Italian, French roles in French, and German parts in German. (By way of a digression, let me say that in my own country, Brazil, we are now beginning to do things the American way, offering the repertoires of each land in the original tongue.)

"In the face of all these distinct advantages, you may ask what the disadvantages can be! I think that they are the direct result of the ease, the quickness, the cleverness with which young Americans approach their studies. If I judge correctly, many gifted young singers confuse the *possibility* of working quickly with the *need* for working quickly! From the moment they are accepted by a good teacher, they have their eyes on the professional goal—they think in terms, not of 'How *long* will it take me to prepare?' but, 'How *soon* can I be ready?' And that is the greatest disadvantage to which they could expose themselves!

Develop Vocal Background

"Quite simply, there is no 'method', no school, no system that can speed up the natural development of a voice. The first and greatest need for any singer is a thorough, solid, carefully developed vocal background. Certainly, one can sing without such a background—some people can sing without any training at all! But if the young artist wishes to accomplish more than singing today and tomorrow; if she hopes that her voice will last through several decades of singing, she must equip herself with something better than a few roles and a good contract. I do not hesitate to say that a large proportion of the vocal problems and difficulties that arise in the first five years of a singing career, are simply the results of an inadequate vocal background . . . the career has been begun without a solid foundation.

"It is my opinion that no singer, no matter how strong or beautiful the voice, should begin singing as such without four years of thorough vocal preparation. It is this early drill work that 'fixes' the voice—gives it position, quality, endurance. The beginning of any vocal training should be scales, scales, scales. These help the voice to find its natural place; help to fix the tones in the voice, and nothing can take their place. These preliminary scales should be sung in every possible way—slowly, more quickly, *legato*, *staccato*. The best exploring exercise is the slow scale, each note sustained through a full breath, and placed 'right in the middle' of the voice.

"Exercises are of great importance. I hesitate to recommend specific exercises in a general interview that reaches so many readers, because no two voices are alike, no two styles of vocal emission are the same, and no two problems can be overcome in quite the same way. However, I may say that no finer exercises exist than those of the great teacher, Mathilde Marchesi. The Marchesi 'method' can be found in any music shop, all over the world. Its great advantage is that, when correctly used, it can prevent vocal difficulties from arising. This, of course, is much better than allowing them to creep in and then having to cure them! The Marchesi exercises are all *vocalises*, to be sung without words, and calculated to put the voice into focus. Some of them are lovely melodies that seem more like songs than drills; but the drill value is there! The exercises are progressively difficult and should therefore be approached under the guidance of the teacher. But the entire set present splendid vocal schooling! Not only do they focus the voice; they give you the key to the solution of any vocal difficulty that can arise. As I have said, *at least* four years should be spent, at the beginning of vocal study, on scales and exercises of this kind—no songs, no arias, not even singing with words! After such preliminary training, the voice should be sufficiently focussed, placed, and 'smoothed' to allow the beginning of actual singing.

The Middle Register

"While I have never had any special vocal problems to overcome, I began my work with a rather small voice. I was worried about this and asked Jean de Reszké for advice. I am glad to repeat to others what that great master told me: 'Never force the voice for volume! Develop the voice normally, naturally, gradually, and it will grow, seemingly by itself.' He also assured me that the best way to build a voice is to develop the middle register. Many young singers with coloratura voices seem to resent this—they think that concentration on the *mezza voce* (the middle voice) will rob them of range. As a matter of fact, the exact opposite is the truth! Range, as well as volume, develops *from* the perfection of the middle voice. Most singing is done in this middle voice—and it is the middle voice that indicates the status of any voice: the sound, healthy voice has a firm, sound middle register while the voice that shows 'holes' in the middle is nearing the end of its powers!

Tone Position

"While I am on the subject of range, let me say that the position of the tone counts for more than exercises. Each kind of singing requires a differently placed tone—indeed, it is the position that controls the tone. For coloratura singing, the tone is placed higher in the chambers of resonance. For lyric singing, the throat is more open. Without a knowledge of *tone position*, the best drills are of little help!

"The thorough vocal background which I advocate so strongly, helps to smooth away difficulties of dynamics. Anyone can sing *forte*—but few singers take the time to master a pure and beautiful *pianissimo* tone. I believe that a perfect *pianissimo* is an inborn gift, like the voice itself; but it can certainly be aided by proper development. One of the best exercises is the spinning of tone—taking one note on each full breath, beginning it *pianissimo*, making a gradual *crescendo*, and diminishing again to *pianissimo*. In this drill, of course, the tone must be not only pure, free, and well-controlled; it must be supported by a strong diaphragmatic breath—always inhaled through the nose!

Musical Style

"But the best vocal work won't take you far in a professional career if it is not solidly reinforced with a knowledge of musical style. Your audience demands good tone, but it is never tone alone that people come to hear! They wish to be moved, transported, taken out of themselves through art. How are you to do this? By making a thorough study of the various styles and schools of music—what they mean, how they came to mean what they do. I have a vivid recollection of Jean de Reszké's (*Continued on Page* 48)

Whither Away

(Continued from Page 3)

the works of some modernists with great ostensible delight, while others hear those passages with uncontrollable disgust. The first time we heard many of the works of Debussy, Stravinsky, Ravel, Prokofieff, Honegger, Milhaud, Shostakovich, and others, we found them most intriguing. The *Gurre-lieder* of Schönberg impressed us profoundly, but when certain of these composers reached out beyond our normal comprehension and tone tolerance, we systematically sidetracked them. In many cases these extreme compositions seemed like the nasty, smelly messes that chemists compound in a laboratory as a part of a process which, in the end, may be significant.

Mr. Slonimsky, in his popular book, "The Road to Music," which was reviewed in THE ETUDE in December, 1947, illustrates the difference between the modern Atonal, Polytonal, and Pandiatonic system through the following amusing arrangements of the old German folk song, *Ach, du Lieber Augustin:*

1. Atonal

2. Polytonal

3. Pandiatonic

Copyright, 1947. Reproduced by permission of Dodd, Mead & Company.

Why torture a quaint tune in this way? If poor Lieber Augustin were to hear it he might ask, "Why put ketchup in your chocolate soda?" or "Why put mustard on your strawberry shortcake?"

With the coming of modern music most of the outstanding composers became "infected." Sibelius, Richard Strauss, Rachmaninoff remained comparatively conservative, but many of the others preferred to leap into the unknown, producing music which is so distinctively different that it must be called entirely original. But will this music be as fresh and as much in demand in 2048 as is the music of Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Chopin, Schumann, Wagner, and Brahms today?

America has now become the home of most of the modernist composers of the present day, largely because of conditions brought about by the great war. Our American orchestras for at least a decade have played extremely modern works, indicating a commendable hospitality that has given much execrable music the right of free speech. We all know, however, that if these orchestras did not play the great music of the past, they would soon be playing to empty seats. How much of the tolerance shown to many of the cascades of inconceivable, obscure, incomprehensible discords is due to curiosity, is hard to estimate. One of the foremost European publishers once asked us to hear a performance at Wiesbaden of a new work by a sensational composer. We heard the work and we felt seriously that it was very little different in effect from the music of the clown band in "the greatest show on earth," caricaturing Sousa's Band. "How," we asked, "can you afford to put into print such an expensive work? Is there any sale for it?" "No," replied the publisher, "it creates a sensation of extravagance when it is first done, and then we rent it on royalty to orchestras all over the world. It is played once as a curiosity and almost never is played again."

A few weeks ago there came to the office of THE ETUDE a very able pianist who had been playing publicly the works of one of the older living modernists. He played one of the master's compositions which sounded to our ears like a maltese cat walking over the keyboard. Then he played another, and the only difference to us was that the cat in this case might have been a Manx cat. We asked him what other pianists were playing this master's works. He replied, "There is only one, and for some time he has been too ill to appear." It reminded us of many conversations we had had with Mr. Rachmaninoff, who sentenced modernist music to oblivion in twenty-five years. It seemed to us that the oblivion had already arrived.

The Mysteries of Middle C

(Continued from Page 4)

"Me: 'What have cats to do with music?'

"Mrs. Smythe: 'Nothing, but if you want to remember Middle-C, all you have to do is to think of cats.'

"Me: 'I hate cats.'

"Mrs. Smythe: 'Well, then think of catbirds.'

"Me: 'I hate catbirds, too.'

"Mrs. Smythe: 'Well, then go ahead and think of anything that begins with C—camels, cannibals, Chinamen, canaries, castor oil, cantaloupes, centipedes.'

"Me: 'What's a centipede, Teacher?'

"Mrs. Smythe: 'Now, Charles, centipedes haven't anything to do with music!'

"Me: 'But you just said——.'

"Mrs. Smythe: 'I know I did, but I was joking.'

"Me: 'Oh!'

"Mrs. Smythe: 'I just didn't want you to forget Middle-C.'

"Me: 'I didn't know music was so hard.'

"Mrs. Smythe: 'It isn't hard, only you are making it hard. Now let's get back to Middle-C. After C comes D. That's this key, here. When you want to remember D, think of Dog D. O. G. D for Dog. Isn't that wonderful?'

"Me: 'Is the cat chasing the dog?'

"Mrs. Smythe: 'No, of course not, Charles. They are friends. They both eat off the same plate.'

"Me: 'Then why do you put that black fence between the cat and the dog?'

"Mrs. Smythe: 'That's marvelous, Charles! I never even thought of that, myself. Now I *know* you have musical talent! That black fence is either C-sharp or D-flat.'

"Me: 'C-sharp or D-flat?'

"Mrs. Smythe: 'Yes, it's C-sharp or D-flat.'

"Me: 'It can't be both. It must be one or the other.'

"Mrs. Smythe: 'I said it was C-sharp or D-flat.'

"Me: 'You mean that it's half dog and half cat?'

"Mrs. Smythe: 'Charles!'

"Me: 'Can't you make up your mind, which?'

"Mrs. Smythe: 'Certainly!'

"Me: 'You could call it a mutt.'

"Mrs. Smythe: 'Charles, in another minute you'll make me very angry!'

"Me: 'Why?'

"Mrs. Smythe: 'Because you don't keep your mind on the lesson. Now, be a good boy. You'll find out all about these things some day.'

"Me: 'When?'

"Mrs. Smythe: 'Never mind. Just forget it. Did you have onions for breakfast, Charles?'

"Me: 'No. I just ate one. Can't you play the piano if you like onions?'

"Mrs. Smythe: 'That is enough about onions, Charles.'

"Me: 'Well, you brought it up, Mrs. Smythe.'

"Mrs. Smythe: 'Let's go back to our Middle-C.'

"Me: 'All right.'

"Mrs. Smythe: 'These five lines I am drawing are a staff.'

"Me: 'Why do you call it a staff, Teacher?'

"Mrs. Smythe: 'Why. You don't have to know why. I say this is a staff and it *is* a staff.'

"Me: 'Like Middle-C.'

"Mrs. Smythe: 'Now watch me draw the funny sign on the staff. That's the G Clef or Treble Clef. See how it twines around the second line on the staff, G. That's why we call it the G Clef.'

"Me: 'It looks like an S turned backwards.'

"Mrs. Smythe: 'So it does. I never noticed it, but there aren't any S's in music.

"Me: 'That's nice. How many keys are there on the keyboard?'

"Mrs. Smythe: 'Over eighty.'

"Me: 'Do we have to go through all this eighty times?'

"Mrs. Smythe: 'No, certainly not. Soon you will be playing pretty tunes like this. This is *Yankee Doodle.* It's very old.'

"Me: 'Can't you play anything newer than that?'

"Mrs. Smythe: 'Certainly, but you'll never learn to play unless you learn your keys and the staff. Now these notes in the four spaces on the G Staff spell Face—F A C E. Think of your face and you can always remember them.'

"Me: 'Whose face do they look like?'

"Mrs. Smythe: 'Nobody's. They just spell face. Now this thing there, that looks like an egg, is a whole note.'

"Me: 'Yes, M'am.'

"Mrs. Smythe: 'Put a stick on the egg, like this, and presto, it becomes a half note!'

"Me: 'Yes, M'am.'

"Mrs. Smythe: 'Black up the egg with the stick, and it becomes a quarter note.'

"Me: 'Yes, Ma'am.'

"Mrs. Smythe: 'Now what is this first note?'

"Me: 'An *egg.*'

"Mrs. Smythe: 'But I told you it was a whole note.'

"Me: 'But you said at the same time it was an egg!'

"Mrs. Smythe: 'But you are not to call it an egg any more. It's a whole note!'

"Me: 'Yes, M'am.'

"Mrs. Smythe: 'Charles, I think you are making fun of me.'

"Me: 'No, honest, Teacher. I want to learn.'

"Mrs. Smythe: 'Now, Charles, I have a lot of notes written on these little cards. I'm going to mix them all up on the table and see what we can find. What does that look like?'

"Me: 'An omelette?'

"Mrs. Smythe: 'Charles!!!'"

"Just then Mother came in and said: 'How is Charles making out?'

"Mrs. Smythe: 'Just wonderfully, Mrs. Clark. He asks such intelligent questions. But it will take a little while. Now Charles, let's get back to Middle-C. I have a great surprise for you. Middle-C is like the Home Plate in baseball.'

"Me: 'The Home Plate?'

"Mrs. Smythe: 'Yes. Isn't that lovely?'

"Me: 'Mrs. Smythe, do you play baseball?'

"Mrs. Smythe: 'No, but I learned all about this in a musical magazine. You see, Mrs. Clark, Baseball is the very latest thing and the Home Plate is the thing they all run at when the batter makes a strike and everybody yells. Boys just go crazy over it. It's the latest thing in teaching.'

"Me: 'Mrs. Smythe, did you ever have a baseball bat in your hands?'

"Mrs. Smythe: 'No, but I often wish I——'

"Mother broke in then and said: 'Mrs. Smythe, I think Charlie has had enough for today.' Thus ended my first and last piano lesson."

It is nearly a hundred years since Charles Heber Clark took his solitary (Continued on Page 60)

Young Music Must Have New Tools

by Nicolas Slonimsky

AFTER a lecture on modern music, a lady approached the lecturer and asked: "But don't you think that music should be beautiful?"

This innocent question cuts to the heart of the problem of new music. The ideal of musical beauty has undergone such drastic changes that it is no longer possible to speak of beautiful and discordant music, without referring to the date: beautiful *circa* 1900, or beautiful as per 1950? When I conducted concerts of new American music in pre-Hitler Berlin, a German critic summed up his impressions of the modern score *Dichotomy* by Wallingford Riegger in the following words: "It sounded as though a pack of rats were being slowly tortured to death while from time to time a dying cow emitted mournful groans." This quotation occupies a place of honor in a "Dictionary of Musical Invective," which I am now preparing for publication. But among the entries in this Dictionary I find also the following quotation from Musical Review of December, 1880, published in New York: "Liszt's 'Faust' Symphony is repelling; you feel like doing something unpleasant to the man who would suggest your delving into such rugged ground and trying to get reason out of such distracting chaos. It may be the Music of the Future, but it sounds remarkably like Cacophony of the Present."

Then there is this about Beethoven, in "Music of Nature" by William Gardiner, published in 1837: "Beethoven was completely deaf for the last ten years of his life during which his compositions have partaken of the most incomprehensible wildness. His imagination seems to have fed upon the ruins of his sensitive organs."

I also have in my possession a unique cartoon published by G. Schirmer in 1869 entitled "The Music of the Future." It represents a large symphony orchestra, with string players madly sawing away, brass blaring, and drum players kicking the drums with their heads and perforating them with their boots. In addition, there is an animal section comprising braying jackasses and meowing cats. The conductor is suspended in mid-air beating time with both his hands and feet. At the foot of the podium lies an orchestral score with the suggestive inscription: "Wagner, not to be played much until 1995."

If our musical grandfathers thought that Beethoven and Wagner were ugly, what would they say of the modern jazz and jive? Yet popular music would not be thriving if the young generation of the middle of the Twentieth Century did not regard it as extremely enchanting and fascinating.

HARMONIZATION IN MAJOR TRIADS

(Figures indicate Intervals between the Melody and the Bass)

Ex. 1

Moussorgsky: "Boris Godunov" — Puccini: "Tosca" (Whole-Tone Scale in the Bass)

When a new art emerges with such unmistakable vigor as modern music, the duty of a critical observer is not to wring his hands in despair and lament on the horrors of musical delinquency, but to tabulate and classify the recurrent usages and separate their basic elements from incidental and passing phrases.

It stands to reason that if new chords and melodic progressions come into universal use, they must be deeply rooted in the musical consciousness. Some of these procedures are remarkably simple, and in fact have been in use since Liszt, only they lack a name and a manual for use. Let us consider for instance the harmonization of melodies in unrelated major chords. Every note of the melody is regarded in this system as either the root, the third, or the fifth of a major triad. For instance, C is the tonic of C major, the mediant of A-flat major and the dominant of F major. So the stationary melody of four consecutive C's can be harmonized by chords of C major, A-flat major, F major and again C major. The result is very forceful harmony. (See Ex. 1.)

The application of this major key harmony to a moving melody is very simple. When the melody goes up we consider each successive melodic note as the root, the mediant and the dominant of a major triad; when it comes down we reverse the order of chords. Thus the ascending melody C, D, E-flat would be harmonized in C major, B-flat major and A-flat major. When there is a skip in the melody, we skip a chord, too. For instance, the ascending melody, C, E, F, will be harmonized in C major, A major and F major.

There are numerous examples of this type of harmonization in Moussorgsky, Debussy, Puccini, and other composers. We can find examples of such harmony even in Mozart, as for instance, in his Fantasy in C minor, in which there is a modulation from F-sharp major to D major through the single common tone in the melody. (See Ex. 2.)

Every musician is conversant with the term Polytonality. Yet real Polytonality is almost never used in actual music. It is mostly Bitonality, a combination of two different keys. The simplest and the most euphonious polytonal combination is produced by playing scales in thirds and in sixths in two different keys, for instance C major in the left hand and E major in the right hand. It is not an easy exercise; from the force of habit the fingers of the left hand will want to climb onto black keys to make it an all E major affair. Still more difficult it is to play C major in the right hand and E-flat major in the left hand. Try it over on your piano!

Those who are ambitious may combine Polytonality with Polyrhythmic playing. This is accomplished by playing three notes of E major in the right hand against two notes of C major in the left hand; or four notes in the right hand against three in the left hand. Polyrhythmic practices are nothing new: Latin American rumba players use a counterpoint of three beats against four in their dance music as a matter of course.

TONAL HARMONIZATION OF A TWELVE-TONE PATTERN

Ex. 2

HARMONIZATION IN SEVENTH-CHORDS

Another enlargement of available music resources is a system of chord formation which I have called Pandiatonic. Reduced to the simplest terms of C major, Pandiatonic Harmony is a free use of all white keys regardless of what happens inside such chords. Jazz players have long used (Continued on Page 60)

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and Music Educator

1948—A New Era In Piano Teaching

IT WOULD be a simple matter to make 1948 a red letter year in the history of piano teaching. The question is: Are there enough progressive teachers in our land with flexible and resourceful minds willing to add a radically different technique to their present "private" method of instruction? . . . I refer to teaching students in small groups. . . . This should not be confused with the class piano systems used in the public schools. In fact, I believe it would be a mistake to use the "class" label, since most of the aspects of training small groups differ materially from the methods imposed on the public school class piano teacher.

For satisfactory group teaching of beginners and intermediate graders, a maximum of five or six students is recommended. Four makes the ideal group, but the larger number is suggested because one of the group may be absent, another may drop out, and so forth. With the exception of beginners, it is unnecessary to assign students to groups of the same grade. It is better, if possible, to keep each grade group separate; but few hazards are entailed in grouping together pupils of the second and third or even fourth grades. With youngsters it is necessary to segregate ages, such as 7 to 9, 10 to 13, 14 to 16. Adults are a different story! Almost any grown-up ages can be stirred together; but, don't forget it is always better to mix the sexes!

For best results two sixty minute lessons per week are given. For both these lessons each student should pay *at least* as much as he would pay for one private hour lesson.

Group training offers a sharp challenge to the music teacher. Lazy, poorly equipped, or unprepared teachers cannot qualify. Two pianos in the studio are practically a necessity. Procedures must be planned carefully in advance; the week's practice routines, technical and theoretical assignments written on the blackboard *before* the hour. The instructor must outline the work so that each student will be busy playing, listening, criticizing, writing at all times. Students should be working at similar general technical assignments; the same book of studies—but not necessarily the same studies—may be used for all the students; pieces should be different, selected for each pupil's needs and preferences. Criticism, discussion, comment from every member of the group is constantly encouraged.

Theory, keyboard harmony, and writing assignments on the blackboard are of course the same for all. The teacher budgets the hour explicitly—so much time for technique, sight reading (often done simultaneously by four pupils at two pianos), solo playing, criticism by students of each other's performance, and so on.

From Two Group Experts

Miss Muriel Fouts of Rochester, New York, author of the successful, "Fun in Music", herself an outstanding group teacher, sets down some of its advantages. Of the social aspects, Miss Fouts says: "The students become less self-centered, less self-conscious through participating and sharing with the others. They find competition inspiring and encouraging for there is always some point in which each excels and which the teacher underlines fulsomely. They become acutely alert, aware and observing, and soon learn to give and take criticism."

Concerning work and learning habits Miss Fouts writes: "Constant repetition heard in class fastens the learning in the student's consciousness; more efficient work habits are established because of the necessity for study routines; new approaches and ideas are gained from the others. The teacher saves time by being able to say *many* things *once* to the entire group, by organizing and assigning efficient and interesting technique routines and by covering much more musical material through 'hitting the high spots!' Necessary relaxing, rhythmic, and Dalcroze games, 'conducting,' and other drills away from the piano are done with zest and humor.

"Group teaching means increased earnings for teachers, not only in higher hourly rates, but also, since parents and students soon appreciate the fact that progress in group training equals and often excels private work, they are willing to pay as much or nearly as much for the group lesson as for a private hour. Also, the teacher is able to take on at least twice as many students—no small consideration nowadays when good teachers everywhere report lengthening waiting lists."

From the Eastman School in Rochester comes Miss Gladys Rossdentscher who teaches college age students there in groups, most of them "secondary" piano pupils who major in other instruments or voice. She enumerates these benefits of group training:

1. "An overly large registration has been successfully and progressively accommodated.
2. "By meeting twice a week for an hour these students have longer and more frequent contacts with the piano. (It has often been the case heretofore that students would skim by with a half hour private lesson and a cramming of practice on the day of the lesson—especially with crowded practice room conditions.)
3. "Many lackadaisical or slow to interest pupils who take piano lessons because they 'have to', find themselves growing interested under the stimulation of group study. The exchange of ideas, the observation of fellow students, the challenge initiated by group participation give point and momentum to their study.
4. "The piano work can be given in a practical way to fit individual needs. Examples:
   a. Much sight reading is assigned, both ensemble and individual of all types of material (accompaniments for voice or instrument, folk songs, chorales) to develop skill in accompanying their own students or classes.
   b. There is a direct tie-up between theory and piano, since the keyboard harmony work is carried over into the piano classes through transposition, modulation, simple improvisation of bass or accompaniment to a melody and so forth.
   c. The students are expected to prepare without help of the teacher, piano accompaniments for their own major instrument or voice. For the latter the student must bring along to the audition a performer. (We have had some astonishingly fine performances of difficult accompaniments). The students choose the pieces they prepare 'on their own'.
5. "We give the group the maximum of material to cover, not always expecting polished performances of each piece, since the objective of the classes is to acquaint the students with as much of a cross-section of piano literature as their degree of advancement warrants.
6. "We find that the presentation and 'putting over' of technique is easier and far more stimulating in a group."

Miss Rossdentscher adds: "We aim to give the student in the limited period of time a fruitful and usable piano experience. . . . Our groups have four to five members. We try to keep down to four."

Thank you Miss Fouts and Miss Rossdentscher for your helpful reports!

Those Waiting Lists

Dozens of teachers have written of their not unpleasant dilemma; that is, waiting lists of pupils as long again as their present capacity teaching hours. This year, more than ever, they have been overwhelmed by the deluge of young and old pupils avid to tickle the ivories. Some of the teachers who have boldly tackled these lengthening waiting lists by putting the students in groups have been surprised by the good results. Seventy-two college grade beginners at Stephens College (Columbia, Missouri) are flourishing mightily. One group of six Stephens girls is even going all out in a strenuous combination course of piano, theory, and music appreciation! Dr. Peter Hansen, chairman of the Stephens Music Department, and his enterprising faculty have embarked wholeheartedly on the project. . . . They promise us a report at the school year's end.

Music Schools and Conservatories will be wise to establish group training with the beginning of the new semester. Now is the time to enlist as one of the pioneers in this significant movement. If you are a private teacher, start a group in your studio to prove to yourself that you can do it. At first choose your least interested, less gifted students. What a relief to pool them! What a time, energy and disposition saver! If they turn up their noses and resent regimentation drop them and organize a group of brand new students. When these are well along the way, invite the dull private "dopes" to sit in at a group lesson. They will be so stimulated by its vitality and surprised by its gaiety that you will have no further difficulty selling them on it. Several teachers I know make it a rule that only students who join a group may arrange for private lessons. These are in addition to the group lessons, of course. . . . It works like a charm!

Let everyone experiment with his own group procedures. The sky is the limit! The enthusiastic students will snap at almost any bait. By summer enough data should be assembled to draw definitive conclusions, tighten up group teaching techniques, set up plans for streamlining courses.

Yes, the New Era is waiting outside! Will you open up the door, or shoo it away and miss one of the biggest opportunities of your teaching career?

• • • •

"Of the nine the loveliest three
Are painting, music, poetry,
But thou art freest of the free,
Matchless muse of harmony."
—GRILLPARZER

Mozart, the Musical Flower of the Rococo Period

How the Historical Background of a Composer Affects His Music

by Rev. Eugene Kellenbenz, O.S.B.

WOLFGANG AMADEUS MOZART
From a crayon portrait by Schmid.

WITH MANY composers we can gain a more sensitive appreciation of their music if, by the magic carpet of our imaginations, we place ourselves back in the very historical period in which the composers lived and worked. A composer cannot help but absorb into his musical nervous system the spirit of his age. We, as moderns, live in an industrial age. Scientific and industrial progress are the hall marks of twentieth century living. Whether we are consciously aware of it or not, this fact profoundly influences our mental processes. We live life at a fast tempo, the pace set by the machine. We approach the business of living with a hurried impatience that it move quickly with something new and different happening every second. A movie can picture a man's entire life in an hour and a half. We almost want to live that way. Nervously, we wish to jump from one highlight to the next, avoiding, if possible, the intervening waits. A composer writing today will be influenced by the spirit of his own generation. In 1947 his music will bubble with the nervous enthusiasm that is our characteristic pose. It will pulsate with ever new and vital rhythms; all expressive of a fast machine age. Listen to the music of any modern composer and see how true this is: Stravinsky, Shostakovich, Prokofieff.

The Rococo Period

You and I are much alive to this year of 1947. The life and customs of 1947 are as natural to us as the air we breathe. Mozart was just as much a child of his generation as we are of our own. For the moment let us die to the year 1947, and take up living again in the age of Mozart. Let us view life and the world as seen through the eyes of Mozart and his contemporaries. It is certain Mozart did not live in a machine age. What sort of an age was it?

It was an epoch in history known as the Rococo Period. The term Rococo more properly refers to the style of architecture which flourished in the eighteenth century. But it has come to be applied to the whole period in which Rococo architecture was in vogue. The word, Rococo, itself, is supposed to be derived from *rocailles*, a French word used to designate the artificial caverns or ornate artificial caves and grottoes built into the gardens of the great palaces at Versailles. Leading architects imitated the style of these caves and grottoes, and as a result their creations were often a maze of curves and broken curves resembling sea shells. Their work was imaginative and unconventional in style without the grotesque, ornate, exaggerated, and vulgar lines of the Baroque. Strangely enough, the Rococo and Baroque styles of decoration had little influence upon the Georgian type of architecture found in England, but they did spread over all the European continent, affecting principally France, Italy, Germany, and Austria. The "grand manner" is the essence of all that is Rococo. It was an age of the "grand style" not only in architecture but also in music, painting, and in the art of living. It was for this reason that this entire historical period has come to be called the Rococo Age. If you wish dates, the period began with the death of King Louis XIV of France in 1715 and closed with the execution of King Louis XVI in 1793. Haydn, therefore, who was born in 1732 (the same year as George Washington), belonged to the Rococo period. Haydn's patrons, the Esterhazy family, lived in castles which were notable examples of Rococo architecture. Haydn's pupil, Mozart, was born in 1756, and came into his own as a composer when this brilliant age was at its height. The Rococo, with its flagrant lack of restraint, is now to be seen only in stage decorations reflecting the architectural style of a bygone age, and also the lives and manners of the people of that period. Many choice examples of Rococo in Bavaria, Saxony, and Italy were demolished during World War II.

Influence of Economic Situation

Now we must make a closer examination of the Rococo Period. The basis for it lay in the economic situation as it obtained at the time. Nine tenths of the people of Europe lived in poverty, the greater share of European wealth going to the support of the nobility. As a consequence the nobility had both the wealth and the leisure to live in the "grand manner." It was the nobility that gave tone to the eighteenth century. The courtier spent his days in drawing rooms delightfully engrossed in the gay court life. It was a highly artificial atmosphere where the only serious business of the day was finding some new frivolity for amusement, or giving ear to a succulent court scandal that was making the rounds. As time went on, the nobles became more and more cloistered from the world outside the brilliantly lighted court rooms. The French duke or baron, in his fairyland world, lacked the realism to see that revolution was seething among the masses of the people who were becoming dissatisfied with destitution. The French noble could have stopped revolution in its early stages by shooting a few ring leaders. Yet in his fairyland world where life seemed just as pleasant as a dream, the noble pitied rather than feared "the big bad wolf." In a flash the dream was dispelled. The horrible French Revolution broke. The nobility found themselves being carted off in droves to the guillotine.

Even in the darkest hour of the revolution the nobles still remained true children of the Rococo Period. They sat in the prisons gaily playing cards, as one by one the jailer called them out for their trip to the scaffold. This last journey was also done in the "grand manner." Nobles and their ladies dressed as meticulously for their execution as for some court function. They were so absorbed in their dream world that not even the sober reality of execution could shock them out of it. We are told of a young duchess who spent hours at her toilette preparatory to her trip to the guillotine. No detail of her costume was overlooked. It was all done with the same exacting care she would have used if she were to be in attendance at the queen's throne that afternoon. The duchess ascended the scaffold with perfect poise and self-assurance. She asked of her executioner a moment or two that she might make a few last minute adjustments on her hairdress. And then the guillotine.

This all appears completely ridiculous to us, but that was life in the Rococo Period. Every detail of living was done with frill and flourish, in the "grand manner."

Composes for Nobility

Mozart's life falls into the latter half of the eighteenth century. His death occurred in 1791, two years before the execution of Louis XVI. Since Mozart as a boy prodigy toured the courts of Europe, the drawing rooms of the nobility were a familiar sight to him. As a composer this same nobility were to be his customers. In Mozart's day there were no concerts for the general public, and the composer who wished to make his bread and butter at music must compose for the concerts given at the palaces of the nobility. Mozart as a conscientious craftsman must please the musical tastes of the noblemen who were his customers. This Mozart did, and it is for this reason that his music is a truly perfect reflection of the life and times of the eighteenth century. His music has all the grace and elegance of a princess freshly gowned for a gay evening at court. In a sparkling musical story Mozart tells us of the world and people that he knew so well. For this reason we can gain a deeper insight and finer understanding of Mozart's music by a quick (*Continued on Page 46*)

MOZART AS A CHILD PRODIGY
This engraving, made in France, was republished in England in 1823 and described as "a scarce French Print."

Symphonic Broadcasts Command Wide Attention

by Alfred Lindsay Morgan

The Philharmonic-Symphony Orchestra of New York began its eighteenth season of broadcasts on October 12 (Columbia Network, 3:00 to 4:30 P.M., EST). The first four concerts were conducted by Leopold Stokowski, who with his unusual gift for program making presented some seldom-heard music. Pleasantly remembered was the conductor's straightforward and warm-toned reading of Brahms' Second Symphony in that opening broadcast which also contained Debussy's Three Nocturnes. The third work called *Sirènes,* owing to the inclusion of a women's chorus is seldom heard even in the concert hall much less on the radio. It has not unrightfully been called the "Cinderella" of the three because of its infrequent performance. Mr. Stokowski has long evidenced a flair for this type of music and his interpretations of these impressionistic pieces were appreciably performed with sumptuous and colorful sounds. In a later concert of all-Russian music the conductor was heard in his Symphonic Synthesis arranged from Moussorgsky's opera "Boris Godunov," a work which has incited considerable critical discussion but which remains, in our estimation, an impressive and cogent arrangement of Moussorgsky's music.

Dimitri Mitropolous, taking over the orchestra for four concerts on November 23, revived in his initial broadcast Richard Strauss' monumental "Alpine" Symphony, which had not been heard in this country since 1930. The Strauss symphony, composed in 1915, is a colossal score requiring a huge orchestra, and a number of gadgets including wind-machine, thunder-machine, and cowbells. In one long movement of nearly an hour's duration the work, expressing the beauties and dangers of an Alpine ascent, reveals the composer's striking abilities as a modern orchestral technician. Its thematic structure, however, lacks lofty inspiration, being almost too pictorial for its own good. Since the work aims to tell a story, lantern slides were used in the concert hall to elucidate its program. Mitropolous' interest in this symphony may be traceable to his enthusiasm for mountain climbing; he has scaled many of the most difficult ranges in this country.

The opening half of the Philharmonic-Symphony season has been given over to guest conductors. This sort of arrangement is desirable to radio audiences, for it gives people who do not have access to the large concert halls an opportunity to evaluate the work of some of the leading musicians of today. The French conductor, Charles Münch, taking over for the broadcasts of November 9 and 16, sustained the fine critical reception he received last year. Following Münch, Georg Szell, the Hungarian-born conductor, was heard in three appreciably devised and performed concerts.

Charles Münch returns for the first two concerts of the orchestra this month; after which Bruno Walter, permanent Musical Director of the orchestra, takes over. In the January 4 broadcast, radio listeners will have an opportunity to hear Arthur Honegger's cantata, "Jeanne d'Arc au Boucher," based on a text by Paul Claudel, which utilizes both speaking and singing voices, and an adult and a children's chorus. This work was written during the war and was first heard in Belgium during the Occupation, where curiously it was also recorded without protest from the Germans. Among Walter's novelties this season will be a performance of Mahler's Sixth Symphony, which will receive its first American performance.

Belying his four score years, Maestro Arturo Toscanini has revealed in his first scheduled performances with the **NBC Symphony Orchestra** his ability to make music in a vital and memorable manner. Those who heard his performance of Tchaikovsky's "Pathétique" Symphony in the broadcast of November 15 must have felt with the present writer how deeply the conductor has absorbed this music and how intensely he can feel and express a work of this kind. His performance brought forth considerable praise from critics for its clarity of line, its emotional puissance and its avoidance of dramatic excesses with which others endow the symphony on occasion. In his November 22 broadcast, the Maestro revived interest in Vivaldi with the performance of the composer's Concerto for Violin and Strings in B-flat. The work had not been played in two hundred years since it was only recently discovered in a collection of Vivaldi autographs at the National Library in Turin, Italy. Mischa Mischakoff, the concertmaster of the orchestra, is remembered as the sympathetic soloist. The program of November 22 was devoted entirely to eighteenth-century music, and radio listeners were given a rare opportunity to hear the Maestro perform some Bach and Handel music. Seldom has this writer remembered the classical beauty of the noted *Air* from the Third Suite more appreciably performed.

Following his custom in recent years of performing a complete opera on the air, the Maestro gave the radio audience an opportunity to hear one of the greatest performances of Verdi's dramatic masterpiece, "Otello," in the broadcasts of December 6 and 13. It is to be ardently hoped that this notable venture by the Maestro and all associated with him will not be lost in the archives of radio but will find its way onto records, so that others in the future, as well as those now living, can enjoy again and again such splendid music making.

The Boston Symphony Orchestra concerts, under the direction of Serge Koussevitzky, are back on the air on Tuesday nights (American Broadcasting Network, 9:30 to 10:30, EST). The pioneer in symphonic broadcasting, the Boston Orchestra was the first major symphonic ensemble to be heard on the air. Its initial broadcast, with Dr. Koussevitzky conducting, was presented from Symphony Hall, Boston, on January 23, 1926. The regular season of the orchestra which began on October 14 extends through April 13, 1948. The broadcasts this season will be heard from Providence, Cambridge, New Haven, Pittsburgh, Detroit, New London, and Hartford, as well as from Boston.

The Metropolitan Opera Auditions of the Air, which have not been heard since the close of the 1945 season, will be resumed on Sunday afternoon, January 4 (American Broadcasting Network, 4:30 to 5 P.M., EST).

Among radio personalities known alike to old and young is Don Carney, who is familiarly called "Uncle Don." Many of your children and your neighbor's children grew up with him, and some of them are perhaps repeating their early radio experiences with **Uncle Don's Record Party,** heard on the Mutual Network each Saturday morning from 9:30 to 10:00 A.M., EST. Back in 1925, when radio was still in knee pants, a man named Don Carney, who did general radio chores for New York's Mutual station WOR, was asked to audition in a hurry for a proposed children's program. Without any preparation, and knowing only that the prospective sponsor made children's toys, Carney stepped before a microphone and presented a half-hour of children's songs, chatter and whimsy which so tickled the manufacturer that he was hired on the spot. Since that day, Carney—who came to be known to millions as radio's "Uncle Don"—has taken on some of the qualities, to quote an official at WOR, "of Ole Man River—for he just keeps 'rolling along' with a laugh like bubbling water and an inexhaustible flood of make-believe which has endeared him to children everywhere." His Saturday-morning half-hour presents music and inimitable high jinks which delight the youngsters and helps them take an early interest in music.

DR. KARL KREUGER

The "Gateways to Music" programs of Columbia Network's **American School of the Air** have some highly interesting programs planned this month (time schedule—Thursdays, 5:00 to 5:30 P.M., EST). We hope you did not miss the program of January 1st, called "Ring In the New Year," for it was a broadcast from high in the singing tower of New York's Riverside Church—a concert from the great bells. "Around the Baltic," on January 8, brings us music from Finland, Denmark, Sweden, and Norway. On January 15, we will hear music of Latin America—traditional chants of mountain Indians, cheerful song-dances of the pampas—in a program called "Saludos Americanos." "The Potsdam Concert" of January 22 will present early music heard in the court of Frederick the Great, King of Prussia, and on January 29, the music will be from the Mediterranean area.

The Detroit Symphony Orchestra's broadcasts (American Network, 8:00 to 9:00 P.M., EST—Sundays) is usually a variety program. Dr. Karl Krueger, musical director of the orchestra, is, if nothing else, an electric program maker. Sometimes the conductor's direction suggests insufficient preparation, again it reveals a sympathetic and knowing absorption with the music. The commentaries on these broadcasts are by no means helpful to sustaining interest in the programs.

Invitation to Music, heard this year on Sundays from 11:30 to Midnight, EST—Columbia network, still remains one of the most interesting programs,on the airways. This is the program on which more first performances have been heard than on any other. If you have not heard recent broadcasts, you have missed some unusual music.

RADIO

The Etude Music Lover's Bookshelf

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

English Texts of Schumann Songs

"Texts of the Vocal Works of Robert Schumann in English Translation." By Henry S. Drinker. Pages, 145. Printed privately and distributed by The Association of American Colleges Arts Program, 19 West 44th Street, New York City.

Robert Schumann was brought up in his father's book shop and on the shelves found romance and poetry which had much to do with shaping his life and his future masterpieces. Apart from the strong influence of the mystic novelist, Johann Paul Frederick Richter, and the outstanding classicists, Schumann was most moved by the large number of lyricists, including Goethe, Rückert, Eichendorff, Chamisso, von Fallersleben, but especially Heine. His settings of their poems are as pure and natural as the spirits of the poets themselves. These are among the rarest gems of song literature. Many of the translations of these verses, which include poems originally in English by Bobby Burns, Lord Byron, Mary Stuart, as well as twelve Spanish love songs, represent a very large variety of texts, some extremely sensitive, such as Heine's *Die Lotusblume* and *Du bist wie eine Blume.* Others are intensely dramatic, such as the marvelous "Frauenliebe und Leben" cycle and *Ich Klage Nicht.* It is highly desirable that the English versions convey in English the true spirit of the poet, and that the English be adapted to Schumann's idioms.

Henry S. Drinker, able Philadelphia musical amateur and distinguished attorney, has undertaken the translation of a large number of works as a service to art. His numerous translations from German, Russian, and Latin are now available in most large libraries.

Musical Diary

"The Year in American Music." Edited by Julius Bloom. Pages, 571. Price, $5.00. Publisher, Allen, Towne & Heath, Inc.

At last we have for the first time a musical diary. It is for the year 1946-1947 and makes a comprehensive chronicle of major events in the American musical scene. Since this voluminous book brings forth records of such a copious flow of musical activity, and inasmuch as it actually represents only a very small part of our great musical achievements (largely as seen through a New York metropolitan telescope), we can comfortably realize that our country has reached giant musical proportions. The Editor has striven to be impartial in his judgments and the work should prove valuable to future musical historians.

An Epoch Making Book

"Thesaurus of Scales and Melodic Patterns." By Nicolas Slonimsky. Pages, 243 (sheet music size). Price, $12.00. Publisher, Coleman-Ross Company, Inc.

The Etude is glad to have a new theoretical work of staggering dimensions for review. Mr. Slonimsky, like some other of his compatriots, has a technically omniscient mind which led someone to remark that "he seems to have been one thousand years old when he was born." None but one with a very brilliant, original, and experienced mind could have written this book.

Mr. Slonimsky came to America from his native Russia (where he had been a pupil of the Petrograd Conservatory), when he was thirty-one. He has been an American citizen for sixteen years. His first post in America was as an instructor at the Eastman School of Music. Since that time he has developed into one of the foremost promoters of ultra-modern music and has been invited as guest conductor to appear with important orchestras in the United States, Europe, and South America. He also was conductor of the Pierian Sodality (orchestra) at Harvard and was intimately associated with Mr. Serge Koussevitzky.

It is, however, as a musicologist that Mr. Slonimsky has won his widest renown. In his "Thesaurus of Scales and Melodic Patterns," he has built a world which may well be the foundation for much of the ultra-modern music of the future. The book in no sense resembles James Francis Cooke's "Mastering the Scales and Arpeggios," designed as a "daily bread" practice book dealing with the major and minor scales in all forms. Mr. Slonimsky's work pioneers into unknown forests of tonality. He presents over thirteen hundred different scales and pattern forms. More than this, he has invented an entirely new nomenclature such as Infra-inter-ultrapolation, and a whole glossary of original appellations. He does not deem it necessary to finger any of his scales and patterns. That he leaves to the ingenuity of the performer. All of the scales and patterns are centered upon C as the initial and concluding tone. In other words, there are no key signatures in the work. If the reader wishes them in other keys he is expected to transpose them. In concluding his introduction, Mr. Slonimsky writes: "John Stuart Mill once wrote: 'I was seriously tormented by the thought of the exhaustibility of musical combinations. The octave consists only of five tones and two semitones, which can be put together in only a limited number of ways of which but a small proportion are beautiful:

NICOLAS SLONIMSKY

most of these, it seemed to me, must have been already discovered, and there could not be room for a long succession of Mozarts and Webers to strike out, as these have done, entirely new surpassingly rich veins of musical beauty. This sort of anxiety, may, perhaps, be thought to resemble that of the philosophers of Laputa, who feared lest the sun be burnt out.'

"The fears of John Stuart Mill are unjustified. There are 479,001,600 possible combinations of the 12 tones of the chromatic scale. With rhythmic variety added to the unbounded universe of melodic patterns, there is no likelihood that new music will die of internal starvation in the next 1000 years."

The major potentiality of this work is to help the composer to discover new scale combinations leading to some of the half billion (minus) combinations of the twelve tones of the chromatic scale. Some of this will, we are certain, prove very sour to the ear of the average person, although they may seem like honey to the ears of a Schoenberg, a Haba, a Berg, or an Ives. But as Mr. Slonimsky has written in another book, "The discord of today may be the concord of tomorrow." Your reviewer understands that there is an article by Mr. Slonimsky to appear in this issue and that the leading editorial discusses some phases of modern music.

Sophisticated Musical Verse

"Ogden Nash's Musical Zoo." Tunes by Vernon Duke. Illustrated in color by Frank Owen. Pages, 47. Price, $2.50. Publishers, Little, Brown and Company.

Twenty nonsense poems by the inimitably clever Ogden Nash, with musical settings by Vernon Duke which are as smart as the verses. That is saying a lot. Listen to this masterpiece in rhyme by Nash:

THE TERMITE

Some primal termite knocked on wood
And tasted it, and found it good.
And that is why your cousin May
Fell through the parlor floor today.

They will of course soon become familiar in café society, but they are too good for any martini-muddled minds. Homes and schools will chuckle at them.

Vernon Duke, born Vladimir Dukelsky at Piskov, Russia, in 1903, was a pupil of Glière and Dombrovsky at the Kiev Conservatory. He left Russia in 1920 and lived in Turkey, Paris, and London until 1929, when he settled in America. He has written many serious compositions which have been performed by foremost symphonic and choral societies, but is known to the larger world by his brilliant, colorful music in lighter form for the stage and for the movies. His best known popular song is *April in Paris.* His new musical book should make a bully gift for your lively friends.

Musical Creation

"From Beethoven To Shostakovich." By Max Graf. Pages, 474. Price, $4.75. Publisher, Philosophical Library.

Dr. Max Graf has produced a novel and important work in a field of musical literature which hitherto has only been superficially explored. The book is a popular work upon the psychology of the composing process. Without even the suggestion of the complicated technological terms employed by psychologists, and with no show of pedantry, he makes clear, through example, the processes of creative thought, and does it in a way which is both instructive and entertaining.

The work shows a rich intimacy with musical historical incidents and makes very profitable reading, not only for composers, but also for teachers and students.

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American Pianist, Conductor, Lecturer and Teacher

Stage Fright

I am bothered with nervousness when I play in public, and I lose a great deal of my ability to remember my music and also to execute. Can you give me a word of advice, please?—H. C. W., New Hampshire.

Attention everyone. . . . Here's a topic of universal interest!

If anyone could be lucky enough to discover a panacea against stage fright, it is likely that he would become a millionaire, for there are legions of those who suffer from it and become panicky even hours before the time comes to actually step out onto the platform. It strikes haphazardly, inconsiderately, erratically: while budding young artists may be immune, experienced veterans may never be able to rid themselves of it throughout their entire career. Caruso is often quoted as having been one of its victims, but like many other singers, conductors, instrumentalists, actors, public speakers, or politicians, he was able to keep it under control.

For you and all others who are bothered with nervousness, I will relate part of a conversation I had once in Paris with an eminent specialist who also was an excellent amateur pianist:

"Some of us believe," the doctor said, "that stage fright comes from an upset of the emotional center tentatively located in the solar plexus (in the middle of the chest below the pit of the stomach). By massaging this nerve much relief may be obtained. To this effect: inhale a column of air, then move it down and up repeatedly so it produces a sensation of rubbing gently but firmly from inside. Exhale, then do the same thing once or twice more. Following this your nervous system should be relaxed, and your mental attitude more quiet and poised."

Not suffering myself from the annoyance, I gave these instructions to some friends. Good results were reported. So, here's hoping it will do the same for you, and meanwhile rest assured of my very best wishes.

Tops 'Em All

Three faculty members are having lunch at the "Bean Pot," across from the campus. They are seated at a table where the immediate skyline is formed by the rear architectural structures of a half dozen or so fellows, perched on the lofty stools of the counter, and lustily eating hamburgers to the accompaniment of a jivistic outpour from the juke box.

As was bound to happen, the faculty members start to talk shop, and when the music makes a *crescendo* they raise their voices in competition with it. At this point the discussion concerns a recent editorial in THE ETUDE, dealing with degrees and the institutions offering them. They enumerate their own qualifications:

Assistant professor—"I got my B. M. at Knox College."

Associate professor—"My M. M. came from Northwestern University."

Full professor—"I got my Ph. D. at Yale."

Now one of the "huskies" (the one who has invested a nickel) gyrates a semicircle on his stool. This high-brow talk is interfering with his music appreciation. His patience exhausted, he explodes in a booming voice:

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

"And *I* got my D. D. T. at the corner drug store!"

Quiet is restored. The attack on the hamburger is resumed, and the jive continues charging from the juke box, shattering in its path every kitchen-fragranced molecule, with no competition except the rattle of the dishes.

There Are No Short Cuts

I feel very much in need of a good *modern* course in piano teaching, as I feel my methods are very outmoded. Could you suggest a good school that might provide a correspondence course? I have pupils of all ages, but I always have trouble getting them started, and I know that many of the newer methods teach them to read and play in just a few months. Thank you so much for the information.

—(Mrs.) C. A. D., California.

Now I am irked—really irked—not at your question, of course, but because I have an idea that another peddler of materials has mailed you some disturbing literature, or perhaps called at your studio trying to make you feel that your methods are old-fashioned, that you should throw out everything you have used before, that your only salvation in piano teaching is through the very last word—his own. Beware! These fellows are smooth talkers. Their newest gag is:

"Don't be a last year teacher."

If that doesn't work, some baffling pseudo-scientific jargon may come forth, of which the following is hardly an exaggeration:

"You see—our system is based on the most recent discoveries of Dr. Abrakadabroff, of the Psycho-Cosmic University. This eminent professor has conclusively established that the radio-active oscillations of the inter-planetary neo-electrons have a quasi-occult influence, both on the cortical shell of cells governing the cerebellum, and on the functioning of the extensor digitorum profundus. It is a peace time application of the atomic principle, and it will revolutionize piano study; in fact it will shorten practice by eighty per cent."

Should one risk a few mild questions and mention the names of Czerny, Pischna, Tausig, Brahms, Hanon, Philipp, Mason, or Dohnanyi (ponderous enough where exercises are concerned), the smart visitor will not deign to answer, except for a slight raising of his shoulders and a smirk of disdainful irony.

More often than not these unscrupulous slicksters succeed in their aim which is: to transfer a goodly number of dollars from an eager, unsuspecting teacher's pocket into their own.

Why listen to such verbal nonsense or fall victim to it, when there are available so many excellent, up-to-date, attractive, absolutely *modern* materials and books by specialists like John M. Williams, Bernard Wagness, John Thompson, James Francis Cooke, Guy Maier, Ada Richter, Louise Robyn, Mathilde Bilbro, Hope Kammerer and others, in addition to the great names mentioned above which are perennial in their outstanding technical value.

Once more let us proclaim emphatically: "There is no short cut in piano study, only *intelligent practice*."

And to the sarcasms of the itinerant salesboys whose incontinent tongues make so much of the word "antiquated", I will reply with another single word:

"Quacks"!

Pedaling Problem

In Measures three to seven of Liszt's *Consolation* No. 3, the D-flat in the bass is tied. If I use the *sostenuto* pedal I find the sound is pretty well gone before I get to measure seven. If I use only the *damper* pedal I have to break the tie and strike the note. How do you think Liszt meant it to be done? What would you do if you had an upright piano with no *sostenuto* pedal?

—(Miss) P. E., Maryland.

Of course there was no *sostenuto*, or tonal, pedal in Liszt's time, although it had been invented in 1862 by a Parisian piano-maker called Montal; but it lay dormant for many years (it still is in Europe) until American manufacturers adopted it as standard equipment.

In the case you mention and other similar ones, the text should be respected, and no breaking of the tie should be allowed. But even when the *sostenuto* pedal, or a fractional use of the damper pedal fails to prolong the tone all the way through, the bass persists, lingers in your, and your listeners' *imagination*. This is certainly what Liszt had in mind, and this example is duplicated in many other passages of his works.

Building Up a Repertoire

In THE ETUDE for May 1947, your answer to J. R. M., Illinois, interested me greatly. I also aspire and plan to be a concert pianist. I am a junior in high school. How can one build and keep a large repertoire? In other words, how can I retain a memorized piece after I memorize it? I memorize well but I forget as quickly and as easily as I memorize. How many memorized pieces is considered a large repertoire, and what is the average among concert pianists? I read in an old issue of THE ETUDE of a pianist who had a repertoire of about one thousand memorized pieces.

—R. E. C., Tennessee.

The upbuilding of a repertoire must start at an early age; in fact, the sooner the better, and the principle of the snowball steadily growing as it rolls along applies here in full magnitude. To be adequate, a concert pianist's repertoire must cover a large array of works from the eighteenth century to the contemporary composers. Program making is an art in itself, and a difficult one indeed; but it is of utmost importance, for a careful planning has much to do with the success of a recital. Color, variety, balance, contrast, artistry, and . . . proper length, such are the ingredients which must be cleverly blended in order to form a tasty musical dish.

You ask how you can retain pieces after memorizing them? Well, this is no problem at all if each week you devote a portion of your practice time to reviewing. This also brings more polish, more ease in your performance through consolidation of finger accuracy and mental grasp. Little by little your repertoire will grow in quality and quantity. After several years, or a decade perhaps, it will reach figures which at present you would consider astronomical: some two to three hundred compositions, including a dozen or so concertos.

There is no rule regarding the distribution of authors' names and naturally each virtuoso will be guided by his own particular aptitudes or preferences. With patience and perseverance someone will assimilate Beethoven's thirty-two sonatas, while a lover of the romantics may incorporate Chopin's complete works. Both have been featured repeatedly in Europe and America. Personally, I have stored in my memory the seventy-three pieces by Debussy without any trouble, through the great principle of "taking time to take time."

As to the pianist with the thousand pieces: this is quite possible; but in this case (this goes for two or three hundred, too) not *all* pieces are in readiness at *all* times. If I may use this comparison: they are just behind the door, waiting to come in with only a little coaxing. Here the review work will do the trick, and a full recital program can be "ushered in" within two or three hours.

To those whose memory is particularly

(Continued on Page 53)

Odd Musical Instruments

Grotesque Tonal Curiosities From Different Lands

by H. E. Zimmerman

FOR THOUSANDS of years man has been making instruments to give vent to his musical thoughts. The instruments that we find in the orchestra, the band, and the home are only a few of the thousands that have been devised by the ingenuity of people all over the world. Those that have been furnished by early native timber alone fill halls of museums. Many of these are wind and percussion instruments. It was very easy for the native to hollow out the trunks of trees, cover one or both ends with the skins of animals and produce a drum. As used by the Marquesans of Polynesia a temple drum often was more than seven feet high. The drummer stood upon a stone platform four feet high to reach the head. The drum head was made from the skin of the giant deep sea ray. There were no drum sticks and the drummer used his own hand and knuckles. The drum was made of tomanu wood, resembling mahogany.

Section of Photography, Field Museum of Natural History

GIANT TEMPLE DRUM

Another aboriginal instrument is the Indian flute found in Poma in Central California. It is made of alder and has only four holes. Note that the ends taper slightly and the ends are beveled. Indian flutes have a quality all their own.

INDIAN FLUTE

A farcical musical instrument had quite a laughable part in making one of America's best known musical educators. It was a whistle made from a pig's tail.

This curious "whistle" has a very interesting story connected with it and a New England boy. That boy loved music, felt the inspiration of the musician within him, and had a great desire to study. He finally approached his father on the subject.

His father was a farmer, practical and matter-of-fact. He could not understand his boy's desire to study music, which, to him, seemed entirely useless. He discouraged the boy, saying that the idea was foolish. "You can't make a musician out of a farmer's son any more than you can make a whistle out of a pig's tail," and with that he let the matter drop.

But the boy was not so easily satisfied, and was not to be put off. He pondered the matter, and his desire to study music grew. It was the one desire of his life. At last there was a pig-killing on the farm and the boy lay in wait. He cut off a pig's tail, dried it well, removed the bone without injuring the skin, bored holes in the right places, put it to his lips, when, behold, it produced a shrill sound! He had accomplished his feat!

Proudly he took his treasure to his father and blew a shrill whistle into his ears. "See, father!" he cried, "I've made a whistle out of a pig's tail. Listen!"

"Why, so you have!" exclaimed the father in surprise.

"Now may I take music lessons?" asked the triumphant boy.

PIG'S TAIL WHISTLE

"Well, I suppose I'll have to let you," laughingly admitted the father.

That boy was Eben Tourjée, the founder of the New England Conservatory.

The Misnamed Jews Harp

The jews harp has nothing to do with the Jews or Hebrews, and therefore the word "jews" should not begin with a capital, as it generally does. This toylike musical instrument derives its name from the French word "jeu," meaning "play," from the fact that it is considered a toy. Perhaps a better name for the instrument would be mouth harp.

The instrument is comprised of two metal prongs, open at one end and rounding into a circular form at the other end. To the latter is attached a flat spring which passes along between the prongs, terminating in a short section bent at a right angle. The prongs are held between the teeth, away from the lips, and sound is produced by inhaling and exhaling air from the lungs, while the player strikes the upright spring with the finger.

The device is an old one, being mentioned in 1619 by Praetorius in his "Organographia," under the name of "crambalum."

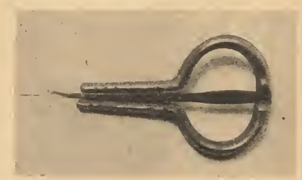
In history, one of the first recorded masters of the tongued instruments was a grenadier of Frederick the Great, who played so well that he was demobilized and given a combination jews harp of wire; and another man, Eulenstein, created a furor in London by his fine performance on sixteen harps tuned to various pitches, thus amassing a large fortune by his skill.

Thousands of jews harps are sold every year by English manufacturers to the Negro tribes in Africa.

For twenty years a controversy has raged between importers and customs officials as to whether the jews harp is a toy or a musical instrument. A learned judge has decided that it is a musical instrument, but Uncle Sam insists on calling it a toy.

It is said that Birmingham, England, is the only city in the world where jews harps are made, and that for some time there has been a boom in the trade, in the face of a serious shortage of skilled tongue setters for the harps. Tongue setters are responsible for the adjustment of the metal strip which vibrates to produce the sound, and they have to be trained in this work for several years. If the strip is the merest fraction of an inch out of adjustment the tone is ruined.

The demand for jews harps comes chiefly from the United States, where jews harp bands are becoming increasingly more popular. One firm in Birmingham produces 100,000 harps a week, and the head of the firm not long ago returned from the United States with an order for 160,000 more.



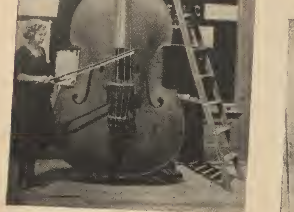
JEWS HARP

David and Goliath Fiddles

Mr. J. J. Gilbert, an expert maker of violins, Peterborough, England, has succeeded in making what is perhaps the smallest violin ever made. It is two and five-eighths inches long, and there are ninety-nine parts in all. All the proportions of a larger violin have been observed in its construction, and it is finished inside and out just as beautifully. It weighs only one-fifth of an ounce. The wood in it is the same as that in larger instruments—maple for the back, sides, and scroll, and pine for the front. It can be tuned, but the tip of a finger would cover up three or four notes. To play it properly would require a person about a foot in height and with finger tips the thickness of a knitting needle. The three strings are of various thicknesses of horse hair, while the fourth is a thin silver wire. The pegs, tail piece, and button have tiny gold mounts. The maker calls this midget violin "Tiny." The only educational obstacle to this violin is to find a virtuoso small enough to play it.

MIDGET VIOLIN

If a certain sanctimonious old deacon objected to the use of a small "fiddle" in the church orchestra, what would be the degree of his indignation if it were suggested to use one the size of that shown in the picture below? This instrument is eleven feet seven inches high, four feet seven inches wide, and weighs over 150 pounds. Maple and spruce woods are used in its construction, and the finger-board is ebonized. It was made for advertising purposes by a well-known New York City musical instrument maker. It is properly proportioned in every way, and if necessary, it could be used to play.



MAMMOTH VIOLIN

No less singular is a flute which is found in the East Indies and in the Philippine Islands. It is played with the nose. Why the mouth is not used is not known. Some idea of the difficulty of producing a sufficient volume of air to blow a flute by this method may be gotten by trying it. Evidently the native Filipinos have much greater lung power than Americans, to be able to accomplish this feat. Unusually clear nasal passages would also preclude the possibility of catarrhal trouble! Think of blowing an aria from Mozart's "Magic Flute" or Handel's "Messiah" in this manner!

NOSE FLUTE

Have You Ever Seen a Barrel Organ?

Shellham, England, has a church that still uses an ancient barrel organ to provide its music. The music-producing part of this organ, and the old organist, Mr. Armstrong, are shown here. This organ was bought in 1810, and is in good condition. It has six stops of 31 notes, three barrels three feet long, each of which plays 12 tunes. The bellows is blown by means of a crank on the spindle which also operates the barrels. No chants are included in the repertoire, because it would be impossible to insure a sufficiency of wind for long recital notes without independent blowing. The pipes are of good tone. Two hymns are played at each service. There was a time in England and in America when barrel organs were quite common.

ANCIENT BARREL ORGAN

Can We Tame the Boogie-Woogie Bogey?

by Marion U. Rueth

RECENTLY, the esteemed Artur Rubinstein commented sadly on the addiction of our country to boogie-woogie with a remark to the effect that boogie-woogie led straight back to the jungle. Educated musicians must agree. But the disconcerting fact is that the refined ear is in the painful minority. The majority may be found turned to the newest golden calf on the adolescent horizon—the juke box. Teachers in particular are confounded by this bogey, and this preoccupation of youth with what seems to be a degenerate *genre*. Youngsters are fascinated by the rhythmic drive of boogie-woogie; without understanding the whys or wherefores, they derive esthetic satisfaction from the employment of elementary harmonic functions. If the teacher condemns boogie-woogie, which the pupil finds enjoyable and which he knows to be in popular favor, then the teacher fails to carry weight as an authority not only in matters pertaining to popular music but in all fields; and the pupil is apt to regard with suspicion his estimate of Mozart, Beethoven, and others.

What can the teacher do? He cannot compromise his integrity, but he can study this bogey with utmost thoroughness, become an authority on its make-up, and take from it everything that might possibly nurture his own teaching goals. The teacher who does this will be surprised at the amount of teaching material that can be "lifted" from boogie-woogie and assimilated into his own teaching methods. From the standpoint of the learning process, the teacher's efforts will be aided by two most important psychological principles—the pupil's will to learn, and repetition of the thing to be learned. Therefore, if you encounter a pupil determined upon an experience with boogie-woogie, you have the choice of a compromise or a firm prohibition which might inhibit a gifted talent. Let us see if, in such an irrepressible teen-ager who feels that he must play a bass which sounds like a battery of jungle drums, it is possible to make a compromise. I have tried it out with a few such pupils with surprisingly gratifying results.

If we examine boogie-woogie we will find, first of all, that the left hand pattern, which is the driving force in boogie, lies in the low bass register, often in the bass leger notes. These low notes are frequently a stumbling block in reading, and very little interesting material on an elementary level makes use of this register to any great extent. Consequently, the beginning pupil has neither the incentive nor the opportunity to read this register fluently. But give him boogie-woogie, and the incentive and the opportunity are there, and he reads the low register with pleasure and profit. Also, take the matter of five-finger exercises. How many teachers despair of getting their pupils to practice these exercises with the left hand alone, where they are most needed, and without the smoke-screen effect of the right hand an octave above? Try boogie-woogie. The youngsters, in their eagerness to bring out the danceable rhythms of the left hand patterns, will not be satisfied until they have achieved a smooth, even-fingered execution, even if they don't think about it in such terms. The finger patterns employed make as great a technical demand as most Hanon exercises, even if they are couched in terms of chaste sixteenth notes. In the matter of rhythm I know of no quicker means of establishing sureness in reading the figuration of a dotted-eighth followed by a sixteenth, than in the repetitions of the boogie bass. It becomes a matter of sensation to the pupil, not a mathematical problem.

Then take the matter of harmony. Boogie-woogie makes use of an elementary I-V-I-IV-I pattern. Youngsters may be taught the harmonic functions in many ways, but in order for these functions to come to life, the pupil must be able to feel their implications in the music he plays. Boogie-woogie gives him the opportunity he needs. Also, the building of the left hand patterns on the first, (*Continued on Page 50*)

Important Secrets of Vocal Tone

An Interview with

Hollace Shaw

Popular American Soprano
Featured Soloist, Columbia Broadcasting System

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Lovely Hollace Shaw finds her career upholding one of our finest traditions of American music. Robert Shaw, the distinguished choral director, is her brother. Her sister Anne is an established radio singer in South America. A younger brother is completing his musical education. Miss Shaw was born in California; her father was a clergyman and her mother is a former concert and church singer: all her life she has been surrounded not merely with the sound of music but with its best ideal, and she has found this early familiarity with musical standards the greatest single help in her work. Educated at Pomona College, Hollace Shaw prepared herself to become a music teacher taking thorough training in piano, organ, theory, harmony, solfège, orchestration, form, and analysis. Though she has sung since babyhood, she was not allowed to study voice production until she was in college, where her teacher was Lucille Stevenson. Since coming to New York, she has also worked under Paul Althouse. Miss Shaw has had extensive experience in choir, choral, radio, and concert work. For four years, she sang under the name Vivian, as soprano soloist with Phil Spitalny's All Girl Orchestra. In her present capacity as featured soloist on CBS, Hollace Shaw ranks among America's most popular singers.
—EDITOR'S NOTE.

"THERE IS but one reason for singing and that is the projection of beautiful tone. And the best thing the young singer can do is to keep that ideal before her at all times. No phase of vocal work can be safely undertaken without measuring it by the yardstick of tonal beauty. The first act of measuring comes when the question of study arises! A young girl has a fine natural voice, she loves to sing—well, the obvious next step is to send her to a good teacher and let her study. But it isn't so easy as that! She is not ready for serious study—the foundation of her tonal quality cannot be secure—until she is past the formative adolescent period. Ambition and 'self expression' have nothing to do with it! First there must be a matured voice before it can be trained. I speak feelingly of this problem because I suffered bitter anguish through not being allowed to take singing lessons somewhere around my twelfth year. Many of my little friends 'studied voice' at that age, quite as they studied dancing. And their voices developed and grew

HOLLACE SHAW

much bigger than mine, and they were given the desirable parts in school plays and cantatas. All I was allowed to do was to sing once a week in our choir, and I was miserable. Ten years later, though (it seemed interminably long then!), the early-trained voices of my little friends had come to a dead-end; they cracked, they were no longer big, and the velvetly, luminous quality of a young voice had quite disappeared. And I was just then becoming acquainted with the fundamentals of vocal production and felt my naturally small voice growing, becoming fuller and more secure. I am heartily thankful for my mother's wisdom in holding me back from study until my voice had become ready for training. For the sake of future quality, then, don't begin serious work too soon!

"When the voice has become settled and study is begun, there is still the same yardstick of tonal beauty as one's guide. Are you working for greater volume, for range, for flexibility? Very good—but keep any and all of them secondary to the basic quality of your tones. Ultimately, all technical vocal problems find their solution through the correct projection of correct, pure tone.

"How to arrive at this tone? I have no 'method' to suggest; indeed, vocal emission is so individual that no single system could reasonably apply to everybody. (Also having studied THE ETUDE since my childhood, I am experiencing a reasonable facsimile of stage-fright in being permitted to join the great company of those who speak to its readers!) I am happy, though, to speak of my own work, realizing that my problems and solutions cannot possibly extend to all. My own early study was made happy by the understanding guidance of Lucille Stevenson. And here let me digress to say that the student-teacher relationship is a very important thing. The great question is, not how much does a teacher know, but how well can she inspire *you* to carry out the results of her knowledge? Miss Stevenson kept her teaching simple and natural; made no problems of it; surrounded the wonderful, natural act of singing with the upswing of exhilaration that it properly deserves. One of her basic principles—and one that I have clung to—is, never to make an ugly sound in order to develop a beautiful one. Thus, she kept me strictly away from the *nga-nga-nga* nasals in vocalizing! (Later on, when the vocal student has a sufficient grasp of fundamentals, it may be helpful to illustrate a point in terms of what *not* to do, but at the beginning, stress should be kept on pure, unencumbered, beautiful tone.)

"My great problem, during my student days, was a small voice. I have never sung a single drill for the purpose of making my voice bigger. Instead, I was kept on exercises (chiefly scales) to perfect tone. As my tone quality improved, my voice expanded quite of itself. Once you have mastered a round, perfect tone that 'comes out in the right place', you can lean on it exactly as a violinist presses on his bow to accentuate the tone he has already found with his finger. But—the good tone must be there first.

"The best way to get it is to work conscientiously at scales . . . slow, even scales that work their way up gradually. My own exercises begin with three notes, up and back; then five notes; then an octave; then two octaves—ultimately, three octaves, or the entire compass of the voice, whatever that may be. Sing the scales on pure vowel tone and vary the vowel constantly, so that pure tone becomes easy for you on any vowel sound. Prefix the vowel with consonants, beginning with the labials.

"Scales are also the best possible drill for perfecting flexibility. Beginning always with the slow scale, progress gradually to greater and greater rapidity—always challenging the *quality* of each tone. After a warming-up of regular scale work, sing first *legato* and then *staccato* scales. Then go on to arpeggios, working through them in the same order. I have found (as, I am sure, many others have, too) that the basis for a fine, crisp *staccato* is a smooth, even *legato*. It all goes back to fundamental tone quality! The young student can hardly hope to achieve a fine *staccato* from a cold start. But fine, flowing (*legato*) tone can be cut off, at intervals, exactly as a smooth silk thread can be cut off with scissors. When *staccato* is thus based upon *legato singing*, the tone will ring.

Tonal Beauty

"The best hints on how to keep tone pure, though, are of small value unless the young singer has an ideal of tonal beauty in her ears, just as the most minute instructions for finding something in the closet do you no good if you don't know what you're trying to find! It is for this reason that I am so grateful for the good music I heard around me ever since I can remember living at all. My mother's singing, the singing of her choir, the records and concerts we heard as tiny children put something into our ears and our souls. Naturally, not every young musician has such advantages—one cannot select one's home environment. But one can accept the responsibility of finding an ideal pure tone, whatever one's background. The trick is to make acquaintanceship with fine, pure tone —learn what it is—analyse how it differs from bad tone, and what elements make the difference.

"Actually, a knowledge of what good tone is gives more than merely inspirational help. One of the singer's great problems, as everyone knows, is the matter of intonation—the ability to hit and keep to true pitch. Obviously, good intonation involves quickness of ear, but the ear isn't the whole story. A singer with a fine, acute ear can get off pitch without knowing it. When that happens, something is radically wrong with the tone—it gets pinched, or it spreads, or it does *something* it shouldn't do. The cure for such difficulties (for there are many of them which contribute to faulty intonation) is to get back to work on the projection of pure tone. Again, a tone can be on pitch and yet sound flat! (*Continued on Page 46*)

VOICE

Key-Kolor Visualizes the Key-Signatures

by Mary Bacon Mason

Miss Mary Bacon Mason was born in Ningpo, China, of Baptist missionary parentage and was a church organist at the age of ten. She received her education in China, Massachusetts, Illinois, and New York, studying with Adolph Weidig, Harrison Wild, Harriet Ware, A. K. Virgil, and many others. She has taught piano since 1910. In all her work she has been most progressive, using many kinds of devices to assist her. In 1929 she wrote "Folksongs and Famous Pictures," and in 1931 "Christmas Carols," the "Adult Approach to the Piano," and numerous other books and collections which have had a very wide sale. The "Key-Kolor," a novel and interesting system of notation which she has devised, was suggested by an invention of Busoni. THE ETUDE recognizes that such a notation is a short cut to performance, a bridge for those who do not take the trouble to learn notation and keys thoroughly; but it does not minimize the fact that in learning the art of music it is absolutely essential for one to understand and acquire facility in the entire key structure. —EDITOR'S NOTE.

KEY-COLOR notation is designed to be a bridge: from the piano to the printed page, and from the printed page to the people. Our music professions are united by two basic arts, the art of the keyboard and its performance, and the art of music literature and its vehicle—notation.

Keyboard instruments are the most representative of instruments 1) because they provide the most practical mechanism for producing complete music—rhythm, melody, *and harmony:* 2) because our staff notation for all instruments was derived from the "naturals" of the keyboard. To distinguish between these naturals and the five tones which have no staff degrees of their own, Key-Kolor uses the graphic contrast of black and white. This simplifies written record not only for the keyboard but for the other instruments, for which the keyboard is a clearing house, common denominator, and means of accompaniment.

Ex. 1 Ordinary Notation — Ex. 2 Key-Kolor Notation

To perfect our musical instruments countless labors and fortunes have been spent. But notation—our specification for using these instruments—has received little comparable attention. It is read by the favored and tutored few, not by the masses of men. To most it is a Chinese puzzle to be unraveled at so much per hour. This might be the era of the universal keyboard. It can be this only if we make it the era of the universal music reader.

Listen to their alibis: "*I* couldn't play"; "I've no time to play"; "No space for a piano"; "I prefer radio." The true answer was given me by a businessman: "I always wanted to play and I've spent a lot of time trying." The objection is not to black keys, but to their *symbolism,* as proven by the many ear-players who prefer black keys.

If music-making is largely by-passed, it is not the fault of publishers. Nor is it the fault of dealers if people prefer radio, nor of teachers if pupils "forget to practice." All these depend upon one thing to get music across to the reader: the *score,* which is with us constantly—unlike the teacher's one hour a week. The best teacher, the best music, the best instrument—all are invalidated by a notation unadapted to modern minds. The year 1948 demands brevity, clarity, speed. Modern ingenuity that pierces nebulae and splits atoms, can easily supply these—if pedantry permits.

The test of current notation is: How many people use it? Fluent readers are a tiny minority everywhere. Ear-players by the thousands refuse to learn staff notation. Myriads of one-time players find it impossible to keep up their reading ability. Is it fair to indict all these as lazy, incompetent, or unmusical? Singers and solo players long to make harmony on a keyboard but find the necessary practice and memory work prohibitive. It should be possible for anyone to read simple music without preliminaries of scale mastery or memorizing anything save the staff locations. It should be possible to eliminate guessing and fumbling for keys. Reading should be the road to knowledge, not knowledge the road to reading.

Unnecessary difficulties are keeping music-lovers from music-making, and this is a tragedy. For music is more assimilable and more fun in active participation than mere listening. Inventions have changed all our attitudes toward unnecessary effort. Radio, movies, autos, sport (of others), all encourage inactivity and "letting George do it." Some adjustment in the field of music is imperative to stem this tide of passivity and galvanize people into *making their own music.* A take-it-or-leave-it attitude on our part is fatal. The great untried way of multiplying music participation is that of increasing the clarity and eye-appeal of music score.

Today notation corresponds visibly neither with the keyboard nor with the tone-gamut. For when Guido placed the seven letters of seven consecutive degrees he left no places for additions to the family. And music ever since has suffered a housing shortage. Staff-degrees serve not the twelve-tone octave but only one of many possible *scales.* From this shortage arose key-signatures, accidentals, and most of our "solfege."

Music's ear-appeal has steadily grown. Its eye-appeal is in reverse, for it repels rather than attracts. Everyone is eye-minded today and music can capitalize on this. Our books are flooded with eye-appeal. It remains to bring the graphic element into the score itself by using the black-white contrast to *illustrate key-signatures and accidentals* in unmistakable, rapidly identifiable form.

Key-Kolor: the Note the Color of the Key

Key-Kolor is traditional notation adapted to make the notes correspond visibly with the keyboard pattern. It is music written plainly in black and white.

Ex. 3

A chromatic scale (Key Kolor)

Keys are black or white, notes are black or white, and the two color schemes are identified in one. Black notes are black keys, white notes are white keys. Result: a graphic score, easy to read. You may have forgotten the scale or the feel of a particular tonality. But you can still play accurately at sight without remembering the degrees affected by signatures or accidentals.

Signatures are on each staff, but if in flats, *all* black notes are flats whether included in the signature or not, unless prefixed as sharp. Conversely in sharp keys. White notes are naturals unless prefixed as sharps or flats. Flats occuring in sharp keys, and sharps in flat keys, are treated as accidentals, and signs remain in effect through the measure. Whether theoretic reasons for using white sharps and flats should outweigh the layman's preference for naturals is an open question. It can be compromised by using naturals in skips and wherever they do not alter the familiar contour of chords.

MARY BACON MASON

Time-Expression in Key Kolor

Present-day use of black and white to distinguish half-notes from quarters is the only obstacle to the use of color-contrast in the much wider field of pitch. Key-Kolor, accordingly, makes *time a function of the note-stem.* Already whole notes are shown by *absence* of stem, and short values by *flags.* It only remains to let:

Single-Stems Stand for Quarters Ex. 4 *one beat*

Double-Stems Stand for Half-Notes Ex. 5 *two beats*

Every time-length is now provided in both black and white. Ex. 6

Wholes Halves Quarters Eighths Sixteenths

The only *new* symbol is the *double-stem* which indicates a half note. The only *changed* symbol is the white quarter note (𝅗𝅥=¼).

After experimenting for some time with twelve-tone staves, the writer heard of Busoni's work in this field, and imported from Germany, in 1910, a copy of Bach's *Chromatic Fantasy* on a keyboard-staff. Black and white keys were shown by black and white notes, with breves Ex. 7 and semi-breves Ex. 8 for whole and half-notes. Disliking these oblong notes, I used oval notes, with a (*Continued on Page* 48)

Greater and Better Organs For America

by Dr. Alexander McCurdy

Editor, Organ Department

THERE IS a definite change in organ building in America, a change that is affecting every organ being built at the present time. During the past year or two, I have played new organs built by practically all the major builders in different parts of the country. The change in building is all to the good. There are some organs which may be considered too conservative for some, while there are others that are not conservative enough; but for the most part the organs built today are better than ever. When the specifications submitted for approval are studied, one is struck by the fact that the larger part of them are excellent specifications—a complete organ, instead of a Vox Humana, a set of chimes, and a few other stops. A few years ago most small organs were made up from a unified flute, a string and a celeste, a diapason, and a Vox Humana, duplicated all over the manuals and pedals. On an organ such as this, it is hardly possible to "play music." On the other hand, an organ has just been installed in a small church by one of our major builders, on which practically anything can be played. It is a fine example of what is being done these days. I quote the specifications of the instrument:

GREAT ORGAN, enclosed in separate box	Pipes
8′ Diapason	61
8′ Flute d'Amour	61
8′ Dulciana	61
8′ Unda Maris (Tenor C)	49
4′ Octave	61
	Tubes
Chimes	25
Tremulant	

SWELL ORGAN	Pipes
16′ Quintaton	73
8′ Viole-de-Gambe	73
8′ Viole Celeste	73
8′ Rohrflute	73
4′ Flute Triangulaire	73
Plein Jeu (111 Ranks)	183
8′ Trumpet	73
8′ Vox Humana	73
Tremulant	

PEDAL ORGAN	
16′ Contra Basse	32
16′ Quintaton (Swell)	
8′ Flute	12
4′ Flute	12
8′ Quintaton (Swell)	

COUPLERS
Swell to Pedal
Great to Pedal
Swell to Pedal 4′
Swell to Great
Swell to Great 4′
Swell to Great 16′
Swell to Swell 4′
Swell to Swell 16′
Great to Great 4′
Great to Great 16′
Unison Off—Great
Unison Off—Swell

COMBINATIONS
Adjustable at the Console and visibly operating the draw stop knobs.
GREAT—1,2,3,4,0
SWELL—1,2,3,4,0
PEDAL—1,2,3,4,0
Three adustable general pistons and toe studs, affecting all stop knobs and couplers.

MECHANICALS
Great to Pedal Reversible
Swell Expression Pedal
Great Expression Pedal
Crescendo Pedal
Sforzando
General Cancel

This specification is certainly worthy of study. It will be seen at a glance that there is nothing extreme in the specification. Of course a more developed diapason ensemble might be desirable but when this particular organ is heard the listener is amazed at what has been done with only a diapason and an octave. I was surprised when I heard it; the balance was so good; and the swell was quite complete. How wonderful it is to have a real trumpet and the Plein Jeu, for these stops give a clarity to the whole organ that nothing else can. The use of the trumpet for all sorts of ensemble work is worth its weight in gold. Also the trumpet is a most satisfying solo stop, of which the listener never tires. There is an adequate pedal for this organ. I cannot stress too much the importance of some good 8′ and 4′ stops on the pedal. Then there is a wealth of color in the soft stops. The Dulciana and Unda Maris just shimmer and still there is clarity. It is a help to have this on the Great so that the organist can have contrasting soft stops to the Swell. The Viole-de-Gambe and Viole Celeste are broad strings which are always useful. It is so wonderful to get away from the keen, pure tin strings. These strings fit into the soft ensemble perfectly beautifully, while the keen ones stick out like sore thumbs. There is a complete set of couplers in this setup which is always a delight to me. So many times 4′ couplers to pedal are not included in an organ of this size. Also very often the Great 4′ and 16′ couplers are omitted. It is not necessary to use them perhaps in the full organ combinations, but they are truly useful for certain soft effects. For an organ of these proportions the mechanicals are sufficient; sometimes small organs are much too cluttered up with combinations and mechanicals. This organ is installed in a church with considerable resonance, although it is not a large church; however, it is placed well, so that it has an opportunity to "speak out."

A Rebuilt Organ

Recently I rededicated an organ in New England. The original organ was built many years ago, and no doubt it was a fine instrument at that time. There were about twenty-five 8′ stops and they were all of a large scale. The pedal was "tubby" and there were "fat" flutes all over the manuals. A reputable organ builder rebuilt the organ using about two thirds of the old pipes, some of the chests, the blower and reservoir, adding some new mixtures and a new console. The pipes were all returned to the factory, the wood pipes cleaned and revoiced, the reeds were revoiced with new tuners, and so forth. The organ as it now stands is a masterpiece. Again this instrument is well placed. There is a dome in the church which does a lot for it. I quote here this specification:

GREAT ORGAN	Pipes
16′ Diapason	61
8′ Diapason	61
8′ Dulciana	61
8′ Gamba	61
4′ Harmonic Flute	61
4′ Octave	61
2⅔′ Twelfth	61
2′ Fifteenth	61
Mixture 111 ranks	183
2⅔′ Twelfth	61
2′ Fifteenth	61
Mixture 111 ranks	183

CHOIR ORGAN	
8′ Dolce	73
8′ Melodia	73
8′ Geigen	73
2⅔′ Nazard	73
8′ Clarinet	73

SWELL ORGAN	
8′ Diapason	73
8′ Salicional	73
8′ Vox Celeste	73
8′ Stopped Diapason	73
4′ Principal	73
4′ Flute D'Amour	73
Plein Jeu 111 ranks	183
8′ Oboe	73
8′ Trumpet	73
4′ Clarion	73
8′ Vox Humana	73

PEDAL ORGAN	
32′ Resultant	
16′ Open Diapason	32
16′ Bourdon	32
16′ Lieblich Gedeckt	32
10⅔′ Quint	
8′ Dolce	12
8′ Flute	12
8′ Octave	12
4′ Principal	12
16′ Posaune	32
8′ Trumpet	32
4′ Clarion	12

Full complement of couplers, eight adjustable pistons for Swell, Great, Choir, and Pedal. Eight General Pistons.

Here again is a specification worthy of study. There is undoubtedly much that might be criticized. I would like a better choir, some clearer pedal stops at 16′, and so forth. But we must remember that for the most part the old organ was used and there was only a limited amount of money available. As mentioned previously, the company that did the rebuilding really accomplished an outstanding job of making something out of a very difficult situation. It gives one much more confidence in a good organ builder who can take an old organ, appreciate it, use much of it in re-building, and turn out a really successful job. This organ has brilliance, it has color, and it is transparent when the organist is careful of his registration.

Expert Advice Needed

Very often, in dismantling an organ, we throw away pipes which should be preserved. I have no doubt that there are some types of pipes which cannot be duplicated at the present time. I know of a certain set of 32′ open wood pipes, which I (*Continued on Page* 48)

ORGAN

A New Type of Music Interest Scale

by Leland R. Long

ONE of the intangibles, an individual characteristic which has defied purely objective examination, is an important clue to success in musical accomplishment. There is something beyond the sense of perfect pitch, the ability to master intricate rhythmic figurations, and the capacity to recall unfalteringly the tenuous thread of melody in a violin concerto which makes a Heifetz or a Menuhin. We might say that the power of will and determination are important factors. But the will is dependent upon a complex and will-o-the-wispish factor which, for want of a better term, we call *interest*.

After we have measured intelligence and to some extent musical capacity, we still have not touched upon this nucleus of energy which conditions success in music. The importance of interests has been stressed by many psychologists. Terman has stated, "... both the amount and direction of one's life accomplishments are determined largely by the factor of interest." Thorndike has asserted that more work is done by students who are interested, and that interests, as "satisfying and pleasurable stimuli," are aids to learning. Dewey, a great psychologist as well as a philosopher, said that interests are dynamic, objective, and personal. Drive—the will to do—is basically the outcome of the development within the individual of a combination of interests in some particular activity.

While attempting to study the musical and intellectual capacities of his band and orchestra students by administering a battery of standardized intelligence and talent tests, the writer was stumped in a search for any test which would give objective data on his students' interest in instrumental music. Many students who were superior mentally and rated high in pitch, rhythm, and tonal memory were just average members of musical organizations; whereas, a number of students who were merely average in comparative test scores, were doing quite outstanding work. The thought occurred that the reason for this difference, and in general for many differences in attitude in rehearsal and toward home practice, was in the degree of interest each student possessed or had developed in his instrumental work.

ILLUSTRATION OF EXTREMES IN INTEREST AMONG ORCHESTRA STUDENTS

Percent: 100, 90, 80, 70, 60, 50, 40, 30, 20, 10

Classical Listening — Classical Playing — Swing Listening — Swing Playing — Related Interests — Average

KEY: Sylvia; Mary Alice; Peter; Elmer; Gordon; Joyce; Dwight

Construction of a Music Interest Inventory

A means for verifying this conclusion, giving objective proof, could be had by devising an instrument which would be designed to survey interests and give a picture of the *status quo*. In undertaking this experiment, several facts were of importance. Interests are not static, but are conditioned and subject to change through environment and training, whereas intelligence and musical capacity, so the psychologists tell us, are stable commodities. Many of the answers regarding individual student's interests could be discovered through observation. But often there was insufficient evidence to form reliable conclusions, and this was frequently, as described in courts of law, largely circumstantial.

In determining the exact nature of the survey, whether written or oral, several factors had to be taken into consideration. In some way the purpose of the inventory would have to be concealed so that sincere answers would be obtained. If responses were to be influenced by the student's knowledge of the instructor's own tastes and preferences, results would be highly unreliable. Any form of oral questioning, whether given in a group or by personal interview, would be bound to meet with this objection. Furthermore, any of the usual forms of written questionnaire would meet with the same objection, and would require an inordinate amount of time to administer and score. Also, the usual form of questionnaire would permit evaluation only upon an individual basis, and would not yield comparative scores which would show each student's interest development in relation to others in his group.

While searching for a solution to this enigma, and in attempting to settle upon the various factors which would have to be included, such as choice of instrument, types of music preferred, and so on, the time worn battle between jazz and the classics kept popping into mind. This was not only aggravating, but nearly led to the abandonment of the project. Most high school students are unconscionably dedicated to swing, and there was little point in comparing swing and classical interests except for the light which it would throw upon the latter. At the risk of criticism for lack of originality, a written questionnaire was developed which, while ostensibly concerned with students' relative interest in swing and classical music, had a more far reaching purpose in disclosing details of each individual's music interest pattern and in providing a scheme for comparative evaluation of the degree or strength of that interest.

Form for the questionnaire was suggested by the form used in the Eight Year Study of the Progressive Education Association to explore general subject matter interests. It was of the check-answer type, and consisted of one hundred participle phrases denoting various types of musical activity. Three possible responses could be made in the three separate columns of the answer sheet, denoting (1) liking for the activity stated, (2) indifference to, or (3) dislike of the activity.

AVERAGE OF "LIKES" AND "DISLIKES" OF 63 BOYS AND 92 GIRLS FOR MUSICAL ACTIVITIES IN MUSIC INTEREST INVENTORY

Percent: 100, 90, 80, 70, 60, 50, 40, 30, 20, 10, 0

Classical Listening — Swing Listening — Related Interests — Average All Categories

BOYS GIRLS BOYS GIRLS BOYS GIRLS BOYS GIRLS

All of the processes involved in developing this "Music Interest Inventory," as it was called, need not be described in detail here; but statements relating to direct musical activity were interspersed with those of an extra-musical type. That is, participle phrases were used which described activities demonstrating an interest in music, though not actually making music or kibitzing. These items included such activities as reading librettos, going to movies and musical shows, ushering at concerts, even putting nickels in a juke box—anything which would indirectly give evidence of a liking for music.

Several considerations were born in mind in setting up the issues involved in statements of "Like" and "Dislike." Criteria for the selection of these items were possible familiarity of the majority of students, a wide coverage of all types of music, and a wide spread from the least desirable to the (*Continued on Page 52*)

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

Instrumentation

Its Effect Upon the Modern Band

by Daniel L. Martino
Director of Bands, Ohio University

Base Photo, Bolling Field, D. C.

MAJOR GEORGE SALLADE HOWARD
Conductor, The Official Army Air Forces Band

WE MUST agree at the outset that the instrumentation of the band is still in a plastic stage, and its tradition is still to be developed. We realize that the greatest defect of the band as we know it today is its ineffective instrumentation, and its lack of tonal balance. Transcribers for band are of the theory that the strings of the orchestra should be replaced in the band by the clarinets; as a result, the parts which in the orchestra would be given to the first and second violins, are usually assigned to the B-flat clarinets. These same transcribers, or arrangers, seem to forget entirely that orchestras also have violas, 'cellos, and string basses. This, then, is the question: What instruments are needed in the band to substitute for the voices and tonal qualities of the viola, 'cello, and string bass?

Many solutions have been recommended and some with no little success. Alto and bass clarinets have been added and, in rare instances, contrabass clarinets are used.

The instrumentation suggested by many authorities for a tonal balance in the band's principal choir, the clarinet, is as follows: twelve first B-flat clarinets, twelve second B-flat clarinets, eight alto clarinets, eight bass clarinets, and six contrabass clarinets, a total of forty-six clarinets in all. They further suggest eight flutes, two first oboes, two second oboes, two English horns, two heckelphones, two first bassoons, two second bassoons and two contra sarrusophones. Of saxophones there should be a double quartet: two sopranos, two altos, two tenors, and two baritones. The soprano brass instruments should be six in number: two trumpets, two cornets and two fluegel horns. There should be a quartet of French horns, two alto trombones in F, four tenor trombones, two euphoniums, two E-flat tubas, two BB-flat tubas, and two BB-flat contrabass trombones. Four players are suggested for the percussion section. This would constitute a symphony band of merely one hundred and four members.

From every point of view this organization would equal the present symphony orchestra as a musical instrument. It would surpass the orchestra in volume of tone and in variety of tone color and probably be the superior of the symphony orchestra as constituted at present.

Frankly, I think the whole problem of instrumentation is smattered somewhat with ignorance. In the first place, why do we insist in imitating an orchestra? A band is not meant to sound or perform like an orchestra. I believe that here is one of our mis-applications. Then too, we have heard others say that a band should imitate an organ. Still others have suggested that we should treat the band as a choral group.

Until we find a more desirable terminology, the word "band" must suffice. I am of the opinion that a band performs best the music written expressly for it. Yes, we'll grant that *some* orchestral music sounds better through the medium of present band instrumentation than it does with orchestra. Nevertheless, we must refrain from imitating the orchestra, organ or choral groups.

The band is sorely in need of literature written and expressively scored with "malice-aforethought." We must begin to treat the band more scientifically. That is to say, study the individual instruments as to range, timbre, masking effects, technical facility, and scoring problems pertinent to each instrument. The next step would be to experiment with musical effects with different combinations of instruments, such as all clarinets, instruments of the same family, such as woodwinds, or reeds, and other instruments, such as brass and woodwinds, brass and reeds, and so forth. There is a definite need for such studies as these, if we are to solve the problems of instrumentation for the band, which would yield fruitful results and genuine musical expression.

The matter of personal taste of what constitutes musical results will naturally be left to the listeners, as is the case at the present time regarding any musical organization. Musical expression is intangible. We cannot catalog it or classify it as we do chemicals. Music means sound, and sound has to do with listening. Through the listening comes out personal dislike or enjoyment. It amounts to a matter of opinion, due probably to musical sensibilities, intelligence, understanding, experience, and emotional response.

Bandstration

What instrumentation and literature are best adaptable to the band to give the most satisfactory musical results? We all agree that this problem demands more study and experimentation.

It is extremely difficult, perhaps impossible, to define clearly and briefly the nature of "bandstration" in all its subtleties and complications. But by a number of antitheses and comparative findings, prevalent foreign band scoring technics and methods, terms of definition and tendencies, at least, may be studied and used to some extent.

I have analyzed and compared foreign and American band instrumentation and scoring. I have also experimented with bands regarding literature and instrumentation by arranging and transcribing with certain musical ideas in mind. However, I was not too successful, for the problem demands more research and experimentation.

For my study I used high school bands ranging from thirty to eighty members, amateur bands (not high school) from twenty-eight to sixty members, and two professional bands. For literature I used compositions by Bach, Wagner, Verdi, Tchaikovsky, Beethoven, my own compositions, and other compositions written by contemporary composers expressly for band.

An Experiment With Bands

The problem which presented itself was in all cases one having to do with balance of tone. In an orchestra, almost any instrument can penetrate the violin section even at its greatest volume. With a violin background, for example, an oboe, flute, clarinet, horn or bassoon solo can be distinctly heard. This is not so in the band. It takes much rehearsing and rewriting for a section of clarinets to balance with an oboe.

In working with the high school and amateur bands, I have become convinced that we must agree just what should constitute a band sound. There seems to be, at the present time, a vast amount of ideas as to what a true band tone is or should be. Above all, we must achieve tonal balance through appropriate balancing of voices, both qualitatively and quantitatively.

I am convinced that there is too much masking of tones in the band. The clarinets, baritones, and basses are chiefly at fault when it comes to masking. It seems close harmony cannot be used in scoring for these instruments and other baritone and bass voice instruments in the low register. There is too much playing, and therefore duplication of voices; this makes for poor tonal balance, contrast, and quality.

Too much of our band music is written in pyramid style, and it is true that quite often the important melody usually found in the soprano voice is obliterated or sounds weak. The clarinet is too often written on the staff or only a little above. I can understand this very well, when I consider the technical difficulty from High-C two leger lines above the staff, on up. However, there is a decided need to teach this higher register to our high school clarinetists and require them to play in the upper register.

Consider for a moment the proficiency of wind instrumentalists as compared to that of string players. We will not deny that string playing requires much more ability, experience, training, and time. As a result of these facts, what has happened in the past several years to orchestras? High school or amateur orchestras have either disbanded or are overshadowed by the band. Many logical explanations can be given for this unfortunate situation.

The school band movement originated in small and large towns where the local people still take, with justification, great pride in *their band*. The band became popular because of its pagentry and many outdoor appearances. It has been said quite often, and certainly with much truth, that a band *rehearses* for *appearances*. Fortunately, this does not seem to be the case in the majority of the places I have visited. Because the band developed so fast, the public demanded a band overnight, and the training and proficiency of the average player was very inadequate. The professional band does have technically proficient players, as well as some high school bands. But generally speaking, the average instrumentalist is definitely limited, technically and musically. How can we build up, score and compose for, and attempt an instrumentation for tonal balance, if technique, tone, and musicianship are lacking?

There is a great need for band directors who are fine musicians as well as music educators—for conductors who will experiment and be (*Continued on Page 53*)

BAND and ORCHESTRA
Edited by William D. Revelli

Why Bach Has Become a "Must" For Piano Students

by Raïssa Tselentis

RAÏSSA TSELENTIS

Raissa Tselentis, born in Greece, is an American citizen, resident in the United States for eighteen years. She has studied abroad, as well as in this country. Abroad, she studied under Frederic Lamond, famous Beethoven interpreter, Leonid Kreutzer, and James Kwast. In this country she attended Master Classes with Ernest Hutcheson, Wanda Landowska, and Harold Bauer. Miss Tselentis has been associate teacher, with Carl Roeder, at the Borrington School. She is a faculty member and an examiner for the National Guild of Piano Teachers, an adjudicator for the Music Education League, and chairman of the Young Artists Division of Debut and Encore Concerts, Inc. She has presented pupils in Town Hall and Steinway Hall recitals. Several of her students are winners of superior musical awards. She is known for her outstanding work in training the young pianist and also for her inspirational and enlightening presentation of Bach to her young and older students, as well as in lectures. Miss Tselentis has addressed the Piano Teachers Congress in New York several times, as well as the Associated Music Teachers League, the Oxford Piano Teacher's Guild, and other musical organizations. —EDITOR'S NOTE.

"MAKE BACH your daily bread and you will certainly then become an able musician," said Robert Schumann. He also said, "Music owes to Bach almost as great a debt as religion does to its founder."

The first reason why it is desirable to teach Bach to the very young is that Bach is considered to be the sanest of all musicians and one of the sanest of human beings. We all know his life. A sane, normal life, almost a commonplace life. But in spirit he was able to reach great heights and experience exalted thrills. His was a perfect balance between the worldly and the divine in him, or, the physical and the spiritual, and even Freud, the famous Austrian psychoanalyst, recognizes this as sanity. Bach's great sanity is expressed in his music with unsurpassed artistry. This is the first reason why it is wise to bring the very young early in contact with Bach's great artistic sanity. Because in bringing them in contact with Bach we bring them in contact with the very best in music and the very best in humanity. It is admitted, of course, that all pupils do not take readily to Bach, and because a pupil's interest should never be allowed to lag, it is suggested that the study of Bach be postponed for some time. But we should direct our efforts toward having those children open their hearts eventually to Bach. This when accomplished is a great victory and a great step forward in the growth both of the teacher and pupil.

In presenting Bach to a pupil we must, above all, awaken in the pupil a love and understanding and appreciation of the deeper significance of Bach, and never present him as a technical and dull "must" in one's musical development. It is amazing that many people contend that Bach is dry, technical, and boring. Bach is always great, exciting, and expressive. Even in his simple pieces he combines poetic suggestion with technical skill. It is very fortunate that Bach had so many children and wrote so many simple pieces for them, which we can use today for our very young. Simple pieces they are, but some of them are also real masterpieces.

In Bach the melody is detached frequently from the harmony. One can say that Bach's music is melody in its purest form. And because he states the melody so clearly a young child can easily learn how to phrase. Other music is too clattered with harmony, the hands are too busy with passages. In Bach there is one line; it can be sung easily and phrased just as easily. Bach's music is also concise music. His embellishments are not melodic, they are pure embellishments. The melodic line is always clear, definite, unchanging with or without embellishments. The embellishments only emphasize it. The phrasing, therefore, is also clear and concise. A Bach phrase follows the natural law of breathing. It starts with an inhalation, expands in the middle as the human chest does, and again recedes and ends with an exhalation. It is a continuous ebb and flow, a continuous heaving up and down, a continuous *crescendo* and *diminuendo*. This is the simplest and easiest way of phrasing that we know. Of course next to Bach, Haydn and Mozart would be best for phrasing.

Bach also possesses a unique sense of architecture and his form, as his phrasing, is always very clear and concise and can be easily presented to the very young, thus developing early the student's sense of form.

Bach's music being polyphonic, one must develop also early a sense for the balance of voices. The voice wanders up and down, and no matter in what position or in what hands, it must be stated evenly and above the other voices. This forces an equalization and independence of the fingers and hands, both rhythmically and dynamically. The study of Bach, therefore, forces one to develop a conscious plan for fingering. A student discovers early that you can't apply the hit and miss method of fingering to Bach. Because of the leading of voices, and the *legato* demands, the fingering must be very carefully planned.

One of Bach's many great qualities is his great expressiveness. His is a great scale of moods. He can be gay, sad, dramatic, humorous, boisterous, pompous, or sentimental. These differences of mood are clearly expressed even in his shortest and easiest works. Indeed Bach is very expressive in his many little minuets, and that expressiveness is accomplished with such simple means, and with melodies so easily grasped by any child. We know how children are always eager to express their moods, and in Bach's music they find an easy avenue of expression.

In the company of Bach, the very young learn also reverence. They sense in time, that no matter how small a composition, its importance and quality may be great. They realize that being able to play a minuet of Bach well, is a great distinction, far greater than playing what children usually call a "big piece" by some other composer.

When teaching Bach try to make the student realize the importance of the inner voices; let the student, himself, discover and hear these inner voices. With the very young, we call this "treasure hunting"; as they recognize in the inner voices, imitations and patterns, we call them "hidden treasures," and we bring them out into the open every time they occur. This "treasure hunting" pays musically great dividends.

Pedaling

Pedaling in Bach is one of the great questions on which opinions differ. It is our thought that students should pedal Bach very sparingly, and this for several reasons. First, students should realize that *legato* must be effected primarily by the fingers. They should exhaust first, all the possibilities of the hands and only then use the pedal. Second, Bach rarely needs very much pedal. In Bach, pedaling can be used occasionally for *legato*, for sustaining a note that cannot be sustained by the fingers. There is very little occasion for color pedaling in Bach or atmospheric pedaling. His ideas are clear, and pedaling should never be allowed to blur the pattern. Often, one can use pedal in Bach for creating volume, also for emphasizing accents, and occasionally for changing the quality of the tone. A mature artist can use pedal in Bach with taste and discrimination, but with a student let us have a sparingly pedaled performance, or an underpedaled performance rather than an overpedaled one.

In performing Bach, attention should be centered on the content of the music and not the virtuosity of the performer. This is another thing the young very early learn from Bach. They learn that pianism and virtuosity are out of place in the performance of Bach or any good music. They learn that technique is only a means to an end, because even Bach's fast movements are only the expression of exaltation and spiritual excitement, and hardly ever the attempt at showmanship. Therefore, if these movements are played too fast the inner spirit, or what the Greeks called "the mellos," is destroyed. For an authoritative and artistic performance of Bach, one should listen to the recordings of the Two and Three Part Inventions played by Erno Balogh.

For all the above reasons we consider the study of Bach the best guarantee for an artistic development. They say that good rootage is the best guarantee for good fruitage. Bach is good rootage and also a guarantee for good artistic fruitage.

What are some of the questions that confront the teacher who wishes to teach Bach? It is impossible to answer them all within the limits of this article, but we can take up a few that are rather important.

How can we get students to study Bach willingly? To accomplish this you must have a lot of patience, the art of persuasion, tact, and above all, you must be sold on Bach yourself. Do not administer Bach to your students just because you feel they should study his music for the good of their souls. Children, as well as other humans, will seldom do something because it is good for them, but they will do a lot out of love or liking. Love is contagious. Get to truly love the music of Bach yourself and you will see how simple it is to make your students love him too.

Once Kate Chittenden said: "When asked whether I teach music, I say I teach people." In teaching Bach we must particularly remember (Continued on Page 50)

The Art of Expression

Part One

Tone Production and Tone Shading

by Harold Berkley

FAME is not necessarily an attribute of artistry. There are many violinists who can qualify as artists even though their reputations do not extend very far beyond their own home towns. For artistry is not merely the ability to play notes very rapidly and with impeccable intonation. Rather it is the ability to understand and instinctively evaluate the emotional content and inner meaning of the music being performed, plus the ability to transmute into sound the feelings aroused by this appreciation. Many quite unheralded violinists have this ability; many more could easily acquire it if they understood, and made their own, the art and technique of expression.

For there is a technique of expression, a technique as distinct as the technique of playing in tune, and one which, in its development, imperceptibly becomes an art.

Basically it is a matter of phrasing and tone. Good phrasing stems from musical understanding and good taste, but without control of tone production the best sense of phrasing is futile. For phrasing is governed by variations of tone. Tone production, therefore, will be the subject of the following paragraphs.

The first essential for a beautiful quality of sound is that the player have within him a glowing ideal of tone and an ardent wish to attain it. If he has these inner qualities, then it is merely a question of finding the technique necessary to express them.

The responsibility for a beautiful tone is shared about equally by the left hand and the right arm. With the bow we must set up free, even, and uninterrupted vibrations of the string. The function of the left hand is not so easy to describe, for there is in it an intangible element that defies analysis. There are, however, two elements which must be present: the nervous intensity of the finger grip and the free, relaxed quality of the vibrato.* It is through these that a player's personality is projected into his tone.

The question of finger grip calls for careful thought. It must never be allowed to degenerate into a dead pressure on the string; on the contrary, it must be throbbingly alive for the complete duration of every note. The player should feel that an electrical contact has been made at the moment a finger stops the string and that a current is passing through the finger into the violin for as long as the note lasts. Or, as one of the writer's pupils vividly put it: "You must feel that there is a large artery flowing directly from your heart to your finger tips." The violinist should ponder this concept of a living force passing directly from himself into his instrument. As it is absorbed into his consciousness he will find that his tone is gaining more and more individuality and intensity.

When these qualities of the left hand, an even, relaxed *vibrato* and an alive finger grip, are united with steadily-drawn bow strokes, a warm, singing tone will be the result.

But this is not enough. To play accurately in tune and with a singing tone is not in itself artistry; it is merely the foundation upon which artistry can be built. The violinist, if he is to give anything more than adequate interpretation to the music, must be able so to shade and color his tone that his phrasing is flexible and subtle and his tonal palette varied enough to express eloquently the wide range of emotions inherent in the music of different periods and styles.

Elements of Tone-Shading and Tone-Coloring

It is in this branch of violin playing that the technique of the bow assumes paramount importance. Without a finely-controlled, sensitive, and agile bow-arm no player can hope to attain more than a very moderate degree of artistry. Many violinists whose bowing technique is wholly inadequate, nevertheless produce a remarkably beautiful tone, but it remains one single quality, lacking shading and color, and soon becomes monotonous.

Tone-shading (dynamic variations) and tone-coloring (variations in the timbre of the tone) are almost entirely the result of combining, in various degrees and proportions, the following elements: (1) the pressure of the bow on the string; (2) the speed of the bow stroke; and (3) the point of contact between the bow and the string. Though all three elements are of equal importance, not much thought is usually given to the second and third.

As good tone-quality depends primarily on free and uninterrupted vibrations of the string, the pressure must not be so heavy that the vibrations are checked, nor so light that they momentarily cease from lack of impetus. Actually, the pressure used when playing softly and when playing *forte* varies between comparatively narrow limits. Within these limits, it is determined by the dynamic indications on the music, by the duration of the bow-stroke, by the part of the bow that is being used, whether one, two, or three strings must be sounded simultaneously, and by the position on the string in which the fingers are playing. Less pressure, obviously, will be used in playing a passage *piano* than would be used in playing *forte*, and less, too, at the frog than at the point. In the drawing of a very slow bow, no matter what the dynamic indication may be, less pressure can be exerted than when rapid strokes are being used. This is the reason why most modern violinists change the direction of the bow-stroke more frequently than is usually indicated on the music: they are seeking more tone. Parenthetically, it may be said that this fact is no argument against the practicing of very long, sustained bows; the Spun Tone —or *Son filé*—is still the most valuable exercise for developing a control of tone production.

Importance of Bow Pressure

To obtain a full, round tone in a passage of double-stops, almost twice as much pressure must be used as would be needed for a similar volume of sound on a single string. On the other hand, in the playing of a passage in the fifth position or higher—even a *forte* passage—the pressure must be comparatively light. If too much is used, the tone will become harsh and shrill instead of brilliant.

Ex. A

Ex. B

However, increasing or decreasing the volume of tone by means of the bow-pressure alone is a crude way of expressing the dynamics of the music. It should be resorted to only after the other two means of influencing the tone—the varying speed of the bow and the changing of its point of contact—have been found inadequate.

VIOLIN
Edited by Harold Berkley

In a phrase which calls for no change of timbre, a short *crescendo* or *diminuendo* is generally better made by taking a faster or slower bow without alteration of pressure. Such subtle nuances are frequent in the works of Mozart, as, for example, the two phrases from the *Andante* of the D major Concerto shown in Ex. A and Ex. B.

In each of these examples the Up bow should start slowly, gaining speed as the stroke continues, but without any increase of pressure. In neither of these phrases, nor in many others that could be cited, is any added intensity required; therefore an increase of pressure or a change in the point of contact would be an error of judgment.

Short *crescendi* of this type should be taken on the Up bow whenever possible, a *crescendo* on the Down bow being much less natural. Similarly, short *diminuendi* should be played Down bow. But since one cannot always arrange the bowing so conveniently, *crescendi* and *diminuendi* should be practiced on both Up and Down bows.

Varying Speed of Bow

It is not quite easy to vary the speed of the bow with delicacy and finesse, and some preparatory work is generally required before the technique can be used musically. The best exercise for this type of practice is the twenty-seventh study of Kreutzer, in D minor:

Ex. C

W.B.

p—*f* *p*—*f* *p*—*f* *p*—*f* etc.

It should be taken very slowly at first—as though the notes were quarter-notes at a moderate tempo. Using the full length of the bow, very little should be taken for the first note, rather more for the second, noticeably more for the third, and the rest of the bow (nearly half its length) for the the fourth note. Later the study should be practiced with the same dynamics, but more rapidly, in each half of the bow. By reversing the markings, it can also be used for the practice of short *diminuendi*, each bow-stroke starting rapidly and getting gradually slower. For students who have not reached the grade of Kreutzer, the teacher should write out a few simple eight-measure phrases based on this study, being careful to include some that cross to neighboring strings.

The twenty-four Caprices of Rode contain a wealth of material for the study of tone-shading. The three-line Introduction to No. 1 is especially valuable. At first, all the dynamics in these three lines should be produced by varying the speed of the bow, but without alteration of its pressure on the string. The Introductions to Nos. 6, 9, 14, and 19 should all be studied with this same principle in mind, while No. 13, in its entirety, is a supremely valuable study in phrasing and tone-shading.

When the student has fairly well mastered the uneven division of the bow and can vary its speed at will, he should review the exercises and studies he has been working on and incorporate appropriate increases and decreases of bow-pressure with the varying speed of the bow. And he must note carefully the differences of shading and color he is producing. He will find that the *crescendi* have greater range and intensity, and the *diminuendi* greater subtlety of feeling.

He will also find that to maintain an equalized volume of tone, less bow and a *little* more pressure will be necessary on the lower than on the higher strings. In an ascending passage across three or four strings, without *crescendo*, the bow should move slowly and firmly on the lower strings, gaining speed and relaxing pressure somewhat as the upper strings are reached. If a *crescendo* is required, the speed of the bow should increase more rapidly, and the pressure maintained or even increased slightly.

The method by which the speed and pressure of the bow are apportioned in making a *crescendo* is clearly shown in the playing of a (Continued on Page 50)

* The technique of the vibrato was discussed in detail on this page in the October 1947 issue of The Etude. Further comments on its artistic application will appear in a forthcoming article.

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

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

How Are They Pronounced?

Q. In what key is Chopin's *Fantasie-Impromptu* Op. 66 written? 2. What is the meaning of *Erotikon, Op. 10, No. 2* by Sjogren? 3. How are the following pronounced:

(a) Erotikon
(b) Sjogren
(c) Signe Lund-Skabo
(d) La Cucaracha
(e) Bublitchki

—Mrs. A. S.

A: 1. Chopin's *Fantasie-Impromptu* is in the key of C-sharp minor. The fact that the last few measures are in the key of C-sharp major and that the extended middle passage is in D-flat major does not alter the key of the composition as a whole.

2. *Erotikon* means a love song, or an instrumental composition of an amorous nature.

3. I am no authority on Swedish, Spanish, and Russian, but I have asked friends of mine who are and they tell me these words would be pronounced in the following ways:

a) Ā-rō-tee-kón
b) Sheú-grēn (the "eu" being pronounced like the French "eu")
c) Seeń-ya Lund Skah́-boó
d) Lah Coo-cah-rah́-cháh
e) Boob-lítch́-kee

Can I Study by Myself?

Q. I am thirty years old, am married and have a family. I studied with the same teacher from the time I was about seven until I was about twenty. I also took some lessons in harmony from a pupil of hers and was given a certificate when she moved away. I now feel that this certificate is worthless and that I practically wasted my time during the last five years of my study under this teacher. I love music very much, and six months ago I began to study again at a downtown conservatory, taking piano, harmony, ear training, and history of music. I have an urge to write music myself and have done quite well in my work in harmony; and I am playing fairly difficult material on the piano.

My problem now is a financial one. We are buying a home, and we need every dollar we can put into it, so there seems to be no money for music study. Do you think I could study further by myself, and if so what should I work on? I want to be a fine teacher, not just an ordinary one, and I never feel at peace with myself unless I am learning more. I want to feel secure in my knowledge and I think I will enjoy teaching a great deal. I want very much to go on studying at the conservatory, but we just don't have the money. What do you advise me to do?—D. M.

A. It is regrettable that you feel you must stop your music study at this time, for you sound as though you had real musical ability. You seem to have high ideals too, so far as teaching is concerned, and if you could only have a year or two of high grade study at this point I believe you might become an excellent teacher. Of course one can work along by one's self and make some progress, but because so much of your early training was deficient it seems even more desirable than usual that you have adequate guidance now. The work in theory and ear training seems especially important to me, and you probably ought to have some sort of a teachers' course also before you do much teaching. Why not talk all this over frankly with your husband, telling him that you are willing to get along without some of the things you need in the home for the sake of taking additional work at the music school? I know only too well how hard it is to get money for all the things that modern life seems to demand; but sometimes it is possible to re-evaluate our needs along the various lines, and to choose something that is so important that it is worth giving up something else for.

I have one other suggestion: Talk to the head of your school about the possibility of a partial scholarship. Tell him all the circumstances and assure him that you are very anxious to study but that you haven't enough money to keep on at the regular tuition rates. If he offers no suggestions, and if no financial adjustment can be made in your home, then I advise you to drop all the other courses, take a piano teachers' course, and begin at once to build up a class of piano pupils, putting all the money you take in, back into your own study and thus in the course of three or four years preparing yourself really adequately as a fine teacher—and perhaps a composer as well.

Study Without a Teacher

Q. I am at a school where I cannot take private lessons, but I have been studying by myself for about a year. One of the instructors here is a good pianist and he has helped me during his spare moments, but I should like your opinion on my method of work. Each day I do some exercises from Schmitt's "Preparatory Book" as well as some scales, chords, and arpeggios from Czerny. Then I take a piece that is not too difficult and study it until I have it down perfect. Do you think that by using this method I am building up my technic correctly?—R. L. B.

A. It seems to me that what you are doing is excellent, and I advise you to continue with it, making certain that your hand position is correct, that you are learning to relax, and that you follow the fingering indicated in your edition. I suggest also that you begin at once to memorize the key signatures, repeating each scale thus: G-A-B-C-D-E-F♯-G: signature, one sharp, F. When you have mastered the first nine major keys and scales I suggest that you require yourself to transpose some of your very earliest exercises into several different keys. If you cannot manage the transposition of the harmony at first, begin with just the melody, or for that matter, play any melody that you happen to know in a number of different keys. And after you know the major scales and signatures thoroughly, do the minor ones in the same way.

Study of the sort you are doing is much better than no study at all, but as soon as possible you will of course begin work under some fine teacher so that you may have regular and adequate guidance both in the selection of material upon which to work and in learning to perform it properly.

How Can I Answer This One?

Q. 1. On page 4, line 4, beginning

it is possible to sustain the A and still produce the *staccato* effect called for in the moving thirds and in the chords in the left hand. But at the beginning of the fifth measure, it is too much for the hand span. How can I hold the A without destroying the *staccato* effect in the base and the moving chords? Also farther down this same page there is *staccato* in the left hand and not in the right. How can this be played?

2. Just how many keys is the sustaining pedal on a grand piano supposed to control?—M. M.

A. 1. How can I help you when you have not shown me what bothers you? You have quoted the passage you can play, but not the one you can't. Nor have you even told me the name of the composition in which the troublesome progression occurs. After this, please copy in full the passage on which you want help, and also tell the name, composer, and publisher of the piece from which it is taken, and then, perhaps, I can give you some advice on how to overcome your difficulty.

2. If the middle pedal on the grand piano is really a *sostenuto* pedal, it works through the entire range of notes covered by the dampers. I have never known of a *sostenuto* with a split action. All grands, however, do not have this sustaining pedal. On some, the middle pedal merely throws the hammer rail nearer the strings, thus shortening the stroke and softening the tone, as on an upright. On others, this pedal sometimes raises only the base dampers (about the lower third of the keyboard); but since it raises all of these dampers in the same way as does the regular damper pedal, and not just the individual dampers as does the *sostenuto* pedal, such a middle pedal is not really a *sostenuto* but rather an abbreviated damper pedal.

Shall I Be a Secretary or a Musician?

Q. I am a secretary, twenty-seven years old. When I was a child I was given some piano lessons, but I had a poor teacher, consequently I was not interested and had to be spanked to make me practice, so after two years of torture for my parents, my teacher, and myself the lessons were terminated. As I grew up I found that I loved music very much and envied those who could play, so at twenty-five I began to study again and for two years I have been practicing about four hours a day. I have a fine teacher now, and I can play fairly difficult compositions well, but at the last annual recital I was attacked by stage fright and could not complete the composition I was playing. I have taken a few piano pupils, and I believe I could learn to be a good teacher but I feel that perhaps I do not have the background for becoming a professional musician. I love music, and I still practice several hours a day, in addition to which I read and study all I can about music. Do you think I should give up my work as secretary and risk a career as a musician?—H. H.

A. Thank you for writing me so fully and frankly about your problems. I am no seer, therefore I can only give you my opinion, which is that you give up the idea of a professional career and use music only avocationally—as a resource, as an enricher of your own life, and as a means of giving pleasure to your friends and family. Since you enjoy teaching, you might take on a few pupils "on the side," and because you enjoy studying about music, I suggest that you take a good course in music theory.

So far as "nervousness" is concerned, I can think of two things that might be of help to you. The first is that you study harmony, counterpoint, and form, applying your theoretical knowledge to the compositions you are studying so as to understand their texture and structure thoroughly. This will give you a feeling of confidence that you do not have at present. The second thing is that you talk to yourself just before you play. Tell yourself sternly that you know the composition thoroughly, can play it perfectly—probably better than anyone who is listening. Then absorb yourself so completely in the composition that you forget your nervousness. All public performers have this trouble, and I believe the two remedies I have suggested, namely, a more detailed knowledge of the music and a more determined attempt to control themselves, are the most important remedies for what I admit is a very dreadful disease.

By all means keep on with your piano study. Music will always have a deep significance in your life, and as you grow older your playing will be more and more of a solace and a resource to you in the life that you must necessarily live in this troubled world.

The following are extracts from the last address of Mr. Paine which was made at Detroit on April 23, 1947, at the convention of the National Federation of Music Clubs. Shortly after the address he was fatally stricken and passed away at the height of his career while he was continuing his life long fight for musical interests.

Mr. Paine was a zealot for Americanism in art. As General Manager for ASCAP for ten years he was in a position with that important organization which identified him with major musical interests in America and abroad.

Mr. Paine was born at Columbia, Pennsylvania, July 11, 1889. He was graduated from Wesleyan College, Middletown, Connecticut, in 1909 with the degree of A.B. He played violin in many orchestras during his school and college life. He then took several courses at George Washington University, specializing in copyright law. He immediately entered the employ of the Victor Talking Machine Company and remained there for fourteen years as a copyright expert. He made many friendships among the great artists then making recordings for Victor. In 1927 he entered the management of The Human Relations Corporation and in 1928 he became identified with sound pictures in the Vitaphone Corporation. In 1929 we find him as manager of the Music Publishers' Protective Association. In 1937 he became general manager of ASCAP. He was a member and officer of many important clubs. In 1947 he was decorated with the cross of the Chevalier of the Legion of Honor by the government of France, for his years of service in behalf of international copyright.

Deems Taylor, President of ASCAP, in commenting upon his death, said: "During his ten years as our General Manager, John Paine was a potent factor in establishing and maintaining amicable relations with our licensees, and he brought the Society to the highest peak of prosperity in its entire history. ASCAP has lost a brilliant executive and a loyal friend."
—Editor's Note.

An American Musical Policy

From an Address by the Late

John Gregg Paine

Formerly General Manager, American Society of Composers, Authors and Publishers

"I AM convinced that at no time in the history of the world has there been a more intense determination of the people everywhere to achieve peace than right at the present time. Unfortunately this same thing is not always true of governments. There are still selfish national aspirations which express themselves from time to time, and make it difficult for people to achieve the peace they so strongly desire. It is up to us, therefore, the people, to find the means and the mechanism to filter our desires through the barriers of government and reach the hearts of the people in other countries. In my opinion, music will prove to be the greatest single contributing factor to world peace—first because its primary appeal is to the emotion; and second, because it is more expressive of a national culture than any of the other art forms, and thus will convey to the people in other lands a deeper understanding of our American culture.

Concerning UNESCO

"Unfortunately thus far, both in the makeup of the commissioners of UNESCO from the United States and also from other countries, and in the establishment of the agenda, there has been an enormous overemphasis on educational and scientific interchange and an equally great underemphasis on the interchange of spiritual, aesthetic and cultural values. There seems to be a feeling that if UNESCO can obtain control of the educational systems of the various countries of the world, can revise the textbooks, can direct the courses of study, eventually there will be a common thought process throughout the world; that all people everywhere will have the same concepts of freedom and democracy, and that this in some magical way will unify the world and secure lasting peace.

Significance of Emotions

"The only permanent and unchanging part of the human being is the emotional part. Emotions are universal—they are the same in every single living human being. They may vary in intensity, they may vary in stimulation, but otherwise they are exactly alike; and so it becomes important that we do not neglect the emotional side of people in our endeavor to create a world of peace. If the educational program of UNESCO should prove to be one hundred per cent correct, and create in the next ten or fifteen or twenty years a common concept of freedom and democracy, it would mean nothing unless we are sure that people *feel* all right about it. What is their emotional reaction to it?

"It is a very odd thing to me that we here in America persist in measuring all music by the standards set by the classical composers of Europe many, many years ago. I remember reading a book by Gilbert K. Chesterton called 'The Defendant.' In one of the essays contained in that book Mr. Chesterton argued strongly, and I think, intelligently, against having standards. He felt that it was wrong to consider only that woman beautiful who had the measurements of Venus de Milo, only that man handsome who had the physique of Apollo Belvedere, and only those landscapes lovely that simulated the Dutch laid-out garden. Each thing must be measured by its own standard, and *can* be by those people who have highly developed capacities for appreciation and who are not too lazy to use them.

"It seems odd that in no field of art other than music do we have such standards. We do not claim that a play on Broadway is mediocre merely because it is not like Shakespeare or Goethe or Molière. We do not measure either the artistry or the character of our novels by comparing them with Fielding or Sterne or Tolstoy or de Balzac. We do not rate our paintings by the standards fixed by Michelangelo or Leonardo da Vinci or Rembrandt or Van Gogh. In no field of art other than music do we feel called upon to measure the output of the American artist by the yardstick of the classical masters of the past. It is high time that we had the courage to look at American music squarely, and to measure it by its own standards and forget Beethoven and Bach and Brahms as standards of achievements.

"Any national music policy must accept this condition In our educational system, particularly in the field of music education, we must acquaint the child with the American musical idiom. The little songs that he sings in school, the music to which he has his exercises, must be American music. In most of the music textbooks used in the schools the emphasis has been on foreign music, unfortunately to such an extent that the child subconsciously gets the idea that only foreigners can write good music and that American music is somehow or other second-rate. This must be corrected. In the discussions and studies and performances made by musical groups such as the Federated Music Clubs, constantly enlarged effort must be put forward to the study of American music and to understanding and comprehending it. More and more American music must be played among the performers. Particularly must we as Americans insist that foreign performers who come to our shores to give concerts learn more of the American repertoire in the concerts they give.

Blackstone Studios

JOHN GREGG PAINE

The Composer's Role

"I think a national culture can be defined as the sum total of all the forces that are at play in a nation at any given time which color the personalities of the people or shape their destinies. There are in our citizenship talented individuals who are sensitive to these forces, and who have the capacity to translate them into our art forms. There are composers who can translate these forces into musical works and thus pass our present culture in permanent form to future generations, that they may understand the civilization in which we in 1947 live. In these permanent forms our culture is also passed on to peoples in other countries, that they, in turn, may better understand the things that make us in America what we are. This understanding, springing from an appreciation of our art forms, is much more durable and much more complete than the understanding that springs from an intellectual concept of America.

"How one can ever understand another country through education is hard to conceive. If a dozen reporters were sent from various Paris newspapers to New York City, for example, to describe New York City so that the people of Paris would know what it was, there would be a dozen different concepts. One reporter would be interested in the social life. One would be interested in the physical aspects of the city. One would be interested in (*Continued on Page 45*)

The Heart of the Song

From a Conference with

Clara Edwards

Well-Known American Composer of
By the Bend of the River, A Love Song,
With the Wind and the Rain in Your Hair

SECURED EXPRESSLY FOR THE ETUDE BY LEROY V. BRANT

CLARA EDWARDS is one of America's most famous and best loved living song writers. From her New York Riverside Drive studio she has poured forth more than one hundred beautiful, singable, inspirational songs; songs which touch the hearts of men and women of everyday walks of life, and yet which satisfy the exacting demands of the technically informed professional musician. On the concert stage, on the screen, over the air, and in the legitimate theater one hears *By the Bend of the River*, *The Wind and the Rain in Your Hair*, *The Fisher's Widow*, and scores of other gems of loveliness. Not since Mrs. H. H. A. Beach wrote *The Year's at the Spring*, or Oley Speaks wrote *Sylvia*, has any American composer caught the beauty, charm, and fancy of those who live for music.

Dates are unimportant in the life of a composer. Clara Edwards has trained her mind to disregard age or dates. They really mean little to her. The music she has woven into her life is far more important. Clara Edwards began to study piano at an age which she calls "ridiculously early," and later became interested in singing. She studied at the State Normal School in Mankato, Minnesota; after her graduation there she went to the Cosmopolitan School of Music in Chicago, but was not graduated from that institution because of her marriage. She states modestly, "I also studied privately in Vienna, and did some work in Stockholm. I had many marvelous opportunities in Vienna, Paris, London. My technical training is not outstanding, but my life experience is most interesting. But, after all, I want my music to speak for me, as it has done very well!"

How came Clara Edwards to write music? Picture these things: a child of glorious musical talent, first at the piano, then as a singer. Picture that child growing into womanhood, still following music as her great love. Picture her marrying a physician, with him living an idyllic life. Picture a lovely daughter born to the two in Vienna. Picture the husband passing on soon after the birth of the daughter, the mother confronted with the necessity of earning a livelihood. Picture a return to New York, a search for employment. Picture all these things leading up to a Christmas Eve.

"I had found employment in a large department store, and I worked there as never had I worked before, because Jane Ann (my daughter) and I needed the money to live on. Christmas was approaching and I wanted a little money for Christmas spending, as well as to pay our bills. I worked so hard that the floorwalker thought I was after her job, and on Christmas Eve, after hours, when I went for my pay envelope, I found that I had been discharged!

"You can imagine my horror. There is no other word for it—horror! Christmas Eve, my baby at home, no job—my world had collapsed about me and only darkness lay ahead.

"I became very ill; opiates were administered because of the intense pain I suffered. During my illness I thought through the situation as best I could, but still I could see only blackness. Then one night I refused the opiates; I lay alternately reading a favorite book of poetry and tossing. Still I was unable to see the future—it was three in the morning. One of the poems kept singing itself through my mind until finally I arose, crept painfully from my bedroom, found no music paper, but scratched staves on the blank spaces of an old song, wrote on those poorly drawn staves the melody that had been haunting me, and soon I had *my* first song.

"As dawn broke that morning I knew that the die was cast. I would compose. My life would henceforth be devoted to the creating of songs. Within a week I had written six more songs. All of them were accepted for publication."

Affluence did not follow the publications, however. Mrs. Edwards smiled ruefully as she told me that her royalty checks for the first year totaled eighteen dollars. The second year the amount was doubled (thirty-six dollars) and the third year it more than doubled again, for the princely total of her remuneration that year was ninety-six dollars. In three years, America's first song writer, as of today, had made one hundred and fifty dollars and had used up most of the tiny capital left by her deceased husband for the rearing of Jane Ann.

Nevertheless, with the faith which is said to move mountains, and which certainly can see into the almost impenetrable veil of the future, Clara Edwards followed the light which had come into her life, the light of belief in her future as a composer. Today that light has led her into the broad fields of the music of the whole world. Men and women who have sung her songs include such world figures as Paul Althouse, Florence Easton, Helen Jepson, John McCormack, Grace Moore, Sigrid Onegin, Lily Pons, Gladys Swarthout, John Charles Thomas, Lawrence Tibbett, Ezio Pinza—and hundreds of others. Choral societies sing her songs, wax discs carry her songs, the whole world loves her songs—and she has written the words to most of them herself, as well as the music.

Clara Edwards has sung before the Queen of Sweden. She was offered a place in the Stockholm Opera Company. Her songs have been sung in almost every country in the world. She may write a song in half an hour or she may spend a year on it. But at heart she is just a lovely woman, with all the feminine instincts that make American womanhood great.

Clara Edwards' comments upon song writing which follow should prove valuable and inspiring to young composers, some of whom may be struggling with difficult burdens.

MUSICAL composition and the method of procedure to bring it about seems to be a subject of intense interest to people in general, especially to those outside of the musical profession. The thought seems to be prevalent that a song is a direct result of some experience of the composer, or that the composer's works are an expression of events in his life. I am very often asked what river I had in mind when I wrote *By the Bend of the River*, or what occasion brought forth *With the Wind and the Rain in Your Hair*, or what deep experience produced *Into the Night*. I cannot honestly answer these questions, for I do not know. I would not go to the other extreme, however, and say that a composer's personal life has nothing to do with his work. I feel sure that our expressions, be they depicted in picture, story, or song are in some way the outcome of our life experiences; but that they are direct results of some sad or gay event has not been my experience.

As we look back over the growth of music, we find that the age in which a composer lived is most important and indicative of results. Let us take, for example, Bach, who turned out endless scores, apparently on a moment's notice, with an eye always on the Church, and the ruling monarch, who gave him his livelihood and to whom he was little more than a paid servant. We cannot see the real Bach in the compositions born under these driving circumstances.

Consider also, Mozart, who lived much of his short life in dire poverty and want, but who gave us such gay and charming music—such exquisite and incomparable melodies which tell us nothing of his life of constant struggle. In his *Alleluia* he reaches the height of spiritual exaltation, and with its pianistic accompaniment he has given us a masterpiece. His own development and growth, and the musical development of the country, with existing conditions, are plainly shown, however, in his operas and larger works.

World Conditions Affect Composers

With Beethoven, conditions are very much changed, both politically and economically, and we find a burning intensity for freedom of expression which shines with a steady flame through everything he wrote, and which influenced nearly every form of music. Beethoven, the man, though harrassed by disappointments and ill fortune, and (Continued on Page 54)

Photo by Wynn Richards

CLARA EDWARDS

JOIE DE VIVRE

(JOY OF LIFE)

The Parisian phrase chosen for the name of this composition suggests the jubilant carnival spirit which makes night life in the "City of Light" so interesting. Use the pedal moderately and "make it snappy." Grade 4

G. F. BROADHEAD

Allegro moderato (♩ = 152)

p leggiero … *cresc.* … *Fine* … *rall.* … *D.C.*

Copyright MCMXLVII by Oliver Ditson Company

International Copyright secured

ANDANTE, FROM ITALIAN CONCERTO

The "Italian Concerto" of Johann Sebastian Bach was published in 1735 as part of the second section of the "Clavierübung" ("Piano Practice"). Bach was then a mature man of fifty. He was at the time Cantor of the Thomas Schule in Leipzig and was the authoritative teacher of his era. Bach engraved the plates for this beautiful work. The term "concerto" was first used in 1602 by the Italian, Ludovico Viadana. The Bach work is not at all like the conventional modern concerto, but more like the concertos of Corelli, Torelli, Vivaldi, and Geminiani, written many years previous to the time of Bach. Grade 6.

JOHANN SEBASTIAN BACH

Andante (♪=80)

piano

espressivo

sim.

sempre legato

dim.

Copyright MCMVIII by Oliver Ditson Company

NEAPOLITAN FESTIVAL

The charm of the *tarantelle* often rests in an extremely accurate and very rapid performance. This requires slow, accurate study at the beginning of practice; then gradually advance the tempo until a breakneck speed is attained. If you have a metronome or an electronome, start your work at about ♩.=72 and advance it, step by step, until you reach ♩.=168 or faster. Grade 4.

WALTER O'DONNELL

Vivace (♩.=168)

To Coda

sopra

sopra

Copyright 1947 by Theodore Presser Co.

British Copyright secured

D. C. al ⊕

CODA

FADED MEMORIES

Mr. Oberg has caught a fine, nostalgic sentiment with few notes in this little musical pastel. It should be played with sentiment and simplicity. Grade 3.

O. SCHELDRUP OBERG

Moderato

Tempo di Valse (𝅗𝅥.=54)

poco rit.

a tempo

l.h.

Fine

con espressione

rit.

D. S.

Copyright 1947 by Theodore Presser Co.

British Copyright secured

ON DRESS PARADE

MARCH

A stirring march with a fine rhythm. While it continually suggests the brass band, it sounds very effective when played upon the piano. Note the short pedal marks which stress the major three accents. Grade 3½.

Tempo di Marcia

ROBERT A. HELLARD

f fz mf *il basso sempre staccato* mp f *sempre staccato*

TRIO

p-f *dim.* *sempre staccato* *dim.* *dim.* *sempre staccato* fz

Copyright 1947 by Theodore Presser Co.

British Copyright secured

SWAYING FERNS

An extremely finished but simple melodic composition which has that pleasant swaying motion which young players like. Play it very quietly and smoothly. Grade 3.

MURIEL LEWIS

Moderato (♩.=69)

Ped. simile

a tempo

poco rit.

Ped. come sopra

To Coda

Poco più vivo

Copyright 1946 by Theodore Presser Co.

British Copyright secured

D.S. al 𝄌

rall.

CODA

morendo

WITH VERDURE CLAD

FROM THE CREATION

This is one of the most appealing of all the coloratura solos in the great oratorios. These *fioriture* passages should be played with great care and fluency, never hurriedly. Haydn went to London in 1791, was splendidly received, and made a study of English music while there. "The Creation" was finished in 1797. The melody of this lovely aria has the flavor of many of the old English folk songs. The material for the libretto was selected by Lidley from the Bible and Milton's "Paradise Lost." It was then translated into German and produced as "Die Schöpfung." Grade 3½.

FRANZ JOSEPH HAYDN
Arr. by Norwood W. Hinkle

Andante (♪=96)

Copyright MCMXXXIV by Oliver Ditson Company

ben legato e tranquillo

Ped.

leggiero

p

dolce

pp

f

MOON BLOSSOMS

Over fifty years ago a light opera composer named Meyer-Lutz wrote a composition for a stage dance known as "Skirt Dance." This started a whole dynasty of feature pieces of this type which have provided many of the most inspiriting compositions for years. *Moon Blossoms* is a happy member of this family. It should be played with dancing fingers, definite accents, good taste. Watch the *staccato* notes carefully. Grade 4.

Brightly (𝅗𝅥 = 80)

STANFORD KING

a tempo

mf

p

poco rit.

Ped. simile

1st time

Last time

poco rit.

Fine

a tempo

Ped. simile

D. S. al Fine

Copyright 1945 by Theodore Presser Co.

British Copyright secured

LONELY DANCER

SECONDO

With slow, swaying rhythm (♩=96)

RALPH FEDERER

p whimsically — *mf* — *louder* — *softer* — *mf* — *f* — *p* — *mf* — *f* — *slower* — *mp* — *p* Fine

Faster

ff *well accented* — *sfz* — *mp smoothly* — *ff* — *sfz* — *mp smoothly* — D.C.

Copyright 1947 by Theodore Presser Co.

British Copyright secured

LONELY DANCER

PRIMO

With slow, swaying rhythm (♩=96)

RALPH FEDERER

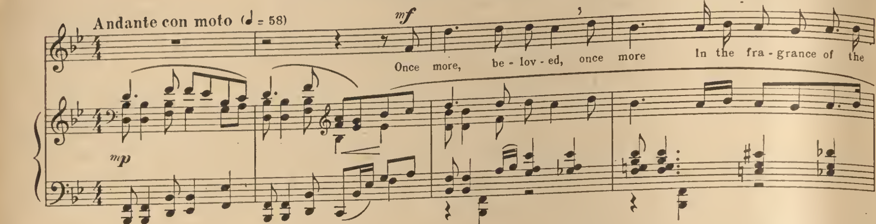
p whimsically — *mf* — *mf louder* — *f* — *softer* — *p* — *mf* — *f* — *mp* — *slower* — *p* Fine

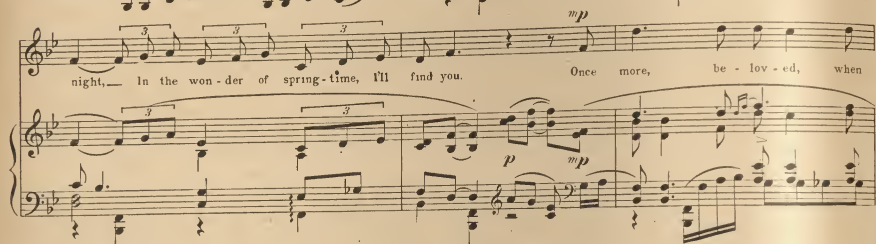
Faster

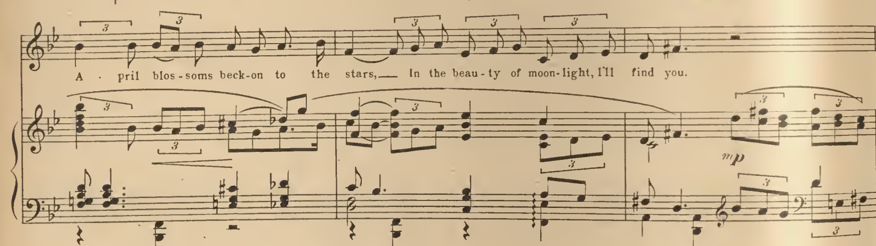
ff well accented — *sfz* *mp smoothly* — *ff* — *sfz* *mp smoothly* — D.C.

ONCE MORE, BELOVED

Words and Music by
SARAH LOUISE DITTENHAVER

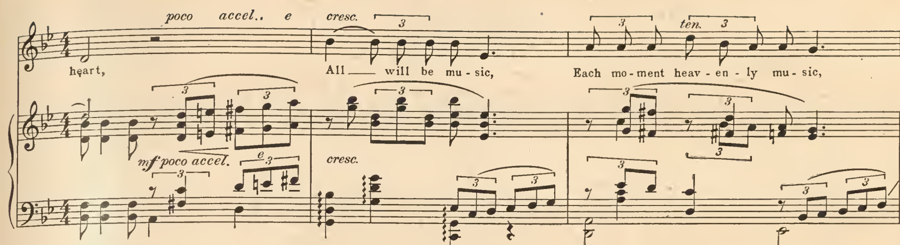


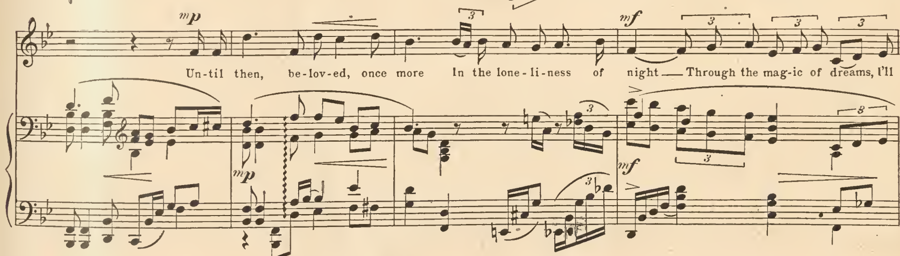




Copyright MCMXLVII by Oliver Ditson Company

International Copyright secured





LAMENT

STANLEY P. TRUSSELLE

Andante *(Like a folk song)*

VIOLIN

PIANO

Un poco animato

slight retard

a tempo

slight retard

a tempo

broadly

with depth of feeling

broadly

Tempo I

rall.

rall.

*May be played an octave lower as at the beginning.

Copyright 1947 by Theodore Presser Co.

British Copyright secured

VIGNETTE

Prepare: Sw. Salicional, St. Flute
Gt. Melodia
Ped. Gedeckt 8'

Hammond Registration
(B) (11) 30 7453 000
(A#) (10) 00 6542 000

PAUL KOEPKE

Moderately, with movement

(B) Sw.

(A#) Gt.

(To Coda)

MANUALS

PEDAL

Ped. 42

Slightly animated

(A#) Gt.

(F) Gt. add Strings 8'

D. C. al

(A#) Gt.

pp rit.

CODA

(F) Gt. add Strings

subito

(G) Sw.

rit.

Increase Ped.

Ped. 52

Reduce Ped.

Ped. 42

Copyright 1947 by Theodore Presser Co.

British Copyright secured

WALTZ OF THE WILLOWS

Grade 1. Moderato (♩.=54)

L. A. BUGBEE

Copyright 1947 by Theodore Presser Co.

British Copyright secured

KEEP IN STRIDE

MARCH

Grade 2. Tempo di Marcia

J. J. THOMAS

mf

il basso sempre staccato

Copyright 1947 by Theodore Presser Co.

British Copyright secured

sf Fine

mf

f

D. C. al Fine

SWEET STORY

Grade 1½. Andante espressivo (♩=96)

RUTH LIBBY

p

dim. *rit.* *Fine*

pp

mf a tempo

cresc.

rit. *D. S.*

Copyright MCMXLVI by Oliver Ditson Company

International Copyright secured

IN THE DESERT

Grade 2.

GEORGE ANSON

Not too slowly (♩=60)

p mysteriously

1st time

Last time

Faster

f

ten.

mp very singing melody

rit.

D.S.

Copyright MCMXLVII by Oliver Ditson Company

International Copyright secured

An American Musical Policy

(Continued from Page 23)

the various nationalities that make up the population. No two would consider New York City in the same way; and the idea that the Frenchman would have of New York City would depend entirely upon which reporter's story he read.

"But the understanding that springs from an appreciation of our music—the emotional excitement engendered by the modern approach in our composition, the understanding that springs from the rhythm in which it is written—brings to the hearer, subconsciously perhaps but thoroughly just the same, a knowledge of what makes America. They know us better because they know our music.

"Dr. Eduardo Marquina, a Spaniard, a man of great culture, a man of letters, visited the United States for the first time last year. He said that his knowledge of the United States had been gained through his contact with the movies and through a few American individuals whom he met from time to time traveling in Europe. He thought of us as a grandiose people, people who waxed rich and fat on excitement. He was convinced that our music must be imitative and not expressive of our national culture and of our national life. Our music was simple, it was direct, and it was rhythmic to a point of gaiety; yet he had never associated any of these characteristics with America. But when he came to America he found that we are a simple people, a home-loving people, a very human people; and he found that our music after all is a true expression of our culture, and the movies an untrue expression. This illustrates to me clearly the fact that the understanding which springs from our art is a true understanding. The message that our art forms convey to those peoples of the world will eventually bring to those peoples a knowledge of America that they do not have today. From that understanding will grow: first, confidence in America; and second, affection for America. And out of those will flow a forceful peace.

"No one knows how important this second point is, particularly in the field of serious music, more than the composers themselves. They live in holy awe of the critics. If an American composer dares to travel over the same musical path that has been blazed by some composer before him, he is accused of a lack of originality, and criticized as though it is a great crime for him to use a ford across a stream that somebody else has found to be convenient. The result is that many of our composers force themselves to write music which is in every respect different from anything that has ever been heretofore composed, for the purpose of confounding the critics. Consequently, the composition when completed does not in any way, shape, or form express the deep feelings and emotionalism of the composer.

"We must somehow or other let the composer know that we the public have little or no interest in the critic; we have interest in the creator. We recognize that the critic's opinion is a personal one, and is too often the result of an egotistical desire to display erudition rather than to give honest evaluation to the work criticized. We want the creator to write about us, about our life, and about our nation; and we want him to write for us, and for our enjoyment and for our mutual benefaction. Never mind the critic.

"The economic freedom of the American composer in the field of classical music can be achieved if organizations that perform the music are willing to make some contributions to the composer for the right to perform it. This is a right that the composer has by law; but too often the user hesitates to pay the composer for the privilege of performance. Yet in the field of classical music the money received by the composer for the performance is too often all the money that he receives

"The majority of classical works composed are not published. For those that are published the sale is very limited, and royalties from this point of view are not extensive. Nor do we find that the recording companies seek to record classical American music. They claim there is no sale for it; and so we must begin to build a demand for recordings of this type of American music. This will flow naturally, I think, once we can free the American mind from the prejudice which has been ingrained for so many years that American music is second-rate.

"These then are the problems that lie before us in the establishment of a national music policy and it is vital and important that the problems be met and solved because America has much to offer to the world. We have a feeling for freedom that exists nowhere else on the face of the earth. We have almost an inborn acceptance of the inalienable rights of life, liberty and the pursuit of happiness.

"We find all these feelings expressed in our novels and in our plays and in our paintings and in much of our music. Once we emancipate our classical composers from the critics we will find that all our music is expressive of these things, while the message of the United States of America to the rest of the world will be greater and more vital when our music expresses us and is heard by all people everywhere."

MUSIC TEACHERS
Your students progress rapidly and perform better when they use a good Metronome under your guidance.
The Lifetime FRANZ ELECTRIC METRONOME
Price only $12.50
110 Volt 60 Cycle AC
5 yr. written guar.
At our Dealer
Write for Circular
Also Text-Book "Metronome Techniques" only $1
FRANZ MFG. CO., INC., NEW HAVEN, CONN.

LEARN "SWING" MUSIC
Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligatos, embellishments, figurations, blue notes, whole tones, etc.
MODERN DANCE ARRANGING
Duets, trios, quartettes and ensembles—special choruses—modulating to other keys—suspensions—anticipations—organ points—color effects—swingy backgrounds—Write today.
ELMER B. FUCHS
335 East 19th St. Brooklyn 26, N. Y.

Alviene School of the Stage Theatre Est. 1894
Lyric Arts and Culture
Singing—Acting—Speech—Dancing
Beginners, intermediate, professional; private and class.
Limited number of advanced VOCAL students accepted for workshop study, under professional direction, of OPERA IN ENGLISH and OPERETTA.
Presented for public and producers.
Enroll now. Approved for Veterans.
Write Sec'y. Shobert, 1780 Broadway, N. Y. City

FOR THOSE WITH
an eye for beauty

DOROTHY LAMOUR
co-star in Paramount's new release, "Road to Rio," is shown here with her new Everett piano.

...an ear for music!

Choice of those who appreciate fine furnishings . . . in good taste, are furniture-styled Everett pianos. Designs that live forever!

People who know music best also choose Everett for unsurpassed beauty of tone . . . a glorious voice that *stays in tune more than twice as long as ordinary pianos.*

LOOK AT THE BACK—for a glimpse of the new engineering principle that makes Everett the most advanced piano in generations! For complete details ask your Everett dealer about "Balanced Tension," secret of why Everett consoles have *the tone beauty of a grand.*

EVERETT
console pianos with the tone beauty of a grand

For free piano catalog and name of your nearest dealer, write
EVERETT PIANO COMPANY, SOUTH HAVEN, MICH.

GIVE YOUR CHILD THIS CHANCE NOW

SPINET JR. "G" $89.00

MOTHER . . . Start your child's musical education NOW this easy inexpensive way. Teach your child and learn to play yourself with the easy modern course of lessons furnished with SPINET Jr.

SPINET Jr. has four octaves of full size piano keys with soft celeste-like tone derived from tempered aluminum bars that will not go out of tune. The height of this attractive instrument is suitable for children or adults. Finished in brown leatherette. Height 27¼", length 29", width 13¾".

If your dealer cannot supply you send check or money order. No C.O.D.'s Express Collect.

WHITE-GERLAT CO.
1600 JUNCTION AVE. RACINE, WIS.
Manufacturers of educational instruments for schools and music studios.

Important Secrets of Vocal Tone

(*Continued from Page* 15)

This is due to a kind of flatness which is not a matter of intonation, but of color. The tone sounds flat because it lacks overtones. My own way of solving such a problem would be to try the troublesome tone an octave lower, on *ah*, working my way up gradually to its proper position on (or above) the staff. Again by way of a digression, a singer gains great advantage from learning something about the physics of sound—the nature of tone itself, and the elements and circumstances that cause it to vary.

"The list of vocal problems that *can* arise is as great as the number of persons who wish to sing, and each problem and each person must seek individual salvation. But it is quite accurate to say that every distinctly *vocal* problem can be smoothed out by a return to the first principles of pure tone production. In this sense, no singer ever stops studying. At any time in one's career, some little difficulty may arise that will send you back (if you are wise!) to the scales and drills you mastered when you were trying to bring out your first tone. That is why the established singer never finds mere coaching enough, but continues straight on with a sound voice teacher who can not only correct difficulties, but head them off before they gain foothold.

"Another important element in pure projection is diction. I hesitate to trespass on my brother Bob's field, but I can safely say that my own experience with diction problems is to clarify difficult syllables by some slight exaggeration, but even more by an insistance on pure vowels and crisp, decisive consonants. Take a simple scriptural line like, 'Be thou kind to one another.' Here you have enough variety of vowels and juxtaposition of *D* and *T* consonants to make enunciation difficult. The trick is to say the line over, first in isolated words, and then as a sentence, keeping each vowel exaggeratedly pure, and giving each consonant its full due, without biting-off or swallowing. Speak the line that way several times and the difficulty vanishes. It is important to vocalize on diction syllables, but in preparing one's songs interpretatively, the words should always be spoken before they are sung. Thus the organs of speech become familiar with them, and there is less danger of the tightness and constriction that invariably occur in trying to sing new and difficult syllables—and which spoils free tonal emission.

"In my experience, every vocal problem finds its way back to original quality of tone. Hence, the singer's best chances for success lie in a slow, thorough, gradual, patient study of the basis of tone production. Remember that tone, in singing, must be beautiful! The singer is not working in mass-production techniques, but in art."

CENTURY'S NEW ISSUES — AT YOUR DEALER NOW

Our pleasure in presenting these will only be equalled by your pleasure in using them because they are outstanding teaching material.

PETITE SUITE
by ALEXANDRE GRETCHANINOFF
3778 Etude, Eb-2
3779 Romance, F-2
3780 Polka, Bb-2
3781 Wistful Mazurka (Moz. Melancolique), Fm-2
3782 Russian Dance (Kamarinskaya), F-2

SONATA MOVEMENT SERIES
3789 Sonatina In G, -4 . . . C. P. E. Bach
3790 Allegretto (Sonata in D), -4 . . . J. C. F. Bach
3791 Allegro (Sonata in Bb), -4 . . . Mozart
3792 Rondo (Viennese Sonatino No. 1), C-3 . . . Mozart
3793 Finale (Sonata In D), -4 . . . Haydn
3794 Allegretto (Op. 14, No. 1), Em-4 . . . Beethoven
3795 Andante (Op. 79), Gm-4 . . . Beethoven
3796 Andante (Op. 120), D-4 . . . Schubert
3797 Allegro (Op. 118, No. 1), G-3 . . . Schumann
3798 Andante (Op. 1), Cm-5 . . . Brahms

3783 Rage over Lost Penny, G-4 . . . Beethoven
3784 Traviata, Prelude, E-4 . . . Verdi-Black
3799 Sorcerer's Apprentice, Fm-4 . . . Dukas-James

BOOGIE WOOGIE SETTINGS
by STANLEY
3768 Old Gray Mare & Little Brown Jug, -2
3769 Auld Lang Syne & Good Night Ladies, -3
3770 Dark Eyes & Comin' Through the Rye, -3
3771 Hand Me Down My Walkin' Cane & She'll Be Comin' Round the Mountain, -3
3772 Old MacDonald Had a Farm, G-3
3773 Jingle Bells, G-3

Ask your dealer for Century music. If he cannot supply you, send your order direct to us. Our complete catalog listing over 3800 numbers at 20¢ a copy is FREE on request.

CENTURY MUSIC PUBLISHING CO.
47 West 63rd Street, New York 23, N. Y.

NEW PIANO SOLO
Sunbeam's March
50 cents post paid
CHAD BROWN
1016 Rahel Street Madison 4, Wisconsin

15 ORIGINAL COMPOSITIONS FOR THE PIANO
By **LEOPOLD WOLFSOHN**
New Intriguing Melodies and Harmonies that Linger. Ideal for Studio and Concert. Used by progressive teachers and artists.

1st to 2nd Grade
Once Upon a Time .30 Russian Lullaby .35
Joy Waltz .30 Good Fellows March .30
The Wandering Minstrel .30
3rd Grade
Sailors Hornpipe .40 Remembrance .50
Minuet .40 Hungaria .50
Medium Difficult
LOVE SONG .40 IDYL POEME .60
BOLERO .50 SERENADE .50
ORIENTALE .60 REVERIE .50*
Thematic Circular upon Request
LEOPOLD WOLFSOHN EDITIONS
Hotel Ansonia, Broadway at 73rd St., New York City

TEACH MODERN PIANO by note . . . the CHRISTENSEN WAY

Classical teachers everywhere are finding the answer to the problems of teaching popular music, in our modern, up-to-the-minute method. Based on sound principles of music, it will help, not hinder classical studies. Franchise contract will give you exclusive right to teach and advertise our method in your community, if not represented. Our 43rd year. Write for complete details. Enclose $2 for complete, 91 page instruction book.

PLAY POPULAR PIANO LIKE A PROFESSIONAL
with our BREAK SHEET SERVICE
It brings you clever arrangements for playing extra choruses of eight popular "hit parade" tunes. Gives you breaks, novel figures and tricky embellishments, ready to fill in. Single copies 25c, stamps or coin. Send $2 for ten consecutive issues.

THE CHRISTENSEN METHOD
Suite 754, Kimball Hall, Chicago 4, Illinois

Mozart, the Musical Flower of the Rococo Period

(*Continued from Page* 9)

glance at the art and architecture of the period. These give indication of the spirit of the times, and show us some of the influences to which Mozart was subjected in the writing of his music.

As far as architecture was concerned, architects were not particularly interested in the exterior of the palaces they were building. Interior decoration was their specialty. They wished to create a fairyland atmosphere for the fairy story nobility. By a skillful handling of walls they sought to create an intimate atmosphere in their rooms. The light of a thousand candles reflected in wall mirrors further heightened the effect of warmth and intimacy. Delicately wrought chandeliers added brilliance to the picture. The porcelain factories of Vienna, Meissen, and Sèvres were turning out exquisite chinaware: cups, saucers, and plates. Designers were devising new patterns for the satins and silks which were replacing brocades and heavy woolens in the world of fashion. This was the setting for Mozart's music, and it was for this setting that the composer intended much of his music. In consequence there are always an intimacy and charm in Mozart's music that are unmistakable.

The magnificent palace of Versailles, seventeen miles outside Paris, set the pace for every king, duke, and baron in Europe. To "keep up with the Jonses" at Versailles was their motto. There must have been quite a building boom in that day, for all of them were building Rococo palaces at their capitals in imitation of Versailles and there were then some three hundred European capitals. Nor were the Hapsburgs amateurs in building construction either. Outside Vienna, the Emperor built himself a pleasant country home, the Schönbrunn, a modest affair of some 1,441 apartments and one hundred and thirty-nine kitchens. At Gluck's death, Mozart received an appointment as chamber composer to Emperor Josef II.

Now that in imagination at least we have lived in the time of Mozart, we can give a more understanding ear to his music, because we know of the conditions under which this music was composed and we know of the people for whom it was composed. We can feel how well his music suggests the airs and graces, the architectural flourishes, the moulded curves and prolific ornaments of the eighteenth century. The eighteenth century made a fetish of charm. The word "charming" is much abused nowadays, but its use is quite in order in describing Mozart's music. His music is "charming" with all its inherent grace, melodic fertility, and refinement of detail. And one final point to note: Mozart was a Classicist, not a Romantic. The great Beethoven poured into his music his personal feelings, all his joys and sorrows. In contrast, we find Mozart's music impersonal, purified of his own personal feelings. The composer approaches music objectively, as a craftsman moulding a lovely vase, an exquisite creation, but one with little relation to any personal feelings he himself might be experiencing. Mozart wrote his music with this same attitude of mind, as a musical craftsman fashioning a beautiful ornament to further embellish a Rococo drawing room.

Important Notice To Etude Piano Teachers!

INCREASE your students' interest by incorporating Popular Piano Instruction. The Boston Conservatory has a Popular Department in connection with their Curriculum. You now may have this long-sought-after instruction. Your students will thank you and your class will grow. For the first time, Cavanaugh Piano Schools are giving Etude Teachers full permission to teach their famous Popular Piano Course. Write the New York Office for full details.

CAVANAUGH PIANO SCHOOLS
475 Fifth Avenue New York 17, N.Y.

TRAIN **Your VOICE!**
Results GUARANTEED!
We build, strengthen the vocal organs—not with singing lessons—but by sound, scientifically correct silent and vocal exercises, and absolutely guarantee complete satisfaction with results. Write for Voice Book. FREE. Sent to no one under 17 years old unless signed by parent.
PERFECT VOICE STUDIOS, Studio 5581 Kimball Hall Bldg., Chicago 4, Ill.

PIANO TUNING PAYS
Learn this Independent Profession AT HOME

Our patented TONOMETER with BEAT GAUGE is a scientific teaching-tuning instrument that simplifies learning and assures accuracy with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and UNCROWDED field. PIONEER SCHOOL—50th YEAR. G.I. APPROVED. Write for free booklet.

NILES BRYANT SCHOOL
10 Bryant Bldg., Washington 16, D. C.

Important Books

BRUCKNER MAHLER SCHOENBERG

By DIKA NEWLIN, Ph.D.

Assistant Professor of Music
Western Maryland College
Second Printing 304 pp. $3.50

The Musical Quarterly ". . . Conveys that authentic sense of the personalities involved which results from a real understanding of the resolution of many apparent contradictions in the course of each composer's development. . . . Extremely important to the average student of music in the United States." Henry Cowell.

Etude "With great breadth of understanding she traces the steps of the revolution from the baroque Catholic Bruckner, through the Semitic Mahler and Schoenberg, to Berg. . . . She indicates with fine critical discernment, the distinctions between these masters, and provides the reader of today with opinions which form a splendid basis for comparison."

Musical America ". . . Fine, well written and admirably reasoned. . . . Unreservedly commended to those who admire these masters and even to those who do not. . . ."

Music News ". . . Worthwhile undertaking and one which merits many readers."

Harper's Magazine ". . . Her subject is of great contemporary interest and her research worthy of respect."

TRAINING THE SINGING VOICE

By VICTOR A. FIELDS, Ph.D.

Director, Speech and Voice Clinic
College of the City of New York
Second Printing 352 pp. $4.00

International Musician ". . . The prospective student may well pause on the threshold of his career to read such a book as this which brings within its focus 690 concepts of vocal pedagogy culled from 702 books and articles on the subject. . . . Teachers will profit most by this compendium of opinion, using it as a compass and a gauge in their own search for the truth. . . ."

The Library Journal "This unique book is a compendium of vocal science, art and opinion. It does not deal with interpretation or musicianship but covers vocal production as understood by many singers and pedagogues. Some 62 pages of *Annotated Bibliography* locate the sources for us. . . . A basic volume for teachers and students of singing, likely to prove indispensable."

Musical Digest ". . . Touches on every conceivable aspect of the voice. . . . For the serious vocal student, the vocal pedagogue or would-be teacher, it will prove as much a necessity as is a dictionary to a stenographer. . . ."

King's Crown Press
Box E at Columbia University, New York 27

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

At Sixteen She Sings Difficult Operatic Arias

Q. For the last five years I have been taking singing lessons, and I am now sixteen. My teacher says my voice is definitely the coloratura type and has excellent agility. However, in order to attain any sort of advancement, I must be able to reach E and F above High-C. I now sing a sustained E-flat quite easily. What would you suggest as an exercise to strengthen these very high tones? 2. I have been singing the Shadow Song from "Dinorah," the Mad Scene from "Lucia," the Bell Song *from "Lakme," and have memorized the role of Rosina in the "Barber of Seville." I have sung them all in recitals and have met with great approval. I am worried because my voice is apt to become strained by singing these songs. Would you suggest my continuing the study of such arias or going to lighter works? 3. I am teaching piano and I am told that I have a very good chance of doing great things in piano as well as voice. Would you suggest my studying harmony, theory, solfege, and so forth, in conjunction with my piano before trying for a scholarship in voice in any advanced school of music?—M. J. E.*

A. As you learn how to produce these extremely high tones, they will grow in ease of production, sureness, and perhaps volume, provided that they are in the natural range of your voice. If they are not, they will surely continue to be difficult for you, and a slight sense of strain may be audible when you sing them. It is the prime business of your singing teacher to explain the production of these high tones and to suggest exercises to develop them. You must trust him implicitly.

2. The arias and the opera you have learned from memory and performed in public are very difficult for a girl of sixteen. Evidently you have extraordinary talent, both for the singing and piano playing. Therefore, watch your step. It would be a great shame if you were to have a set-back, now that you have advanced so far. Your "vaulting ambition" should never be allowed to overleap itself. You should be brought along reasonably and carefully until your teacher thinks you are ready for the great test audition for entrance into one of the advanced schools of music. Only then should you be permitted to take the audition, not before.

3. The successful concert pianist *must* have a good working knowledge of harmony, counterpoint, and musical form, in order to present the complicated musical works of the modern repertoire, adequately and well, to his discriminating audiences. It would do him no harm to understand something of the elements of voice production, but would only make him a broader musician. However, these things are not absolutely essential to him. On the contrary, the singer must concentrate upon them. He must learn how to control his breath, and his vocal chords, how to form his vowel and consonants comfortably, and he must understand practically, the use of the natural resonators which add power, color, and beauty to his voice. Upon these things he must build the structure of his technique, and his success or his failure depends very largely upon them.

The Young Lady With no Knowledge of Music but With Operatic Aspirations.

Q. I am twenty and my passion is music, particularly opera; however, my family has never been financially able to *help me study music. I work as a stenographer. About a month ago I sang for a local voice teacher who said that my voice had* possibilities and *could be* developed. *I want to be a magnificent* Aïda, Lucia *or Mimi. So these are the questions I ask of you and of myself daily: 1. Is twenty* too old *for a girl to begin vocal training? 2. How shall I go about finding a teacher whom I can trust? 3. Is the fact that I cannot play the piano, nor have one in the home, too great a drawback? 4. I speak and read Italian fairly well and I know that a knowledge of several languages is necessary. What other studies would you suggest?—M. L. V.*

A. Certainly it would have been better if you had commenced singing lessons a few years earlier. There is no use crying over spilled milk. Start them as soon as possible and work all the harder to make up for lost time.

2. In every great city in America there are quite a few competent and trustworthy singing teachers. Have auditions with several of these teachers and ask for their honest and candid opinions as to your voice.

3. You should have had a piano in your home ever since childhood and you should have been encouraged to play upon it as part of your ordinary education. It is difficult for us to imagine how a girl can learn her songs and operas accurately without being able to play upon some instrument at least a little. You must either get a piano or discover a place where you can have access to one or you will be tremendously handicapped.

4. It is good that you speak and understand Italian, for the other necessary languages will come more easily to you as a consequence. Your ear has become accustomed to hearing other sounds besides the usual English ones. To become a "magnificent *Aïda, Lucia,* or *Mimi*" is a very laudable ambition which you share with quite a few thousand other talented American girls. To realize it, takes a rare combination of gifts, a fine voice, musicianship, a good figure, a pleasant personality, a pretty face, first class physical and mental health, enormous perseverance, plus a great deal of good luck. Work hard, waste no time. You must learn to deserve the success which you so ardently crave. In addition to your musical studies you should endeavor to make yourself a cultured young woman. Hear all the music and plays you possibly can, read literary works of the first rank, especially poetry, not the usual popular detective novel and best sellers alone.

She Has a Good Voice but Fears Infected Tonsils

Q. I have been studying the wrong method for two and one half years, but I have now changed teachers, and I have learned more in two months than I did *in the previous two years. Will the extraction of my tonsils have any effect on the voice, either changing its range, or quality, or actually ruining it? My range is from A below Middle-C to D over High-G, the best part of it lying in the upper and lower ranges. I am afraid of submitting to a tonsilectomy for fear that it might destroy my high tones. Two physicians have advised me to submit to a tonsilectomy because I have tonsilitis occasionally which sometimes sets me back in my work.*

2. Does age have any effect upon the voice? I am nineteen now and my voice changed some time ago. I would appreciate any advice or comments.—V. M.

A. You are indeed fortunate to have discovered a teacher who has helped you to make such a marked improvement in your method of singing in such a short time. Your problem of the moment resolves itself into the question "Are my tonsils diseased or are they not?" Manifestly it is more difficult to sing with a pair of infected tonsils than with perfectly normal ones. In the first case the whole palatal arch is apt to be inflamed and stiffened, so that it cannot perform its natural functions comfortably and well. It is not difficult for an experienced surgeon to decide whether they should come out or simply be temporarily treated. As two physicians have already advised a tonsilectomy there does not seem to be much uncertainty about the question. If the operation is done by a very skillful man, after the throat has completely healed you should gradually experience an increased freedom and comfort throughout your entire range.

2. Your question is not clear. Age, of course, as you well know, has a tremendous effect not only upon the voice but upon all the body functions. We fancy that you mean, is your voice at the age of nineteen sufficiently settled for you to undertake the usual vocal training to fit you to make your place in the musical world. We should certainly say that it is and as you have found a fine teacher you should continue to improve.

GULBRANSEN Spinet Pianos

Early American Spinet

America's Smartest Piano Fashions

Let little fingers learn the ABC's of music on a responsive instrument. A Gulbransen Spinet piano in your home today will give your child many hours of happiness . . . a future enriched with the appreciation of good music. New Gulbransen Spinet Pianos are more beautiful than ever, lovely instruments of brilliant tone and superb craftsmanship. Write for free booklets showing new models.

GULBRANSEN COMPANY
Dept. E, 816 N. Kedzie, Chicago 51, Ill.

2nd EDITION—COMPLETE TREATISE ON
TRANSPOSITION
covering ALL problems of transposition
Send for folder to the author
Charles Lagourgue, 35 W. 57th St., New York 19

Record Insurance!

Actone
TRANSCRIPTION NEEDLE
100% SHADOWGRAPHED*
The NEEDLE with the PERFECT POINT

The Actone is used and recommended by the foremost networks, record and transcription companies, disc jockeys, and collectors.

Yes, the experts agree: The best insurance you can buy for your records is the Actone Transcription Needle. The Actone reduces record wear to the absolute minimum because each needle is individually Shadowgraphed* to insure a perfect point that fits the record groove. The Actone pays dividends of less surface noise and the maximum in clear, undistorted tone. Ask your dealer for Actone Transcription Needles today!

*In the Shadowgraph Process, each needle is magnified 200 times and shadowed against a scaled outline of a perfect point. If it deviates from a tolerance of .0002 to .0015 inches, it is discarded.

A Product of
Bagshaw
Famous for Fine Needles Since 1892

AMAZING AIDS for CHILD PIANO STUDENTS and LABOR SAVING DEVICES for PIANO TEACHERS

Pianos are essentially built for adults. The ADJUSTABLE MUSIC RACK, FOOT REST AND PEDAL CONTROL rebuild the piano for tiny tots. Both the Music Rack and Foot Rest can be adjusted to any type of piano—Grand, Upright and Spinet in an instant.

JENKINS ADJUSTABLE PIANO MUSIC RACK can be adjusted to any desired height and brought forward, so that a child's eyes will be on a level with his music and at the correct distance, eliminating eye strain.

To further aid the child's comfort at the piano, we have

JENKINS (KAUFFMAN'S) FOOT REST AND PEDAL CONTROL

Can be used successfully on any type piano.

With this Foot Rest, a child sits at the piano at ease, with his feet resting on a platform six inches from the floor, eliminating the dangling of his legs. What could be more uncomfortable for a child than having no support for his feet and legs.

Illustrated below are the two aids attached to a Grand Piano. They can be attached to any style piano, Spinet, Grand or Upright.

MUSIC RACK { 1—Adjustable to Any Style of Piano 2—To Raise or Lower to Desired Height 3—A Device on Back of Rack for Adjusting to Any Angle

FOOT REST { 1—Six Inches High Here 2—Five Inches High Here 3—Attach to Piano Pedal 4—For Operating the Pedal

Very important, to up-to-date piano teachers, is having the child learn the use of the pedal. Our FOOT REST is an attachment to the pedal which extends to the top of the platform. By pressing his foot on the pedal attachment, a child can operate the pedal without having to stretch his legs.

With the MUSIC RACK AND FOOT REST, a child at the piano is comfortable, and when comfortable, he is inclined to practice longer and progresses more rapidly.

ADJUSTABLE MUSIC RACK—$6.00 FOOT REST AND PEDAL CONTROL—$6.00

SPEED DRILLS *Flash Cards*

A System for Teaching Sight Playing to Little Tots, or Beginners of any Age

By WALLACE and WINNING

Speed Drills—Consists of 32 Cards to be placed back of the Piano Keys

On these cards are notes corresponding to the key on the keyboard, showing the position of each note. Thus, the student learns through his eyes instead of the written or spoken word.

Cards in place back of piano keys

With SPEED DRILLS it is easy to teach little folks quickly and without effort the piano keyboard.

SPEED DRILLS stress visual accuracy, recognition of keyboard positions, rapidity of playing the keys, producing rapid visual, mental and muscular co-ordination.

With the use of SPEED DRILLS a child learns quickly the location and position of the keys and while learning, his studies become a pleasant game instead of an arduous task.

Speed Drills should be used at the very first lesson, and a pupil should have a set at home for daily drill

Price 50c

JENKINS PIANO CHORD BOOK

It's Easy to play the chords in all keys with this Book. Pictures of the Keys and the Fingers to Play Them

THE ILLUSTRATIONS BELOW SHOW THE NOTES ON THE STAFF WHICH CORRESPOND WITH KEYS ON THE KEYBOARD

Jenkins Piano Chords at a Glance

Many teachers all over the country are using this with other material in teaching. A copy will be mailed for your inspection. If not wanted, return and money will be refunded.

PRICE 50c POSTPAID

In the book are instructions for playing the keys and other simple instructions.

JENKINS MUSIC COMPANY • KANSAS CITY, MO.

Greater and Better Organs for America

(*Continued from Page 17*)

am told on good authority, could not be replaced today. I plead that when one is considering a new organ, he get expert advice regarding what he has, and whether or not much of the organ can or cannot be used to advantage. On the other hand, we know there are many organs that, although they work and perhaps make some fair sound, they might better be used for building a fire. We are certainly through with the high pressure Tibia and leather lipped Diapason. There are at present some notable Diapason choruses in this country. There will be many more. We have some great organs here, and they are continually becoming better. One of our great builders says that every organ he builds is better than his previous one.

I like this quotation from de Balzac—"The organ is in truth the grandest, the most daring, the most magnificent of all instruments invented by human genius. It is a whole orchestra in itself. It can express anything in response to a skilled touch. Surely it is, in some sort, a pedestal on which the soul poises for a flight forth into space, essaying on her course to draw picture after picture in an endless series, to paint human life, to cross the Infinite that separates Heaven and Earth! And the longer a dreamer listens to those giant harmonies, the better he realizes that nothing save this hundred-voiced choir on earth can fill all the space between kneeling man and a God hidden by the blinding light of sanctuary. The music is the one interpreter strong enough to bear up the prayers of humanity to heaven blended with the myriad fancies of every creed. The melodies inspired by the sense of things divine are blent with a grandeur unknown before. By the chanting of the choir in response to the thunder of the organ, a veil is woven for God, and the brightness of His attributes shines through it."

Prevention Is Better Than Cure!

(*Continued from Page 5*)

method of coaching styles. He had the theory that too much explanation killed the spirit of the thing: he believed that a person *has* an artistic gift, or he has none! If he has, he will quickly understand shades of meaning, of inflection, of projection. If he has no gift, the longest explanations will not help him! Thus, de Reszké wasted little time in talking *about* style—he spent the hour singing for us, demonstrating the effects he wished. He always called attention to his effects, however; he would say, 'Listen sharply to the way I phrase this—observe this *legato*, or that *portamento*—pay attention to how I articulate this passage, giving every syllable, every word its due emphasis.' After showing us the points to watch, he would demonstrate by singing. Then he would ask us to imitate him! After that, we were ready to find our own salvation.

"After de Reszké, I have learned the most from Mr. Danise, who was first my teacher and is now my husband. I coached operatic roles with him and from him I learned to appreciate the true value of the *recitativo*. This foundation of all *cantabile* singing—the very basis of Mozart, Donizetti, Bellini—is all too frequently neglected! Since by its very nature it carries no melodic line, there is a tendency to hurry through it and get to the 'pretty' part! That is a big mistake. The singing of a correct *recitativo* is one of the standards by which operatic art may be measured. The secret of such singing is to give full value to every word, every note—quite as you do in a big aria. Instead of hurrying through a *recitativo*, the singer must learn to emphasize, to magnify the value of words, notes, and rests. Actually, the moments of rest or *fermata* accentuate the motion and hence the meaning of the flowing *recitativo* as a whole. The reason for the slightly magnifying emphasis of a *recitativo* is the fact that this form grows out of the tragedy; and the moving and elevated nature of tragedy requires something loftier than the everyday expression of speech. You don't read Shakespeare as you would read the comics! Keep this in mind when you sing *recitativo!*

"Keeping in mind a disciplined approach to your problems will help to overcome them before they become difficult! A sound background of study enables you to rely on prevention rather than cure."

Key-Kolor Visualizes the Key-Signatures

(*Continued from Page 16*)

curved stem for half notes

Ex. 9

a symbol I changed later to *double*-stems. Neither Busoni nor anyone else, to my knowledge, had suggested using black and white notes *on the traditional staff*. I became convinced, however, that such use constituted the most practical immediate application of this graphic principle. The following incident confirmed this opinion.

One evening I was bored by a neighbor's practicing. The errors were so excruciating that I went over and said: "May I show you the scale of that hymn?" "Oh, I *know* all my scales." "Then what seems to be the matter?" "You see," she explained, "scales are a cinch." And she proceeded to prove it. "But this hymn is four stories deep. How can I *see* the sharps on all four floors at once?" I retired to mull this over. The errors continued. Finally I went back and inked the sharped notes black, as the hymn was three-two time. Now she *could* see each chord as a *unique color-pattern*. The mistakes stopped. "Well!" she exploded, "Why wasn't music written like that in the *first* place?" This same remark has been made to me by dozens of others.

For a time I used the device only in studio charts. Later, in my "Folksongs and Famous Pictures" and other books, I used it in scales and exercises and unassociated with time symbols. However, because it brought results, I soon added time expression in mimeographed songs and pieces. This I found useful with pupils in establishing playing habits in new keys, as in Key-Kolor *each tonality exhibits its own unique color-scheme* which

(*Continued on Page 55*)

By the author of the HARVARD DICTIONARY OF MUSIC

Masters of the Keyboard

by WILLI APEL

A Brief Survey of Pianoforte Music

The world-famous musicologist illuminates the landmarks in the history of keyboard music from the Middle Ages to the present. Seventy complete compositions, as well as many shorter selections, illustrate his fresh, continuous commentary. Of exceptional value to students, scholars and musical amateurs. 328 pages.

$5.00 at all bookstores

HARVARD UNIVERSITY PRESS, Cambridge 38, Mass.

Free NEW CHOIR ANTHEM CATALOG

Choir Directors, Ministers—

Send for your free octavo anthem and choir book catalog containing a list of new anthems, standard anthems, gospel hymn anthems, etc.

SEND TODAY!

The RODEHEAVER HALL-MACK CO.

(CHOIR CATALOG DEPARTMENT)

147 Ninth St. • Winona Lake, Ind.

New -- PIPE ORGANS -- Used

Builders of pipe organs for church and studio. Efficient, up-to-date used instruments on hand at all times, priced very reasonably. We also rebuild and modernize tracker and tubular organs, additions of stops, couplers and chimes installed. Yearly care of organs. We solicit inquiries.

Delosh Brothers -- Organ Experts

3910-108th Street Corona, L. I., N. Y. City

WM. S. HAYNES COMPANY

Flutes of Distinction

STERLING SILVER — GOLD — PLATINUM

Catalog on request

108 Massachusetts Avenue, Boston 15, Mass.

"MAGIC" FINGER EXERCISER & DEVELOPER

E.J.J. writes from HOWARD UNIVERSITY, WASHINGTON, D.C.: "... am very proud of its effects ... congratulate you on such a magnificent invention ... just what the musician needs ..."

WRITE FOR FREE LITERATURE

MAGIC FINGER DEVELOPER CO.

895 E 64TH AVE. VANCOUVER B.C. CANADA

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

Q. Recently I have access to a choir library, which contains two anthems by R. H. Prutting. I can find no reference to him or his music. Please give me some data concerning him and his works. Are they used to any extent?

Also name about a dozen easy anthems for full choir without solos, which are usable and standard.—C. L. K.

A. We regret that we have no biographical data regarding Mr. Prutting, but our records show his address to be 133 Warrenton Avenue, Hartford, Connecticut. Doubtless he will be glad to advise you personally regarding his work. We ourselves are acquainted with only two of his anthems, which are in fair use, but to exactly what extent we have no means of knowing.

A list of suitable anthems is being sent to you.

Q. I have been taking piano lessons for over five years. I am much interested in Hammond, and Pipe organs, but my mother thinks I should have more piano training. What ability should one have, and for how long do you think a person who is going to take organ lessons, should study piano?—R. K. H.

A. If in your five years study you have acquired a first class technic for the piano, and can play acceptably fourth grade studies and pieces, including some of the easier Bach works, we should say you would be ready to take up organ work. A good foundational piano technic will add materially to your progress at the organ.

Q. We hope to have our church remodeled and wish your ideas regarding choir loft, organ, and choir. Do you think it is more effective to have the choir entirely from view of the congregation so the music is heard rather than the choir being seen? Our church is Methodist.

A friend suggests having the console of the new organ to one side instead of the middle. I prefer the middle in case we eventually have one person direct and play, simplifying the directing.

Why not a shell for the director, so she cannot be seen. I am directing the choir at present, volunteer talent, and some not very good in interpretation unless under direction. It also saves time as the present arrangement is such that the choir must learn an anthem very thoroughly to sing without direction. Even so, attacks and releases are none too well done.

We hope to have a (name) organ, two manuals. My suggestions are for the Great, a Melodia, Dulciana, and one or two other stops. Would the Erzhaler be too heavy? What two additional stops would you suggest on the Great, and what for the Swell? What is a "tracker" organ? Ours is a (name), and the air is forced through the valves by hand pressure. Is this a tracker system?—C. W. M.

A. The matter of concealing the choir or otherwise is largely one of opinion. The writer remembers a very fine musical service in one of our best churches, and the choir was in the loft at the rear of the church, out of sight. Something seemed lacking, but on the other hand that same choir in full view may possibly have detracted from the music rendered. Personally, we lean to the idea of the choir being in view, but in their appearance and behaviour remembering that they are in view. In case it is necessary to have the director in front, he (or she) too should be as unobtrusive as possible, and movements should be limited to necessity. The "shell" idea we are afraid would constitute a rather awkward obstruction.

As regards stops, you would need the Erzhaler or an open diapason equivalent on the Great in addition to Melodia and Dulciana, and we would suggest the additional of a Flute d'Amour, and possibly a Gamba, 4' and 8' respectively. For the Swell we recommend: Bourdon 16', Diapason or Violin Diapason 8', Salicional 8', Oboe 8', Stopped Diapason 8', Harmonic Flute 4', Flautina 2'.

The word "tracker" has reference to the action between the key and the pipe, rather than wind supply. With modern organs the depression of a key creates electric and pneumatic "contacts" which open the valve at the pipe, but in the old tracker action this key depression operated a series of levers and pulleys which resulted in the opening of the valve.

Q. I am interested in a small pipe organ for my home. Please tell me if it is possible to place a small organ in a home of limited dimensions, and an approximate price. Also the address of several organ builders nearest my home who might give me more information. Are small used organs ever obtainable?—W. C. K.

A. We are sending you the names of a number of well known and reputable organ builders, who will be glad to give you full details and prices. Even a small organ will require a fair amount of room for pipes, wind chests, and so on, but the feasibility of such an installation will depend somewhat on the layout of the home. The manufacturers will be glad to advise you.

Q. Am a piano teacher learning to play organ. Have had but one lesson, and no access to a teacher. In playing hymn tunes I am using both feet, heel, and toe. It seems to sound better, but our organist uses only toe of left foot. Am I wrong? She plays all bass on lower half of pedal board. Is that right? Is it permissible for the toe to slip from one flat pedal to the nearest one? Should the right foot be held on swell pedal all the time?—B. L. M.

A. For a beginner you are getting off to a first class start. One of the signs of second rate organ playing is to (1) use only the toe of the left foot, (2) confine the pedal playing to the lower half of the pedal keyboard, (3) keep the right foot on the swell pedal. In other words, continue the way you have started—use both feet, heels, and toes, as well as the upper part of the keyboard. (organ builders really intended the entire keyboard for use). The pedal notes in organ playing should be in the legato style (unless marked otherwise), and "punching" out the notes individually with the left toe cannot result in legato playing. If you are not already following an organ method we suggest that you procure a copy of "The Organ" by Stainer, and follow the suggestions laid down. This may be obtained from the publishers of THE ETUDE.

Send $1.00 for RHYTHMIC DRILLS

RHYTHM LESSON ONE BOOKLET and EXPLANATORY BOOKLET

EFFA ELLIS PERFIELD

103 East 86th St. (Park Ave.) New York City

Make THE ETUDE Your Marketing Place

Etude Advertisers Open the Doors to Real Opportunities

SWING PIANO MADE EASY

World's easiest system teaches Beginners or Advanced to play like Radio-Record Artists! Learn runs, breaks, blues, tricks, basses, negro effects, chimes, Boogie Woogie, intros, ends, modernistic, futuristic, weird styles, off-color, riding-melody, jam-hot-blue choruses, etc. HUNDREDS of effects.

Send for Free Booklet No. 16 and low prices.

TEACHERS—Use new loose-leaf system. Write!

SLONE SCHOOL, 2001 Forbes St., Pittsburgh 19, Pa.

PIANO TEACHERS—

Earn Added Dividends

by including popular music in your curriculum!

PHIL SALTMAN METHOD of POPULAR PIANO

provides a musically sound basis for developing the creative talents in your students.

BOOK I contains basic keyboard harmony, basses, pianistic figurations, playing styles, special arrangements, etc.

BOOK II contains advanced keyboard harmony, orchestral styles, playing for listening, South American rhythms, etc.

Each book $1.25, postpaid

Special Discounts to Teachers

Write Teacher Service Director

KENMORE MUSIC COMPANY

581 Boylston Street Boston 16, Mass.

AT LAST!

THE ONLY PEDAL EXTENSION THAT PERFORMS LIKE ACTUAL PEDALS!

Roy Goodman's JR. PEDALS

FOR Tiny PIANO STUDENTS

A Roy Goodman Jr. Pedal provides young students the advantages of correct posture and the early ability to master the pedals.

With Roy Goodman Junior pedals the piano pedal mechanism is literally raised to the level of the child's feet, avoiding improper posture and strain on the abdominal and back muscles. Roy Goodman Junior pedals, attractively covered with tan leatherette, fit any piano.

Provide your elementary pupils with this indispensable item. Teach them correct pedaling from the very start with Roy Goodman Junior pedals. $12.50 in single carton. Less 10% in cartons of 6 or more. (Shipping weight 6½ lbs. each.) Manufactured and distributed exclusively by Roy Goodman's.

Roy Goodman's JR. PEDALS

MAIL THIS COUPON

ROY GOODMAN'S
909 Riverside Avenue
Spokane, Washington

Gentlemen:

Kindly ship ☐ ☐ Junior pedals.
Enclosed find remittance in full. ☐
Enclosed find $5.00 deposit. Ship balance C.O.D. ☐
Mail descriptive folder. ☐

Name....................
Address....................
City.................... State..........

EVERY TALENTED STUDENT WILL TREASURE
A WILKANOWSKI Violin

A SUPERB VIOLIN OF TRUE ARTIST-CALIBRE
The Orchestra Model is a rather large, full arched violin, of strong, full tone, finished in golden amber oil varnish, shaded to red and slightly retouched. The body and neck are made of very old maple, beautifully flamed, while the top is old spruce of close, even grain. The trimmings are the finest Madagascar ebony.

A CELEBRATED VIOLIN MAKER
Since the days of the immortal luthiers of Cremona, there have been a mere handful of truly gifted craftsmen. Preeminent among living American violin makers is Mr. W. Wilkanowski. His many classic instruments are notable for perfection of wood and workmanship and for their brilliant tonal qualities.
Among the great symphony and concert artists the name WILKANOWSKI is ranked with the finest and hundreds of virtuosi own and treasure these celebrated violins.

SEND NO MONEY
UNUSUAL 6 DAY
TRIAL OFFER

You can actually have a Wilkanowski Violin in your hands for examination on 6 day TRIAL OFFER. Here's how it works. We'll ship C.O.D. with privilege of 6 days examination in your home or studio. Your money stays in Express Company'a office ready for prompt refund if you decide to return the merchandise. Absolutely no risk! No chance for disappointment! Either you are 100% satisfied or there's no sale.
THE CASE — is strongly built in graceful lines with sturdy, laminated veneer body, covered with heavy top-grain leather and pluah linings.

TEACHERS
TAKE ADVANTAGE OF SPECIAL PRICES

The Wilkanowski
Orchestra Model—$160.00
Complete Outfit—$200.00

The FRED. GRETSCH MFG. Co.
Musical Instrument Makers Since 1883
218 So. Wabash Avenue, Chicago 4, Ill.
60 Broadway, Brooklyn 11, N. Y.

Dorothy Gaynor Blake
EDUCATIONAL WORKS and SUPPLEMENTARY MATERIAL for PIANO

WHEN NOTES GO WALKING — BOOK I
"They Step In A Row"
For the beginner at the piano. Contains pieces for piano students who are playing for the first time from printed music. In this book, the student associates the notes with the keys.....75 cents

WHEN NOTES GO SKIPPING — BOOK II
"We Skip Where They Go"
For the beginner at the piano. In this book the student is given a practical manner of reading notes, which he need not discard, change or modify when he approaches the more advanced grades.....75 cents

MELODY BOOK
A First Book
Planned with the purpose in view of teaching the letter names on the staves. A helpful little book for beginners and a useful addition to other material planned along the same line.....75 cents

MELODY BOOK II
Designed to come after the pupil has learned the notes on the two staffs.
65 cents

CHORD PLAYING
At The Piano
The simplest way to better sight-reading and early composition. $1.00

KEYBOARD SECRETS
Sixty daily recreations to solve first keyboard problems. $1.00

TUNES FOR TWO
Eight piano duets for individual or class instruction.....75 cents

Write for catalog

The WILLIS Music Company
124 East Fourth St Cincinnati 2, Ohio
G 147

The Art of Expression

(Continued from Page 21)

crescendo through an extended passage of *détaché* sixteenths. Starting *piano*, the player will take very short strokes near the middle of the bow; gradually the strokes will be lengthened in the direction of the point, until at the climax as much bow is being used as the *tempo* will permit. If the passage is emotionally dramatic, additional bow pressure will be necessary, but it should not be applied until about half way through the passage and then but gradually. However, if the passage ends in a high position, the pressure may even have to be relaxed a little for the final notes.

The varying point of contact between bow and string, the vital element of tone-coloring, has been touched upon only in passing. But it is so essential to all expressive playing that a separate article will be devoted to it within the next few months.

The study of tone-production, tone-shading, and tone-coloring is limitless. For this reason it should not be reserved for the advanced player only. As soon as a student can draw a firm and steady bow he should be taught how to use it as a means of musical expression, for the sooner he learns the elements of the art of expression the sooner they will be part of his subconscious violinistic equipment.

Why Bach Has Become a "Must" for Piano Students

(Continued from Page 20)

this. Our little folks are people with their own likes and dislikes. Somewhere they might have heard Bach played without interest and therefore thought that there is no interest in Bach, or simply decided that his music is not the type played at parties. You are up against a prejudice then, and to get past it you need all the wisdom you can muster and also all the love. In such a case you must vitalize Bach and his music, you must make him a person for this student, you must make him a living entity.

When should students begin the study of Bach?

The answer is, as soon as they can readily read the easier Bach pieces. If an advanced student is to be introduced to Bach for the first time, it is still advisable to begin by having him get acquainted with his simpler music. Of course one will not have an advanced student linger too long in the company of the unsophisticated Bach but will move him rapidly to the grade of Bach's music which this student will be capable of absorbing. One thing is definitely sure, that only the extremely musical are receptive to the music of the more mature Bach at first contact. The average student must grow gradually and often painfully to the understanding and love of Bach.

How should embellishments be executed?

There is no set rule about the execution of embellishments since Bach himself gave no definite indication. In many cases it is a matter of personal taste. The mordent is the most common of the embellishments. In Bach it should be played fast and lightly. To execute a nimble mordent use a close finger touch. In Bach mordents should always be played on the beat, they should occupy a part of the principal note's value, and never the entire value, and all embellishments that are played with the lower neighbor should be diatonic. For more detailed information on embellishments one can read "Ornaments in Classical and Modern Music" by Clarence G. Hamilton.

How to study or how to practice Bach?

With the same care and concentration as any other music; but there are a few suggestions I should like to make. Very young students study each voice separately, sing over and over some of the expressive phrases until they can hear clearly the melodic character of each phrase. In this manner my students become sensitive to the expressive idiom of Bach and become not only sensitive players of Bach but also sensitive listeners to his music. They study each hand separately until individual independence is attained. Only through this way of practicing can a young student achieve the balance of voices which is required of an artistic Bach performance.

Memorizing Bach

Bach's music is the best I know for training the memory. Again I ask my pupils to memorize each voice separately and each hand separately before they memorize the complete piece. It is also good to memorize Bach structurally; that is, memorize separately the theme in whatever forms it occurs, the episodes, the counterpoint, and so on. Thus a student is forced to depend not only on muscular memory but also to include the visual and oral.

In closing I should like to add that Bach's music should occupy only one part of a student's musical education. The student's musical diet should be properly balanced to include a thorough study of the music of the masters of the classical period, of the romantic school, the late nineteenth century, and lastly, the modern and our own contemporary composers; but the advantages reaped from the study of Bach will save both the student and the teacher many a labor and will also enable the student to experience early in his musical development the delights of the true artist, namely, that of enjoying playing his music and not working with it.

Can We Tame the Boogie-Woogie Bogey?

(Continued from Page 14)

fourth, and fifth scale degrees will give him an insight into transposition and lead him into further development of this skill in working out original left hand patterns in various keys.

All in all, most teachers can profit from the judicious use of boogie-woogie with certain pupils. It often happens that a pupil whose interest in music is flagging may be stimulated by an experience with boogie-woogie and then gently led back into more orthodox fields. As long as good musicianship and the pupil's best interests are the goals, a good teacher cannot assign material that is improper, and no considerations of his colleagues' reactions should interfere with his use of any material that he is convinced will help attain those goals.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Finger Exercises

C. H. Y., New Jersey. Judging from the short description you sent to me, I think your finger exercises would be interesting and beneficial to both violinists and pianists. Why do you not write a short article, describing them in detail, and send it to the publishers of THE ETUDE? I quite agree with you that many finger exercises are not sufficiently basic in nature. However, I must take issue with you when you write of "the ultra prejudice of all professionals." "All" is a very sweeping word, and my experience is that most professionals are always on the lookout for new ideas, no matter what their source may be.

No Record of This Maker

W. S. K., Pennsylvania. Apparently there is no record of a Mittenwald maker named Joseph Blatz, and I am wondering if perhaps you misread the label. Are you sure it is not Klotz? Joseph Klotz was working in Mittenwald about the date given in your violin. This, of course, does not mean that your violin is a genuine Klotz. He had many very inferior imitators who copied his label better than they did his violins. A genuine Joseph Klotz, in good condition, would be worth from $200 to $350.

The Barbe Instruments

F. K., Alabama. The Barbé family produced some good violin makers, the best-known being Télesphore Amable Barbé, who was born in 1822 in Dijon, France and died in Mirecourt at the age of seventy. His violins are worth between $300 and $450. The F. Barbé who made your 'cello was, I believe, his grandson. This member of the family is not so well known nor so careful a workman, and his instruments do not fetch more than $250. Nevertheless, you got a bargain when you bought your 'cello!

A Doubtful Label

Mrs. R. A. W., North Carolina. To have your violin appraised, you could send it in all confidence to Shropshire & Frey, 119 West 57th Street, or to The Rudolph Wurlitzer Co., 120 West 42nd Street, both in New York City. But I must warn you not to expect very much value to be attached to the instrument. If the label reads, in English, "Made by Nicholas Amati," it is almost certainly a factory-made German or Bohemian product. A genuine Amati label would be printed in Latin.

The Question of Extensions

R. R., California. I am afraid I do not quite understand what your problem is. You say you have small hands and short arms, and that the shoulder rest and chin rest fit perfectly. But that is all. If you have trouble making stretches, I can refer you to THE ETUDE for last August. On the Forum page in that issue the question of extensions was discussed at some length

Concerning the Alard Studies

J. H. R., Illinois. The 24 Etudes-Caprices by Delphin Alard contain much excellent material for technique building, and they are just as valuable in training the student to use technique as a means of musical expression. In the latter respect they carry on what the pupil has learned, or should have learned, from the studies of Mazas. They vary considerably in difficulty; some can be used with the Studies of Fiorillo, while others must wait until the player is at home with the Rode Caprices.

Not a Genuine Strad

Miss J. B., Mississippi. I am sorry to have to tell you that there is no likelihood of your violin being a genuine Stradivarius. If it were, and even if it were only a fairly good copy, the date would have been completed. Too few people are aware that German and Bohemian factories have turned out literally hundreds of thousands of cheap violins, each of which bore a "Stradivarius" label. Most of these labels, by the way, were made in Japan, where they were produced in large sheets like postage stamps.

A Tempo Suggestion

Mrs. H. E., Connecticut. The middle section of the *Andante* from the Mendelssohn Violin Concerto should be taken only slightly faster than the first and third sections. It is usually played too fast. I am glad that your violin means so much more to you now than it formerly did. Your ambition and enthusiasm are excellent; if you continue as you are now going you will derive great pleasure from your violin—and give great pleasure, as well. Good luck!

Schools of Music

J. C., Shanghai, China. There are a number of fine music schools in America, so it is difficult to recommend one in particular. Among them are The Eastman School of Music, Rochester, New York; The Juilliard School of Music, New York City; The Yale School of Music, New Haven, Connecticut; The Chicago Musical College, Chicago, Illinois; and the Oberlin College Music School, Oberlin, Ohio. The college Schools of Music have dormitories; the other Schools have recommended boarding houses. At any one of these Schools you would get excellent instruction in both violin and theory, as well as other courses.

Is Label Authentic?

Mrs. H. M. C., North Carolina. There really is nothing I can tell you about the violin you found up in the mountains. It might be anything. Matthias Albani was a fine maker, but copies of his label appear in many very inferior fiddles. With that label, it is most unlikely that the violin is a Strad. But in the backwoods many people think that the word Strad is synonymous with the word violin.

Tuty Lodge
ATLANTIC CITY, NEW JERSEY
Student Residence of Mihich School of Music. Piano, Voice, Violin, Cello. Diploma course. Also Radio, Speech, Painting, Ceramics. Academics. Ages 14 years up. Excellent cuisine. Write for booklet E.
MRS. WILLIAM HENNE
3001 Pacific Avenue
MARTA BAYER, Piano
VASCO MIHICH, Voice

NEW VIOLIN INVENTION
"You feel and see—where fingers should be." Anyone can now learn, at home, by mail. Endorsed by all great violinists. We loan you violin and bow.
Write to 2537 N. Bernard St., Chicago 47, Ill.
FINNEY VIOLIN KEYBOARD SYSTEM

CREMONA Oil Varnish
SUPERBA Strings
Violin Makers Supplies
THE VIOLIN SHOP
Bernard J. Le Blond
54 Surby Ave. in Lakeview
P. O. Address Box 161
Battle Creek, Michigan

GUARANTEE — ACOUSTHEORIST
new life to your violin
Investigate today
New and old violins
VIRZI 1391 6th Avenue, New York 19, N. Y. TEL. CO. 5-4078

Triple inspected before processing

PERFECTED Armour Music Strings

More musicians use Armour Music Strings than any other brand

Selection of materials for Armour Strings begins with the Armour Buyer. He makes the first quality-inspection, by accepting only the finest lambs. Immediately following the "kill" in the Armour plant, raw materials are *checked* by U. S. Government Inspectors—and *double-checked* by Armour Experts! Thus, *all* materials for Armour Strings are *triple-checked*, even before the processing! Armour Strings *start* with the best, and *stay* the best due to rigid quality control.

The perfection of Armour Strings is the result of six important steps: (1) Getting finest raw materials; (2) Protecting quality by constant refrigeration; (3) Controlling quality by laboratory tests; (4) Precision splitting of gut; (5) An exclusive Armour tanning process; (6) Polishing to exact dimension desired. When you specify Armour Strings, you know you are getting the best because no other manufacturer duplicates the Armour process of perfecting atrings.

Quality Controlled BY ARMOUR

A Large Collection Of Fine
VIOLINS
Old & New, With Concert Tone
REDUCED 40%
Send For New List.
FRANCIS DRAKE BALLARD
Collector-Dealer
50 Chippewa Rd. Tuckahoe, N. Y.

William Lewis and Son.
207 South Wabash Ave.—Chicago 4, Ill.
SPECIALISTS IN VIOLINS, BOWS, REPAIRS, etc.
WRITE FOR INFORMATION
PUBLISHERS OF "VIOLINS and VIOLINISTS"
America's only journal devoted to the violin
Specimen Copy 35¢—$2.50 per year.

Virzi Violins
FREE CATALOGUE
Many Artists of the famous NBC TOSCANINI Orchestra are using G. B. Virzi Instruments.
Expert repairing our specialty.
E. J. & J. VIRZI CORP., 503 Fifth Ave., New York

JOHN MARKERT & CO.
141 WEST 15TH ST., NEW YORK 11, N. Y.
VIOLINS OLD & NEW
Expert Repairing. Send for Catalog

Protects music from dirt or damage.
Richly styled. Beautifully crafted.
By makers of Nationally Known Tonk Furniture.
Keep EVERY Sheet of Music at Your Finger-Tips
TONKabinet drawer-trays permit easy filing; keep sheet music neat, orderly, safe, findable. Every sheet is always at your finger-tips. At your dealer's. Tonk Mfg. Co., 1980 N. Magnolia Ave., Chicago 14.
Sizes and styles for Homes, Schools, Bands, etc.
TONKabinets for Sheet Music

MICHAEL AARON *Piano Course*

The NEW NOTE in MODERN PIANO INSTRUCTION

Perfect Uninterrupted Sequence — Natural Progression

MICHAEL AARON PIANO PRIMER	.60
Michael Aaron Piano Course GRADE ONE	1.00
Michael Aaron Piano Course GRADE TWO	1.00
Michael Aaron Piano Course GRADE THREE	1.00
Michael Aaron Piano Course GRADE FOUR	1.00
MICHAEL AARON ADULT COURSE	1.00

Send for free Michael Aaron thematic brochure

NOW **Four BOOKS by HAZEL COBB**

GETTING ACQUAINTED WITH THE KEYBOARD

Book One—PRACTICE PATTERNS .... .75c

Book Two—SCALE PATTERNS .... .75c

These books accomplish ease in reading patterns . . . Drill in a single technical principle . . . Ear-training in hearing scale and chord sequences . . . Both teachers and students will welcome these studies.

RHYTHM WITH RHYME And REASON

Beginners love their "Rhythmatic" as taught by Hazel Cobb. This text with studies trains the student to see and feel rhythmic patterns effectively, impressively. Price 75c

THIS WAY TO MUSIC .... .75c

A simplified, correct way to the intelligent reading of notes.

NEW **10 CHARACTERISTIC DANCES for Piano Solo**

by William Scher

Original musical interpretations of the folk dance music of ten countries by an eminent-teacher-composer.

Price 60c

TONE TUNE TECHNIC

for Beginners in Piano by FLORENCE FENDER BINKLEY

In two books, the student establishes a free, balanced, buoyant technic by developing a feeling for the floating arm. The story technique enhances the beginner's alertness and desire to learn.

BOOK ONE......75c BOOK TWO......75c

TECHNIC for PIANISTS of Junior Grade

in TWO BOOKS by JUNE WEYBRIGHT

Modern Dexterity Exercises to affect the technical growth of the young student without causing tension — psychologically and musically coordinating the eyes, ears and hands.

BOOK ONE......60c BOOK TWO......75c

Three BEETHOVEN SONATAS Newly Edited with Critical Annotations

by SILVIO SCIONTI

SONATE PATHETIQUE (Opus 13)	.85
SONATA No. 9 (Opus 14, No. 1)	.75
SONATA No. 10 (Opus 14, No. 2)	1.00

5 STANFORD KING Piano Books

A BOY and HIS PIANO • A GIRL and HER PIANO

LET'S PLAY HOBBIES

JUNIOR MISS Plays the Piano • JUNIOR MISTER Plays the Piano

Price 60c Each

Chicago 4, Ill. 64 E. Jackson Blvd. **MILLS MUSIC, INC.** Los Angeles 14, Cal. 411 W. 7th St.

1619 Broadway, New York 19, N. Y.

A New Type of Music Interest Scale

(*Continued from Page 18*)

most desirable were included. Specific titles of music, movies, radio programs, and musical events taking place within the community, were selected with their general availability and recency in mind. All of the activities were possible for any student enrolled in the music classes in the high school.

In addition to placing all items in definite categories as to type and relative complexity of function, playing and listening activities were segregated. Often a student who had developed a keen appreciation of symphonic music was not technically advanced enough to play this type of music. Therefore, the questionnaire was arranged so that he could indicate his feeling with regard to each separately, and cognizance could be taken of individual backgrounds in summarizing results. All statements were classified in one of five categories, Classical Listening, Classical Playing, Swing Listening, Swing Playing, and Related Interests.

One difficulty which was, admittedly, only partially met, was encountered in the selection of items which would meet the requirement for worth-whileness, and at the same time would be likely to elicite negative responses. Most music students have many positive preferences, but few have a proportionate number of positive dislikes. Several suggestions as to possible items of this type were found in an article by a well-known critic, describing the pet peeves of a confirmed concert goer. Unaccompanied violin sonatas, operas in other than the native tongue, music of some of the modernists, were typical.

This train of thought led to the selection of others, many of them personal antipathies but likely to be shared: certain kinds of crooners and crooning, some hill-billy music, music which is overly saccharine, church music which is in poor taste, and so on. Also there were humdrum and monotonous tasks done in connection with music, the mending of music, secretarial jobs and librarianships to draw upon. It was obvious that the questionnaire would have to include titles or some shoddy music and some undesirable activities if an opportunity for exercise in discrimination and a necessary balance in positive and negative responses would be achieved. These were kept to a minimum as far as possible, and worthy activities, such as "practicing scales and technical exercises" or "carrying an instrument to and from school" were substituted.

Within this list of one hundred items the student was asked to discriminate in his feeling toward many activities of acknowledged value, ranging from such items as picking out the theme of a musical composition, or organizing one's own dance band, to reading musical scores, arranging for various instrumental combinations, or studying the lives of various composers. In classical music there was the choice between violin sonatas and short classical solos, between symphonic and chamber music, between suites and tone poems, between Bach and Schoenberg, and between many of the classical and Romantic composers.

In popular music an effort was made to suggest an equally wide range for selection. The various gradations from "boogie woogie" to chamber jazz are extensive as one could wish. In jazz there is the choice between "hot" and "sweet," between the "Dixieland Five" and Paul Whiteman's symphonic group, between sophisticated arrangements, including all the tricks of the best modern arrangers, to the unrehearsed jam session.

Outcomes which recommend the extensive use of this or similar types of music interest inventory include the following: (1) it provides an objective basis to prove or disprove previous conclusions based upon observation alone; (2) it uncovers new data regarding student's interests and personalities; (3) it affords a broader base and more detailed information than the usual form of questionnaire; (4) it permits a mathematical interpretation, revealing comparative strength and breadth of interest by means of a numerical score; (5) it affords an opportunity for exercise of critical judgment; and (6) it is an instrument of indoctrination in suggesting a number of worth-while musical activities to the student.

While much of the value to the instructor of use of an instrument of this kind comes from the information derived in the process of checking papers, scores based upon a percentage scale afford a permanent record which may be referred to and compared with other information at a later date. A repetition of the survey at yearly intervals should demonstrate its effectiveness in showing the development in interest taking place. Its chief value lies in the insight which the instructor gains, thus enabling him to bring about a closer adjustment between his own and his student's interests.

Just Released IT'S HERE AT LAST!

Cavanaugh's Brand New BOOK on How to Play Popular Music

Chock-full of New Ideas . . . Fascinating, Easy, Bigger, Better and the Best that Cavanaughs Have Ever Published

150 PAGES Showing You How to Be Your Own PIANO STYLIST

Just What You've Been Wishing For!

Designed for the Beginner, Medium and Advanced Student. Each section is fully and thoroughly explained and is complete under one cover. You receive Jazz—Swing—Syncopation—Jump—Boogie Woogie

THIS MAGIC BOOK CONTAINS:

Fundamentals of Music, Theory, Timing of Notes and Note Rhythms, Chords—How to Apply to any song; Basses—How and Where to Apply; Fillers, Harmonizing Modulations Modernistic Playing, Blues, Arranging, Chord Determining, How to improvise any Popular Song, Keyboard Harmony, Radio and Recording Piano Theory, Breaks for Whole, Half and Quarter Notes; How to apply these Breaks to any Voice Note and With Any Chord in Any Song. Professional Introductions and Endings, Ear Training, Transposing, Hot Choruses and How to Build, Accompanying, Orchestration, Left Hand Melody, All Chords of Music and How to Apply the 6th, 9th, 11th, 13th, etc., Chromati Grace Notes, Turns, Trills, Glizzandos, How to Apply Piano Rhythms, Patterns and illustrations for Syncopation, Chimes, Bells, Piano Tricks, Thumb Melody, Hokum, Jamming, Off Beat and 1001 Extras.

This Course Will Assist You in Becoming a Professional Orchestra Pianist

Also included with this fine book is a complete Booklet containing lesson to lesson assignments—15 each for the Beginner, Medium and Advanced Student. These assignments were prepared especially for HOME STUDY TRAINING. You also receive a full 88 Keyboard Indicator

The Cavanaugh Book is the Only Book of its Kind in the World

NOT an Ear or Correspondence Course

GUARANTEE: We are so absolutely sure that you will be completely satisfied and thrilled, that we offer you a money back guarantee. **After 4 days** if you are not completely satisfied, return the book and get your money back.

ONE PRICE COMPLETE . . . $12.50

CAVANAUGH BOOKS are packed special, postpaid and insured anywhere in the World.

ORDER YOUR COPY NOW! TODAY! "Make Your Dream Come True"

How to order: Mail Check, Postal Money Order or Draft for $12.50—Nothing more to pay.

CAVANAUGH PIANO SCHOOLS

475 FIFTH AVE. DEPT. E NEW YORK 17, N. Y.

"SO EASY"

15 piano pieces for young folks

arranged by P. Ballatore

Price 60¢

A new album for the beginner, including such favorites as Annie Laurie, Silent Night, Greensleeves, The Battle Hymn of the Republic, Santa Lucia and many others.

marks

EDWARD B. MARKS MUSIC CORPORATION • RCA BUILDING • RADIO CITY • NEW YORK

Instrumentation

(*Continued from Page 19*)

scientific about these things. A band director should know the band problems and how to handle them, and he should be able to do the best with what instrumentation affords itself. In other words, he must know each instrument as to the range, characteristic voices singly and in combination, technical facility, and fingering, if he is to compose, transcribe, and arrange intelligently and musically.

I found that dynamics, nuances, and treatment of voices must be seriously considered. In keeping a band too soft, a certain amount of quality will be lost. Somehow or another we must decide on musical dynamic levels for bands. We are in serious need of more attention to nuances in band literature. Band instructors must become as technical about styles of articulation as are string teachers about bowing. The voices in band must be treated musically with the desired effect of the composer kept in mind.

Literature for foreign bands seemed to be reserved for military bands for military reasons; hence, we can readily see how the instrumentation affected these scorings. In military bands one is apt to find a somewhat different instrumentation and concept from that found in purely concert and symphonic bands.

As to the actual scoring we can make certain observations. It must be remembered that these foreign bands differed in instrumentation and concept from our bands. The French bands are noted for their proficiency with woodwind instruments, and, therefore, these instruments were stressed in the scoring. The French band scoring is bright in color and rich in harmony. I compared a few of their transcriptions with American scorings of the same numbers, and found changes in key signatures, and treatment of the woodwinds and harmonic content.

The German band scores seem to stress the brass. The arrangements are somewhat thick and heavy. They use some instruments that we do not use. For example, they have a full choir of brass from the E-flat cornet to the BB-flat tuba.

The English arrangements seem to be quite similar to our own. I believe that their method of scoring is quite acceptable in this country. I know there are many directors who will not use any but English arrangements. They seem to adapt themselves quite feasibly and favorably to our American band instrumentation, except for the fact that there is some duplication of parts. They score for *ripieno* clarinets, bass clarinets in bass clef, a distinct euphonium part, and E-flat bass in treble cleff sometimes.

The Italian band scoring is very melodious, more melodic than harmonic. The Italian band scores use the woodwinds, especially the clarinets, above the staff. The cymbals used are quite large and important in the Italian bands. They use the valve trombones and a full choir of brass instruments. Saxophones do not seem to be popular or important in some foreign bands.

I believe the Mexican band scoring is rough, stressing, as do the Italians, melody rather than harmony. But in addition, the Mexican scores have a rhythmical background.

The problem of literature for the band is, then, a most serious one. However, before we can decide what constitutes good literature for band, we must consider two other problems that is, instrumentation and "bandstration," or scoring.

Before advancing further, let me state that I am speaking of band as we know it today—amateur and professional. Unquestionably the word "band" is somewhat out of order, when we realize that almost any large combination of instruments may be dubbed "bands." For example, according to the definition, we have dance bands, concert bands, accordion bands, swing bands, jazz bands, military bands, symphonic bands, *ad nauseam*. Under the dictionary definition, even a symphonic orchestra is a band.

Hence, we can readily see that we are in need of a word that will classify or define the type of instrumentation of bands as we now know them. This term should also indicate the scoring used by the band. But, before we can do that intelligently and meaningfully, we have yet to decide upon the instrumentation.

Our American band scorings, as we have said, are a mixture of all the above. We duplicate parts, have everybody play most of the time, use only a few key signatures and disregard at times the melodic and harmonic voicing, giving stress to the lower and lowest register of the band. However, much has been done and is being done to improve these conditions.

With added research, experimentations, and further development in attracting outstanding composers to write for band, we are certain to provide a great future for the American concert band.

The Teacher's Round Table

(*Continued from Page 12*)

unyielding, it is heartening to know that some famous pianists manage to "get by" with a small list. One notable example was Bernhard Stavenhagen, the brilliant Liszt pupil whose Lilliputian repertoire could hardly make up a couple of recitals. And to conclude with a *bon mot* concerning him:

Once in Paris, at a reception given in his honor, a young lady asked Stavenhagen to write something in her album, "something short," she specified out of commendable discretion. Stavenhagen whispered to Rosenthal, who was also a guest:

"She said 'something short' . . . What can I write, that is short?"

"Your repertoire," said Rosenthal.

CLASSIFIED ADS

YOUR UNWANTED MUSIC exchanged piece for piece, 5¢ each; quality matched, Burpee's Specialty Shoppe, Delton, Mich.

HARMONY, Composition, Orchestration, Musical Theory. Private or Correspondence Instruction. Manuscripts revised and corrected. Music arranged. Frank S. Butler, 32-46 107 St., Corona, N. Y.

SLIGHTLY USED CLASSICS (Vocal, Instrumental). Back Popular Music to 1850. Lists 10¢. Classics Exchanged For Old Popular Music. Fore's, E-3151 High, Denver 5, Colorado.

LEARN PIANO TUNING—Simplified, authentic instruction $4.00—Literature free. Prof. Ross, 456 Beecher St., Elmira, N. Y.

LEARN PIANO TUNING AT HOME. Course by Dr. Wm. Braid White. Pay as you learn. Write Karl Bartenbach, 1001A Wells St., Lafayette, Ind.

INEXPENSIVE. professional copies of your compositions. Willard Photocopy Service, Willard, Ohio.

FINGER GYMNASTICS, save hours of practice, few minutes daily away from instrument, eliminates stiffness, gain speed; transposing system; play in all keys, both $1. Felix De Cola, 736 N. Martel, Los Angeles 46, Calif.

VIOLINIST! PATMOR TONEPOST installed $10.00; reconstruction, $15.00 Guaranteed, Next year $12.00 and $18.00 respectively. Patmor, Zion, Ill.

FOR SALE: Violin by owner. Beautiful Joannes Baptista Guadagnini 1770 known as (Millant). No cracks or soundpost patch. Yellow orange varnish. A superb instrument for an artist. Will trade. Write Theodore Marchetti, 472 E. 5th Ave., Columbus, Ohio.

COMPOSERS, SONGWRITERS, MAKE MONEY: We supply low cost extra copies, professional copies of your music manuscripts, songs. Musicopy Service, Box 181, Cincinnati 1, Ohio.

TEACHERS — UNPUBLISHED COMPOSERS: Details piano solo contest sent for stamped envelope. Cash and royalty prizes. Shelby Music School, Box 272, Shelbyville, Ind.

SICK-TONED VIOLINS cured merely by the application of acoustical laws and putting them into operation. No failures. Ralph Coss, Harvard, Ill.

WANTED: To buy The Progressive Series Cultural Course, used or new, but in good condition. Caroline Johnson, 139 E. Broad Street, West Hazelton, Pa.

FOR SALE: Orchestra chimes by Deagan #9155-1½ octaves. Write Box 422, Meridian, Mississippi.

FOR SALE: Clavier—Fine condition. $40.00. Write Mrs. C. Metz, 20 New St., Charleston 4, S. C.

FOR SALE: Mason & Hamlin Grand. 6 ft. 2 in. Dull finish ebony. Like new. Joseph Holstad, 337 Oak Grove, Minneapolis, Minn.

MELLOW BELL-TONE VIOLINS: Praised and recommended by Francis MacMillen, eminent violinist. Bascom Hale, 2110 Thomas Place, Ft. Worth 7, Texas.

DIAL-A-SONG: Beginners can learn to play any popular song on the piano, the beautiful way. No experience necessary. $5.00. Also, with our MAGIC BOOGIE piano keyboard slide, you can Boogie any song in any key. This will amaze you. $1.00. Nelson Studios, 9304 Edmunds-102, Cleveland 6, Ohio.

VIOLIN BARGAINS—Old, handmade, at less than half price. Fichtl 1768—$75. Tyrolean (approx. 1800)—$55. Brandstraetter 1822—$80. Glass 1855—$50. Heberlein (3/4) 1899—$40. Others from $20. Write for particulars. M. H. Brinser, 153 Oakview Ave., Maplewood, N. J.

The Heart of the Song

(Continued from Page 24)

finally stricken with complete deafness, gave us the matchless *Ode to Joy*, which finally was interpolated into his Ninth Symphony, conceded to be the greatest of all. His sense of the extreme dramatic is shown when the *Ode to Joy* first appears, and all instrumentation is abruptly stopped, but is again resumed when the voices have gradually brought it to a height of exaltation, and we are carried away by the beauty and wonder of it.

In the great romantic period of German song a change took place. Music and poetry, heretofore, had been mostly separate, but with Schubert, Schumann, and Brahms, we find them closely wedded—voice, piano, and text joined in beautiful harmony. Great individualism and self-expression are introduced. Take, for example, Schubert's well known *Erl-King*, with words by Goethe. Here is an emotional outburst, seldom so intensely depicted in song. We are introduced first, by the piano, to the wild night ride on horseback, then to the pleading of the terrified child in his father's arms, and the howling of the wind. We hear the voice of the Erl-King, soft and compelling, and then the voice of the frightened child; next, the voice of the anguished father trying to calm his child, and urging his horse ever faster, while telling him it is only the sound of the willows that he hears. Then again we hear the Erl-King, now threatening, then the voice of the terrified child. All the while the constantly running accompaniment and the vocal part, where the voice at times declaims the words, carry us along to an increasing pitch of excitement, which suddenly stops—and in a few intensely dramatic measures we are made to feel the horror of the father at finding his child dead!

For contrast let us turn to Brahms, that honest spirit, disdainful of public opinion and somewhat of a musical enigma, who was to be really appreciated later on, as now. We are told he wrote two hundred songs during his lifetime. These songs do not always show the perfect synchronization as found in the *Erl-King*, but nevertheless, they are good music. The best known, and no doubt the best beloved, of Brahms' songs is the *Wiegenlied*. It is entirely lacking in dramatic force, and paints no exciting picture, but on the contrary, one of serene calmness. With a simple folk-like melody, and an equally simple accompaniment, Brahms has given us some thing quite perfect and satisfying, even though lacking in drama. No doubt he has written greater songs, but surely none with more appeal to the masses than the lovely *Cradle Song*.

Although Puccini was not what is termed a song or *lieder* composer, solos from his operas are popular on the concert stage and can be called concert music. In his operas we find vivid action and intense passion, rather than musical worth, with the orchestra consistently depicting what is taking place on the stage. There is always a plausible treatment of an every day emotion, be it jealousy, fear, love, or anger. One of the most popular arias, *Un bel di*, is found in "Madam Butterfly" and sung by the soprano. Here Puccini has used broad, sweeping phrases for both voice and orchestra—a continuous melody which leads to the climax when *Butterfly*, carried away by emotion and imagination, sees *Pinkerton* coming to her. The sweeping music leaves us almost speechless by its theatrical effect. These dramatic situations occur in various forms in "Tosca" and "La Bohême."

In the song world, the name of Richard Strauss must certainly be considered most important. We invariably connect with him his tone poems, but his song literature, though sometimes difficult and hard to grasp, is bold, colorful, and brilliant. His musical life began at an early age and was nurtured, by his horn playing father, on Bach, Mozart, and Beethoven and finally Liszt and Wagner —all this at a time when the country had gone through a revolutionary crisis which had its direct effect on such an impressionable nature. His songs vary from the simple which are never as simple as they seem to the most intricate, with little thought of vocal limitations, while the piano accompaniments are difficult to a degree. Always however, there is fidelity to the poetic theme. I mention the lovely *Serenade*, which is vivacious and joyous, both vocally and pianistically, but requires a sure technique from both singer and accompanist. Perhaps better known is *Zueignung*, or *Devotion*, as it is sometimes called, which, built on simpler lines, has a richness and intentness which, with its rapturous climax, becomes one of our favorite concert numbers.

Of the many composers who have written beautiful songs in our country, only one, due to lack of space, may be considered—Mrs. H. H. A. Beach. While Mrs. Beach has written many pieces in various forms, some of which are pretentious and deserve first place, the two songs, *Ah, Love But a Day*, and *The Year's at the Spring*, set to Browning's verses, have endeared themselves to the American public, and justly so. The lyrics of both are potent and appealing and lend themselves perfectly to musical settings. While the songs are vastly different in form and feeling, they are done with sound musicianship and excellent construction and are splendidly adapted to the voice. The emotional and romantic, *Ah, Love But a Day*, with its moods so well depicted, has great warmth and feeling, while *The Year's at the Spring* is joyous and jubilant, with a rushing flow of music which makes it welcome to singers and the public alike.

Folk Music a Basis

Folk music is a topic that requires more time and space than may be taken here. Much great music the world over has been built on folk music. Of this we have numberless proofs. In our country we have a variety of music which can be classed as folk music. Countless communities have their own distinct and particular expression. Some of this has been brought from their own countries by early settlers and has been adapted by us. People are concerning themselves more and more about folk music, both here and abroad, and it is no more a closed book. Invariably our thoughts turn to Stephen Foster, who has probably given us the best expression of what we call American Folk Music. Although he was a Northerner and only in his later years lived in the South, he seemed to prefer writing about the South and the Southern Negro. We must conclude that he absorbed this atmosphere from various traveling minstrels and Negroes on the wharves of the inland rivers. His expression is sincere and simple, with a universal appeal, as evidenced in *My Old Kentucky Home* and *Old Folks at Home*. Music must have been to him an entirely natural language, for there is no record of his study of it. Unfortunately, the returns from his efforts were very meager, in comparison with their subsequent importance. He died in want, like Schubert, although he left simple works from which many others reaped fortunes.

"The Heart of a Song", when all is said and done, is a thing which defies classification or definition. Spiritual values never can be adequately described in mere words. I have tried, however, as best I might, to excite the mind of the reader to think for himself where he might find that well-spring of beauty which I have called the heart of the song, knowing full well that when any lover of beauty approaches that heart he has attained for himself a wealth of musical riches which will be adequate for his spiritual needs all the days of his life.

EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC
In Your Spare Time at Home

IN EVERY COMMUNITY there are ambitious men and women who know the advantages of new inspiration and ideas for their musical advancement. It is to those our Extension Courses are of the greatest benefit.

The most successful musician, of course, is the very busy one. Yet he is the one who finds extra time for something worth while. And to such a one Extension Courses are the greatest boon. It isn't always possible to give up an interesting class or position and go away for instruction.

The Home Study Method is equally advantageous to the beginner or the amateur. Because the work can be done at home in spare time, with no interference with one's regular work, many minutes each day may be used which ordinarily go to waste.

Look Back Over the Last Year

What progress have you made? Perhaps you have wanted to send for our catalog and sample lessons before—just to look into them. That is your privilege. We offer them without obligation to you.

We are the only school giving instruction in music by the Home Study Method which includes in its teaching all the courses necessary to obtain the Degree of Bachelor of Music.

Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

Do you hold the Key to the best teaching position—a Diploma?

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it!

This great musical organization now in its 44th successful year—has developed and trained many musicians and many successful teachers. To you we offer the same advantages which have been given to them. Don't wait any longer! The coupon will bring you our catalog, illustrated lessons and information about the lessons which will be of untold value.

The Increased Requirement for DEGREES has Resulted in Larger Demands for the ADVANCED COURSES offered by

The UNIVERSITY EXTENSION CONSERVATORY
(Address Dept. A-608) 28 East Jackson Boulevard, CHICAGO 4, ILL.

This Is YOUR Opportunity—Mail the Coupon TODAY!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-608
28 East Jackson Boulevard, Chicago 4, Illinois.
Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

- Piano, Teacher's Normal Course
- Piano, Student's Course
- Public School Mus.—Beginner's
- Public School Mus.—Advanced
- Advanced Composition
- Ear Training & Sight Singing
- History of Music
- Harmony
- Cornet—Trumpet
- Advanced Cornet
- Voice
- Choral Conducting
- Clarinet
- Dance Band Arranging
- Violin
- Guitar
- Mandolin
- Saxophone
- Reed Organ
- Banjo

Name.............................Adult or Juvenile...............
Street No.............................
City.............................State...............
Are you teaching now?.........If so, how many pupils have you?..........Do you hold a Teacher's Certificate?............Have you studied Harmony?...........
Would you like to earn the Degree of Bachelor of Music?...............

Key-Kolor Visualizes the Key-Signatures

(Continued from Page 48)

coincides with its character on the keyboard. This practice now includes classical and modern compositions in all grades, and is attended with greatly enhanced pupil interest.

Admittedly Key-Kolor is a short-cut; so are telephones and planes. When short-cuts carry us to new or greater values in less time and pain, they have permanent value. Key-Kolor is a short-cut to performance. And performance today is at a low ebb. It is essential, however, to musical development. One must perform constantly, associating the score with the instrument *and with the sounds* to develop the inner ear for silent yet accurate hearing of score—a mark of the true musician.

Key Signatures Baffle and Repel

Objections to playing usually boil down to the bother of deciding which notes are sharps or flats and which are naturals. To solve this problem we give the public—professional and lay alike—Key Signatures and Accidentals.

A signature indicates (to the initiated) a set of seven tones chosen from the twelve in the octave. To bear these constantly in mind is nothing to a professional, for his habits are ingrained in his nervous system. But for the novice the seven tones *within* a key are more difficult to read than foreign tones introduced by accidentals. A piece that stays in A major looks exactly as it does in A-flat major. The difference lies solely in the reader's acquired habits, or the lack of them. If he has no memory of similar pieces in this tone-set he is at a complete loss.

Suppose we used a signature system in writing English, and this article announced a choice of seven-twelfths of the alphabet, other letters being "altered" if used. Suppose the next article chose another set, out of thirteen possible sets. How many English readers would there be?

Accidentals save the signature-system but they frighten or confuse readers. They cause three kinds of mental strain: 1) You must remember their after-effects through long measures. 2) When several degrees are affected, some restored, others not, and some altered again, uncertainty, backward glancing, and anxiety to keep up the tempo take much of the joy out of sight-playing. 3) Since *each sign overlies six staff-degrees*, it is difficult in chords to associate a note with its proper sign, especially in *seconds* where the note is on the off-side of the stem, or separated from its sign by intervening signs. In Ex. 1, shown at the beginning of this article, Rachmaninoff uses six signs to qualify four notes.

A Constant Looking Ahead

Whether you regard C-sharp as a sound, a piano key, or a violin position, it is *an indivisible unit*. Its symbol therefore should be a simple, indivisible unit. To subject the symbol to erudition, which is scarce, or memory, which is treacherous, is to cancel half its utility, and all of its convenience.

Swift reading demands constant *forward looking*. But crowded accidentals retard even the best readers. Chopin's Eighth Prelude uses four hundred and forty-four signs in thirty-three bars. The terrifying aspect of much modern music discourages even musicians from familiarity with important works. The best ear is of little help. The reader is forced to proceed slowly, constantly *checking back* to changing signatures and preceding signs And these difficulties in reading undermine the popular appeal of all instruments, but the piano especially because many notes must be read simultaneously.

Music still faces backward to medievalism. Like the "one-hoss-shay" it becomes steadily less suited to modern heavy traffic. Yet notation is our window on the world of tone; it should be transparent. It guides the performance of masterpieces; it should be fool-proof. It transports beauty and significance to the soul: it should reach its port, the mind of Everyman. Notation is not theory nor intended to teach theory. It needs perfecting to enable it to transfer from composer to public as much music as possible, as often, as pleasurably, and through as great a number of people as possible.

Literacy is not the last but the *first* condition of progress. Levels were raised in general education first by printing in the language of the people instead of the Latin of the leisurely; next by enabling *all* citizens to read. A thousand years China refused to simplify her symbols—and stagnated. So will the practice of music remain a cult until complete music reading is taught freely in our school system. Only then will teachers be emancipated from the primary school teaching of reading and the correction of wrong notes, and devote themselves to the study and pedagogy of music as literature.

Key-Kolor, as a more graphic notation, should help bring vast archives of neglected music to the busy, music-loving citizen. Until we build a foundation of universal literacy we will go in circles but not much farther in musical art. When everyone reads his evening sonata with his evening paper, a great upsurge of the human spirit will push through the grassroots, and flower in greater music.

WHY ACCEPT LESS THAN **THE BEST**

The JOHN THOMPSON MODERN COURSE FOR THE PIANO

JOHN THOMPSON'S NOTE SPELLER
Beginning with middle C this is the only music writing book designed to progress in exactly the same order as the lessons at the keyboard .... 50 cents

TEACHING LITTLE FINGERS TO PLAY
A book for the earliest beginner combining ROTE AND NOTE approach..60 cents

THE FIRST GRADE BOOK
The object of this book is to lay a clear, correct, and complete foundation for piano study $1.00
THE SECOND GRADE BOOK.......... $1.00
THE THIRD GRADE BOOK.......... $1.00
THE FOURTH GRADE BOOK.......... $1.00
THE FIFTH GRADE BOOK.......... $1.00

WRITE FOR CATALOG

148

The WILLIS MUSIC CO.
124 EAST FOURTH STREET, CINCINNATI 2, OHIO

LEADING PIANO TEACHERS

are members of the INTERNATIONAL PIANO TEACHERS ASSOCIATION. Students of the piano benefit by studying from these teachers, as the teaching requirements set by this organization are conducive to proper and progressive piano playing. Members receive PIANO NEWS, the official bulletin of the I.P.T.A., which is dedicated to the promotion of greater skill and higher piano teaching standards.

Offices of THE INTERNATIONAL PIANO TEACHERS ASSOCIATION are at 18 North Perry Square, Erie, Penna.

TEACHERS OF PIANO OR VIOLIN

MONITOR RECORDS INC.
SUPPLEMENT TEACHING

MONITOR RECORDS are secondary piano parts for piano pieces; also, piano accompaniments for the violin. All are standard teaching pieces, played in true tradition.

They extend YOUR teaching into the home of the pupil.

Each elementary piece is played in two tempi: first slowly for practice; then in standard tempo. More advanced pieces in standard tempo only.

"What Teacher does not know the value of slow practice!!" These records give, in effect, supervised practice in the home, and at a cost that all pupils can afford.

Pupils find a new joy with these friendly companions. They are helped to practice correctly. Incorrect technique to be "unlearned" at the next lesson is not acquired. All dullness of "alone" practicing is gone—instead, a fresh incentive to progress is created.

MONITOR RECORDS MARK A NEW MILESTONE OF TEACHING.
Tear out and mail coupon for full details.

MONITOR RECORDS Inc., New Rochelle, N. Y.
Please mail particulars to

Junior Etude

Edited by

ELIZABETH A. GEST

Music for This and That

by E. A. G.

PEOPLE usually think of music as something to be listened to and enjoyed; to be used in religious services; and to be danced to. That's part of the story, and a very important part, but not all. Music is also used for many, many other purposes, and its absence would be sadly and seriously missed.

For instance, athletics are frequently combined with music. Schools and colleges have their bands at football games; music is used to give rhythm for "setting up" exercises and other forms of gymnasium work; for fancy diving; for figure skating. Scenes in the movies require music; restaurants, cafes, and tea rooms provide it as an aid to digestion as well as for entertainment; factories supply music so their workers will produce more and better articles and with less fatigue; parades and processions are provided with music so the marchers will keep in step and have more endurance; sailors at sea have sung "Chanties" down through the ages to give rhythm and energy when pulling the ropes of the huge sails; in the old days the men towing barges sang to give rhythm and to make the work seem lighter.

The American Indians sing when they plant; they sing when they harvest; they sing when they want rain, in fact they have songs for nearly everything they do. Women sing at their spinning wheels; they sing when rocking babies to sleep.

Animals are susceptible to the influence of music, too, so much so, in fact, that it is said trained animals in the circus or on the stage, will not perform their act if the wrong piece is played. Cowboys sing all night on horse back, keeping time to the footfall of the horse, so that the herds of steer will hear them, know where they are, and not be frightened into a stampede at an unexpected approach; in some places cows are now being milked to music, as it has been found that this makes them give more milk! In the banana country, the women sing all night as they carry the large bunches of fruit on their heads to load them on the ships.

In the army and in other encampments, signals and messages are given through music; in certain parts of Europe, notably in Belgium, music is played every hour or half hour on the carillons, high up in the bell towers; in many places the time is announced every fifteen minutes by the chimes in the clock towers.

Hospitals use music to improve the conditions caused by certain kinds of ailments and illness; some dentists furnish their patients with earphones to listen to music and forget their hurts!

Radio advertisements are frequently set to music; typewriting is often taught to music; and there are many, many other uses to which music is put, showing that great importance is attached to music. So, if you are not going to be one of the world's greatest pianists, you can find lots of other opportunities to help people, by means of your music, in ways you have not yet dreamed of.

TALE OF A [notes]
I [notes] YOU TO HEAR
MY TALE OF A [notes]
HE BUZZED HIS SONG
IN THE KEY OF [notes]

Drawn by Agnes Choate Wonson

New Year's Resolutions

I'll play better this year
Than ever before;
I'll be careful to count;
I'll practice much more.

And my notes will be right,
My tone will be good;
I'll do everything well—
Yes, just as I should.

Franz Schubert

By Francis Marion Worth

HE WAS a chubby little boy with tousled brown hair. His big brown eyes looked shyly through large, horn-rimmed spectacles. In his uniform, of an Imperial Chorister, with its brass buttons and gold lace, he looked neat enough, but oh! how the boys laughed at him when he first arrived at the choir school. What fun they made of his home-spun trousers and jacket, cut down from those of his older brother!

But they did not laugh long. Franz had the most amiable disposition in the world; and how he could sing and sight-read! No boy in the Imperial Choir school had such a sweet, clear, true voice. The choir master said, "My altos sound entirely different since young Schubert came. His sense of pitch is perfect." And Franz could play, too, and was put in the first violin section of the school orchestra.

Schubert at age of sixteen
From a crayon portrait by Leopold Kupelwieser

In the heart of this shy boy from Vienna, there was another ambition. He wanted to compose music. "My head is bursting with tunes," he confided to his new friend, Joseph von Spaun, "but I have no music paper. Look, I have marked out staves on this piece of scrap paper and have nearly finished a march, but the notes come from my head so fast I run out of paper all the time."

Spaun nodded understandingly. He loved music, too, but did not have the talent of this brown-eyed youngster. He did have a little more money, however, and from time to time he would see that Franz had a supply of the precious music paper, and very often he saw to it that the boy had an extra hot meal or a treat of some sort.

And the music sprang from the heart of little Franz and spilled over onto the music paper. Marches, dances, arrangements for the school orchestra, and songs, songs, songs. All his short life it was to be so; he had within him a deep well of music that never ran dry.

His works include over six hundred songs, ten symphonies, many compositions for piano and string quartette. And to the end of his life he kept his friends busy gathering up his compositions which he had written on his cuffs, on his laundry lists, on menus, or on any scrap of paper that was handy. The world of music is very rich from the contributions of Franz Schubert of Vienna, whose birthday is celebrated this month, January thirty-first.

Quiz No. 28

Schubert

1. Schubert's birthday is celebrated this month, January. In what year was he born?
2. Where was he born?
3. What was his full name?
4. How many of his compositions can you play?
5. Did he ever meet Beethoven?
6. As well as being a composer, did he play the piano, violin or organ?
7. Did he have the luxuries of life or was he very poor?
8. Did he write any operas?
9. In what year did he die?
10. Where is he buried?

(Answers on next page)

Special Contest

This month the Junior Etude holds its fourth annual contest for original compositions. Pieces may be of any type and of any length and must be received at the Junior Etude office before the twenty-second of January. Results in the April issue.

Follow the regular contest rules which appear elsewhere on this page. If you wish to have your manuscript returned to you when the contest is over, be sure to enclose postage for this purpose.

Junior Etude Contest

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

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

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

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of January. No essay contest appears in this month. Special contest on previous page. Results in April.

The Bagpipe Player

Drawn by Marcel Le Vezouet (Age 14) A French War orphan and member of a Junior Band in Brittany.

Letter Boxers

Replies will be forwarded when addressed in care of the JUNIOR ETUDE.

The following lines are quoted from letters which our limited space does not permit printing in full:

"I have taken violin for six years and play in the school orchestra, and a string quartette and also play piano. My ambition is to play in a symphony orchestra. I would like to hear from music lovers."—Ruth Trimble (Age 13), Kentucky.

"My ambition is to be able to play Chopin's Polonaise and Rachmaninoff's Concerto. I would like to hear from other Junior Etude readers."—Lou Ellen Gardner, North Carolina.

"I am enclosing my solution to the puzzle. I would like to hear from a girl my age who is a music lover."—Joan Elsie Haselton (Age 13), New York.

"My hobby is much more than to be able to sit down at the piano and play something, because I want to be able to play concertos and other difficult compositions. I would like to hear from Junior Etude readers."—Marguerite Mauney (Age 16), South Carolina.

DEAR JUNIOR ETUDE:

I often play the duets in THE ETUDE with my teacher and enjoy them very much. I did sing in the Junior Choir at the Washington Cathedral but during the war I was unable to get there. I am also very much interested in composing and have entered a composers contest several times and have gotten excellent on most of my compositions.

I would like to hear from others interested in music.

From your friend,
CHURCHILL WARD (Age 13),
Maryland

October Instrument Puzzle Answer

z
t-i-e
ba-t-on
cas-h-ier
flag-e-olet
conce-r-tinas

Prize Winners for October Puzzle:

Class A, Beverly Hays (Age 17), California.

Class B, Louise Eaton (Age 12), New York.

Class C, Madeleine Cormier, Massachusetts.

Honorable Mention for October Puzzle:

Correct answers were also received from Jean Kolipinski (who would have won a prize had she remembered to give her age), Geraldine Routman, Darylene Jackson, Ann Paigett, Kay Hiley, Jean Fitzgerald, Dennis Ostrawskl, Carol Marie Kuhn, (who submitted a beautifully gotten up answer but forget to give her city). Morvyth Kenney, Rita Cleary, Cherie Lee Medus, Jerry Burton, Mary Jane Mekre, Freddie Turner, Carol Cawthorn, Ann Rutherford, Elreda Dillsworth, Annis Stahl, Jo Bailey, Doris McCray, Cornelia Bivens, Edwina Olsen, Mary Lou Day, Eugene Riggs, Adelaide Pierce, Nellie Van Allen, Billie Morton, Annita Trawbridge. Burton Joyce, Geraldine Dalheimer.

(Prize winners were selected for the neatness and attractiveness of their papers.)

Answers to Quiz

1, 1797; 2, In Vienna; 3, Franz Peter Schubert; 4, ? ; 5, Yes; 6, When young he played the piano, violin and organ; 7, He was always very, very poor; 8, Yes, but they are never given now; 9, 1828; 10, In Vienna, a few feet from the grave of Beethoven.

Frances Sue Phillips (Age 8)
New Mexico

DEAR JUNIOR ETUDE:

I am seven years old. I like to play pieces that have syncopated pedaling because I am the only one in our room in school that can do it.

From your friend,
ROSEMARY BIEBER (Age 7),
West Virginia

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

HAROLD HURLBUT
Paris—New York—Hollywood
Member Natl. Assn. of Teachers of Singing
Developer of Singers of Metropolitan Opera, Chicago Opera, Hollywood Bowl, Radio, etc. "VOICE FUNDAMENTALS" (J. Fischer & Bro., N. Y. Pub.) was endorsed by W. J. Henderson (*N.Y. Sun*), Amato, Bispham, Journet, and others of that great era.
2150 Beachwood Dr. Hollywood, Calif.

ISABEL HUTCHESON
Teacher for Piano Teachers
Modern Piano Technic: Group work for Teachers: Coaching concert pianists: Conducting "Piano Teachers Forum."
BROOKS MAYS MUSIC STUDIOS
1005½ Elm Street, Dallas 2, Texas Phone C-6214

EVANGELINE LEHMAN: MUS.DOC.
Vocal Studio
Individual, creative training and refresher course for teachers.
167 Elmhurst Ave. Detroit 3, Mich.

LEONA NEBLETT
Concert Violinist, Teacher, Coach
From Beginning to Concert Performance
Trained and Endorsed by Louis Persinger and Georges Enesco (Teachers of Yehudi Menuhin)
Res. 801 S. Dunsmuir Ave.
Los Angeles 36, Cal. WYoming 8354

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. Los Angeles, Calif.
FE. 2597

THE SAMOILOFF
BEL CANTO STUDIOS & OPERA ACADEMY
The only place where you can learn the original Samoiloff Bel Canto Method which developed such outstanding voices as NELSON EDDY, BIANCA SAROYA, DIMITRI ONOFRI and many others. Now under the direction of Zepha Samoiloff.
Write for Catalog, 3150 West Sixth St., Los Angeles 5
Phone FE 8294 No charge for Audition

ELIZABETH SIMPSON
Author of "Basic Pianoforte Technique"
Teacher of Teachers. Coach of Young Artists. Pupils Prepared for Concert Work. Class Courses in Technique, Pianistic Interpretation, Normal Methods for Piano Teachers.
79 McAllister St., Room 1, San Francisco;
2833 Webster St., Berkeley, Cal.

DR. FRANCIS L. YORK
Advance Piano Interpretation and the Theory work required for the degrees of Mus. Bach., and Mus. Mas. Special Chopin interpretation.
DETROIT CONSERVATORY OF MUSIC
Detroit, Mich.

PRIVATE TEACHERS (New York City)

HELEN ANDERSON
Concert Pianist
Interesting course—piano, harmony
Many Successful Pupils
166 W. 72nd St., N. Y. C. Tel. Sc 4-8385

SETH BINGHAM
Organist—Composer—Teacher
Director of Music, Madison Ave. Presbyterian Church
Head of Theory Dept., School of General Studies, Columbia University
PRIVATE INSTRUCTION FOR CHURCH COMPOSERS
921 Madison Ave. New York City
Tel.: Monument 2-3426

PRIVATE TEACHERS (New York City)

MARY BOXALL BOYD
(Leschetizky)
Pianist and Teacher
"Of all pianoforte teachers with whom I have had to do, either as pupil or associate, Mary Boxall Boyd is, in my opinion, the best."—Leland Hall, Prof. of Piano at Smith College.
Add. 113 W. 57th St., c/o Nola Studios, Steinway Hall, New York City, N. Y. Summer classes for teachers and students.

EDWIN HUGHES
PIANISTS PREPARED FOR PUBLIC PERFORMANCE AND FOR UNIVERSITY, COLLEGE AND CONSERVATORY TEACHING POSITIONS
WINTER TEACHING SEASON: SEPTEMBER TO JUNE
MONTHLY CLASSES IN WASHINGTON, D. C.
For full information address:
338 West 89th Street New York 24, N. Y.
Tel. SChuyler 4-0261

CHARLES LAGOURGUE STUDIOS
VOICE PRODUCTION—SINGING
COMPLETE MUSICAL EDUCATION
Mr. Lagourgue is the author of *"The Secret"—Daily Vocal Exercises—Complete Treatise on Transposition,* etc. Classes held annually at
The College International of CANNES, France
New York Address: 35 West 57th Street

EDITH SYRENE LISTER
AUTHENTIC VOICE PRODUCTION
405 Carnegie Hall, New York City
Collaborator and Associate Teacher with W. Warren Shaw A. M. Endorsed by Floyd S. Muckey M. D. & C. M. Demonstration of correct action of vocal chords shown at Columbia Univ., Cornell Medical Clinic, Univ. of Vermont, Music Teachers Assoc., Eastern Speech Conference, Hunter College—Physicians & Artists—
Wednesday: Troups Music Studios, Lancaster, Pa.
Thursday: 309 Presser Bldg., Philadelphia, Pa.

(FRANK) (ERNESTO)
LA FORGE-BERUMEN STUDIOS
Voice—Piano
Among those who have studied with Mr. La Forge are: Marian Anderson, Lawrence Tibbett, Richard Crooks, and Mme. Matzenauer.
1100 Park Ave., Corner 89th St., New York
Tel. Atwater 9-7470

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Summer-class, Southwest Harbor, Me.
801 Steinway Bldg. New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Joseph Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 New York City
Summer Master Class—June 15 to August 15.

MME. GIOVANNA VIOLA (HULL)
Dramatic Soprano
Teacher of Singing—"Bel Canto"
Experienced European trained Artist
Coaching Opera, Concert and Radio
Correct voice production, defective singing corrected
Beginners accepted
Phone: Trafalgar 7-8230 Mon., Tues., Wed., Thurs.
608 West End Ave. New York City

CRYSTAL WATERS
Concert Singer — Teacher
Voice Building, Breathing,
Diction, Expression, Style.
In preparation for
Radio, Screen, Stage,
Concert, Opera.
405 E. 54 St. New York City
Tel. Vo-5—1362

Make THE ETUDE Your Marketing Place
Etude Advertisers Open the Door to Real Opportunities

Has Your Child
the advantage of piano study with a member of the
NATIONAL GUILD of PIANO TEACHERS
Inc.
A goal of achievement for every student suitable to his age and advancement.
(NOT A CONTEST)
The Better Teachers Are Members
Chapters in every large music center
FOR INFORMATION WRITE
IRL ALLISON, M. A.
FOUNDER AND PRESIDENT
Box 1113 AUSTIN, TEXAS

PHIL SALTMAN SCHOOL of MODERN MUSIC
Two and three year diploma courses, popular or classical. Faculty of experienced professionals. Day, evening.
POPULAR DEPARTMENT
PIANO: Keyboard harmony, transposition, modulation, solo performance, orchestral training, teaching, arranging, song writing.
VOICE: Microphone technique, interpretation, styles, musical comedy workshop, radio, band, stage, trios and chorus.
CLASSICAL DEPARTMENT
Supervisor: LEO LITWIN, Piano Soloist Boston Symphony "Pops" Orchestra. Victor Recordings.
Approved Veterans' Courses
Admissions Secretary. Write for Catalog.
284 Commonwealth Ave., Boston 15, Mass.
Branches in Providence, Worcester, Wellesley

THE COVER FOR THIS MONTH—Over and over again expression has been given in various ways to the thought that a piano helps make a home of a house. Since New Year's is a time when inclinations run toward making resolutions for the future, it seems very fitting that the January cover of THE ETUDE MUSIC MAGAZINE should carry a reminder to parents that a piano and instruction in piano playing can mean much in the life of a child and can equip him with something that can mean refreshment, inspiration, happiness, comfort, and even usefulness to others in years ahead when he no longer is a dependent child.

If an ETUDE cover can initiate any such thinking in the minds of parents as the cover is displayed on newsstands, in music stores, and on pianos or reading tables in studios and homes throughout the country, there should be resultant benefits to teachers who are such good friends of THE ETUDE. Why not remind your local dealer to be sure to display this issue and other issues of THE ETUDE prominently in the window for the good it will do all active in music in the community, including the dealer himself.

The happy mood of the music-enjoying youngsters in this January cover picture bespeaks THE ETUDE's wishes to all its friends and readers for a Happy and Prosperous 1948.

YOUR HELP IS NEEDED—All through the organization of the THEODORE PRESSER Co. there is kept alive an alertness to the ideal which the founder of the business, Theodore Presser, impressed upon all his fellow workers as being of the utmost importance. This was the idea of giving helpful service to all users of music publications. Mr. Presser also pioneered in the granting of liberal discounts to the teaching profession.

In his lifetime Mr. Presser over and over again insisted that the music teachers of America were the ones who built the business bearing his name. The patronage of thousands of music teachers throughout the country has maintained this business in its unique position of being without equal as the single source of supply for any desired music publication.

Never before in the history of our country have music teachers on the average been more busy, and never before have these teachers and other active music workers been in need of so much music. In order not to lessen the helpfulness of Presser service we in the Presser Company need your help greatly in this period of a high peak of America's musical activities. Anticipating needs several weeks in advance when ordering music will prove a great help.

We have added to our staff and increased stock quantities as fast as possible, but as yet we have not been able to overcome delays, many of which are beyond our control, ranging all the way from all music printing establishments in the country having insufficient capacity to meet today's demands to the inability of mail and express services to make deliveries as promptly as in pre-war days.

This suggests that teachers, particularly, become acquainted with the details of the Presser "On Sale" plan which makes possible the maintenance of a studio stock throughout the entire teaching season. The details of this plan will be furnished cheerfully. Send your request to THEODORE PRESSER Co., 1712 Chestnut St., Philadelphia 1, Pa.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

January, 1948

ADVANCE OF PUBLICATION OFFERS

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

- American Negro Songs—For Mixed Voices ... Work .80
- Basic Studies for the Instruments of the Orchestra ... Traugott Rohner
  - Student's Books, each .25
  - Conductor's Score .60
- The Child Tschaikowsky—Childhood Days of Famous Composers ... Lottie Ellsworth Coit and Ruth Bampton .20
- Eighteen Etudes for Study and Style—For Piano ... Scher .25
- Gems from Gilbert and Sullivan—Arranged for Piano ... Mittler .40
- Heads Up!—A One-Act Operetta on Safety ... Federer .40
- In Nature's Paths—Some Piano Solo Delights for Young Players ... .40
- Keyboard Approach to Harmony ... Lowry .75
- King All Glorious—An Easter Cantata for Mixed Voices ... Stairs .40
- Lighter Moods at the Organ—With Hammond Registration ... .90
- Little Rhymes to Sing and Play—For Piano ... Hofstad .30
- More Once-Upon-a-Time Stories of the Great Music Masters—For Young Pianists ... Robinson-Stairs .30
- Music Made Easy—A Work Book ... Mara Ville .25
- My Everyday Hymn Book—For Piano ... Richter .40
- Short Classics Young People Like—For Piano ... Ketterer .35
- Sousa's Famous Marches—Arranged for Piano Solo ... Henry Levine .70

KING ALL GLORIOUS, *An Easter Cantata for Mixed Voices, Words by* Elsie Duncan Yale, *Music by* Louise E. Stairs—This new cantata will meet a large part of the Easter music requirements of many volunteer choirmasters. Well suited to the abilities of the average volunteer choir, the music in easy rhythm and range embraces soprano, mezzo-soprano, contralto, tenor, and baritone solos; soprano-alto and tenor-baritone duets; chorus with soprano obbligato; three-part chorus for women's voices; recitatives; and mixed chorus numbers. The devotional spirit of both text and music makes this cantata ideal for use as a worship service. The choir director may be assured of the arrival of this book for early rehearsal.

At the Advance of Publication Cash Price of 40 cents, postpaid, a single copy may be ordered now, but quantity orders cannot be accepted until after delivery of Advance of Publication orders.

KEYBOARD APPROACH TO HARMONY, *by* Margaret Lowry—The author of this highly original work is a member of the music faculty of Queens College, Flushing, N. Y., where through her practical teaching experience, she has seen the need for such a book. It is a system of harmony with a "singing and playing" approach, and one which presents its subject, chord by chord, in piano notation rather than in the commonly used four-part voice writing. The book is designed for use in high schools, colleges, and private classes, and is divided into twenty-seven lessons. All the essentials to a secure foundation in harmony are set forth, including *Tonic-Dominant Patterns; Non-Harmonic Tones; Subdominant; Supertonic; Cadence Formulas; Borrowed Seventh Chords; Tonic Seventh; Submediant; Diminished Seventh,* and *Modulation.* Many examples from the works of Beethoven, Chopin, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, and Weber are shown.

Prior to publication, orders for single copies of this book are being accepted now at the special Advance of Publication Cash Price, 75 cents, postpaid.

MY EVERYDAY HYMN BOOK, *For Piano, by* Ada Richter—Constant demand for a companion book to Mrs. Richter's MY OWN HYMN BOOK has brought about her preparation of this new collection. Designed along the same lines, it is intended for those young pianists whose hands are not equal to the stretch of an octave. Some fifty popular hymns will be included under the following groupings: *General Hymns; Hymns for Special Occasions; Hymns for Children;* and *Gospel Hymns,* two of which will be *The Old Rugged Cross* and *Living for Jesus,* used by special permission. This collection will be adaptable to use in church and Sunday School services as well as in study and lesson assignments.

Reservations for single copies of this book may be made now at the special Advance of Publication Cash Price, 40 cents, postpaid.

MORE ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, *For Young Pianists, by* Grace Elizabeth Robinson, *Musical Arrangements by* Louise E. Stairs—Those teachers who are familiar with the popular Once-Upon-a-Time Stories by Miss Robinson will know the plan of this second book. It presents stories of the lives of ten composers, coupled with new piano arrangements in simplified form of their most famous melodies. The musical simplifications have been prepared by Louise E. Stairs, whose successful pieces for children are well known to ETUDE readers.

In the United States and its possessions a single copy of this book may be ordered now at the special Advance of Publication Cash Price of 30 cents, postpaid.

GEMS FROM GILBERT AND SULLIVAN, *Arranged for Piano by* Franz Mittler—To pick out suitable selections from the many operettas of Gilbert and Sullivan and to mold their musical substance into short, easy-to-play piano pieces is a task requiring craftsmanship and imagination. But Franz Mittler—known to millions for his radio performances with the "First Piano Quartet," for whom he makes many transcriptions—has done an admirable job in the preparation of this new book. The words are given with each selection, of course.

Prior to publication, orders for single copies are being received at the special Advance of Publication Cash Price of 40 cents, postpaid. The sale is limited to the United States and its possessions.

THE CHILD TSCHAIKOWSKY, *Childhood Days of Famous Composers Series, by* Lottie Ellsworth Coit *and* Ruth Bampton—The numerous music teachers who have found earlier books in this series essential teaching aids will welcome this forthcoming addition with great enthusiasm. In it the life of the composer is sketched in a straightforward, entertaining manner, with special emphasis on his childhood. The easy arrangements of five compositions, including a duet adaptation of the popular *Troika,* are introduced to fit naturally into the story as it progresses. Throughout illustrative pictures and drawings enliven the pages and give the book special appeal for children between five and twelve, for whose use it is intended. Appended is a carefully selected list of recordings of Tschaikowsky's music.

In advance of publication, a single copy may be ordered at the special Cash Price, 20 cents, postpaid.

MUSIC MADE EASY—*A Work Book by* Mara Ville—This valuable new book is designed especially to follow Robert Nolan Kerr's ALL IN ONE, but it is equally valuable as supplementary material with any other piano method. On music fundamentals such as symbols, time signatures, note values, rhythm, scales, slurs, ties, and tetrachords, constant drill and review are provided. The author, knowing well that if a child actually writes the musical notes and symbols he will learn them more quickly, provides on these pages much space for such pupil activity. Variety of presentation and attractive illustrations help to make this book as thoroughly engaging as it is informative.

One copy to a person may be ordered now at the special Advance of Publication Cash Price, 25 cents, postpaid.

HEADS UP! *A One-Act Operetta on Safety, Book and Lyrics by* Robert Wayne Clark *and* D. Willard Zahn, *Music by* Ralph Federer—Here is a new operetta with story and lyrics by two authorities in the field of safety training. With refreshing tunes to delight the listener, it will prove both diverting and instructive to school and community audiences everywhere. The music is intended for singers of Junior High and elementary school ages. Six of the roles have solo parts, and there are a number of minor roles also. The sizes of the singing groups, the Chorus, the Jury, and the Safety Drill Patrol Unit can be governed by the resources of each producing group. With simple changes, one stage setting will suffice.

Until HEADS UP! is ready for the market, orders for single copies are being received at the special Advance of Publication Cash Price, 40 cents postpaid.

SHORT CLASSICS YOUNG PEOPLE LIKE, *For Piano, Compiled and Edited by* Ella Ketterer—This skilfully edited collection will delight both student and instructor. The thirty-five musical gems in the collection are favorites of Miss Ketterer's own pupils, thus assuring the enthusiasm of young pianists everywhere. Between the second and fourth grades, this book will supply the average student with recital pieces for about two years.

A single copy may be ordered at the special Advance of Publication Cash Price, 35 cents, postpaid.

EIGHTEEN ETUDES FOR STUDY AND STYLE, *For Piano, by* William Scher—Here is a new book of studies for young pianists which will stir their imagination as well as develop their technic. Each little composition is devoted to a problem in piano playing such as legato and staccato, double thirds, the trill, rhythmic precision, alternating hands, syncopation, left hand scale passages, arpeggios and chords, rotary hand motion, cross hands, and repeated notes. The composer is already well-known to readers of the ETUDE MUSIC MAGAZINE for his excellent piano compositions. This new volume should prove a valuable addition to the ever popular Music Mastery Series.

One copy may be ordered now at the special Advance of Publication Cash Price, 25 cents, postpaid.

LITTLE RHYMES TO SING AND PLAY, *For Piano, by* Mildred Hofstad—Children of pre-school age will be irresistibly attracted to the familiar tunes and nursery rhymes in this clever new book. Little ones will play and sing them over and over again, pleasing their parents as well as themselves. The melodies lie within the five-finger position, divided between the hands, and are simply arranged in single notes only. Memorization and sight reading are stimulated by the familiarity of the tunes and words. This collection will be of great practical value to the piano teacher of pre-school age children.

One copy may be ordered now at the special Advance of Publication Cash Price, 30 cents, postpaid.

SOUSA'S FAMOUS MARCHES, *Arranged for Piano Solo by* Henry Levine—This collection of Sousa's most famous marches in easily-playable new transcriptions will afford the average pianist many happy hours. Never before, because of copyright restrictions, has such an array of the marches of Sousa been offered in one book. Here are *High School Cadets, Liberty Bell, The Stars and Stripes Forever, The Thunderer,* and eight others, all expertly prepared by the talented Henry Levine. One copy to a customer may be ordered now at the special Advance of Publication Cash Price, 70 cents, postpaid.

AMERICAN NEGRO SONGS, *For Mixed Voices, by* John W. Work—Compiled by a distinguished member of the faculty of Fisk University, a recognized authority on the music of the American Negro, this comprehensive volume presents more than two hundred Negro folksongs, both religious and secular. More than one hundred are harmonized for four-part choral use; others are presented with melody and text.

Invaluable for schools, libraries and for the repertoire of choral organizations, single copies of this book may be ordered now at the special Advance of Publication Cash Price, 80 cents, postpaid.

BASIC STUDIES FOR THE INSTRUMENTS OF THE ORCHESTRA, *by* Traugott Rohner—Covering scale work, intervals, arpeggios, rhythm and dynamics these studies will enable the director to make more rapid progress in his work with players who have a fundamental knowledge of their instruments, but who require additional practice in ensemble playing. The studies will be published in ten books—Conductor's Score, Violin, Viola, Cello, Bass, Flute-Oboe, Clarinet-Trumpet, F-Horn, E-flat Horn-Saxophone, and Trombone-Bassoon-Tuba.

Single copies of each of the nine Student's Books may be ordered in advance of publication at 25 cents each; the Conductor's Score at 60 cents, postpaid. Be sure to mention the parts desired when ordering. Cash should accompany order.

IN NATURE'S PATHS, *Some Piano Solo Delights for Young Players*—Here is a new compilation of attractive pieces in grades one and two. Since specialists tell us that children are interested in nature before they are interested in each other, we can readily understand why many composers have found that their most popular elementary piano pieces are those inspired by things in nature. Every teacher of young pupils will want to use this new collection of nature pieces.

An introductory copy may be ordered now at the special Advance of Publication Cash Price of 40 cents, postpaid.

LIGHTER MOODS AT THE ORGAN, *with Hammond Registration*—This useful addition to the series of clothbound collections, which already includes THE ORGAN PLAYER, ORGAN REPERTOIRE, THE CHAPEL ORGANIST, and ORGAN VISTAS, will find a ready reception from many busy organists who are pressed constantly for more not-too-difficult melodious pieces for recital and church uses. Here again the content is being assembled from works to which the Theodore Presser Co. holds exclusive publishing rights. Hammond registrations will be included.

While this book is being made ready, single copies may be reserved at the special Advance of Publication Cash Price, 90 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—Scheduled for release before January first the only volume previously announced in the foregoing notes during the past months now ready for delivery to advance subscribers is a book that has attracted much attention. Many readers of THE ETUDE have enjoyed the albums of sacred piano music that first have been made available to them through these Publisher's Notes and their appreciation of them has been demonstrated in the interest shown in this new book. As is usual, with this announcement the special advance of publication price is withdrawn as copies are obtainable from your local dealer, or for examination from the Publishers.

Chapel Echoes. An album of Sacred and Meditative Music for Pianists Young and Old, Compiled and Arranged by Rob Roy Peery, brings to pianists a most useful collection of pieces, in about grade two-and-a-half, many for the first time in piano arrangements, from the great choral music of Bach, Bortniansky, Franck, Gaul, Maunder and Mendelssohn as well as sacred compositions of other outstanding composers. Price, 75 cents. The sale of this book is limited to the United States and its possessions.

OBERLIN COLLEGE
CONSERVATORY OF MUSIC
A professional music school in an attractive college town. (Member of the National Association of Schools of Music.)
Thorough instruction for carefully selected students in all branches of music under artist teachers. Special training in band and choir direction.
Write for catalogue describing Oberlin's conservatory courses and its superior equipment (200 practice rooms, 23 modern organs, etc.). Degrees: Bachelor of Music, Bachelor of School Music; Master of Music, Master of Music Education.
Frank H. Shaw, Director, Box 518, Oberlin, Ohio.

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 60 E. Van Buren St., Chicago 5, Illinois

DILLER-QUAILE
School of Music
Normal Course with observation of children's classes.
Musicianship Courses for Children and Adults.
Instruction in Piano, Voice, and Composition.
66 EAST 80 ST., NEW YORK 21, N.Y. BU 8-1050

THE LINA C. KEITH SCHOOL OF MUSIC of TOLEDO, O., presents:
MAURICE DUMESNIL
EVANGELINE LEHMAN
Guest Teachers Season 1947-1948
Piano Clinics • Voice Clinics • Repertoire • Refresher Courses • Private Lessons
For information address:
Registrar, 2268 Ashland, Toledo 10, O.
Telephone: GA-0043

AMERICAN CONSERVATORY OF MUSIC—CHICAGO
Offers courses in all branches of music and dramatic art
61st year. Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 570 Kimball Building, Chicago

The Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
BERYL RUBINSTEIN, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

Now in its own building

in the cultural heart of Chicago, with greatly expanded studio facilities especially designed for music teaching.

SHERWOOD MUSIC SCHOOL BUILDING

Certificate, Diploma, Degree courses in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Public School Music, Conducting, Theory, Composition. Courses for veterans under G.I. Bill of Rights. Spring Semester opens February 9. **For free catalog, write Arthur Wildman, Musical Director, 1014 South Michigan Avenue, Chicago 5, Illinois.**

SHERWOOD MUSIC SCHOOL

Institutional Member of National Association of Schools of Music

COSMOPOLITAN SCHOOL OF MUSIC

CLARENCE EIDAM, President
ROSSETTER G. COLE, Dean

44th year. Offers courses in all branches of Music. Confers certificates, diplomas and degrees. Member of N.A.S.M. Located in downtown musical center. Box E, 306 S. Wabash Ave., Chicago 4, Ill.

BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (suburb of Cleveland)

Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Send for catalogue or information to:
HAROLD W. BALTZ, Dean, Berea, Ohio

Philadelphia Conservatory of Music *Founded 1877*

Maria Ezerman Drake, *Managing Director*
ENZO SERAFINI-LUPO, *Opera Coach*
OLGA SAMAROFF, *Special Lectures*
Courses leading to Degrees
216 So. 20th St. LO 7-1877

BOSTON UNIVERSITY

College of Music

Offering complete courses in Piano, Voice, Organ, Violin, Cello, Brass, Woodwinds, and Percussion instruments, Public School Music, Composition, Church Music, Musicology, Chorus, Glee Club, Orchestra, Band. Faculty includes members of Boston Symphony. Bachelor's and Master's Degrees in all musical subjects. Dorms. Catalog. COLLEGE OF MUSIC, 73 Blagden St., Boston.

ROY CAMPBELL

Teacher of Successful Singers
of
Radio - Theatre - Pictures - Concert - Opera
"STYLE-IZING" for Radio and the Theatre
—Studio—
607-8 Carnegie Hall New York City
Telephone Ci 5-9244

THE DUNNING COURSE

of Improved Music Study

Gladys M. Glenn, B.Mus., M.A., Mus.D., Dean of Education Faculty
For information and class dates address
Executive Headquarters
1710 Tyler St. Amarillo, Texas

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF *Music*

Offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Theory, and Orchestral Instruments.

Confers degrees of B.M., A.B., and M.M.
Distinguished Faculty

Address Registrar for Bulletin
DePAUL UNIVERSITY SCHOOL OF MUSIC
Room 401, 64 East Lake Street
Chicago 1, Illinois

MILLIKIN CONSERVATORY OF MUSIC

DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

Bulletin sent free upon request
W. ST. CLARE, MINTURN, Director

Cincinnati CONSERVATORY OF MUSIC

81st ANNIVERSARY YEAR

A complete school of music, dramatic art and dancing. Courses lead to degrees. Special students may enter at any time.

SECOND SEMESTER
Opens January 26
Write for catalog
2650 Highland Ave. Cincinnati 19, Ohio

The Mysteries of Middle-C

(*Continued from Page* 6)

music lesson. Were he living today he would be dumbfounded at the changes in methods of teaching, the greatly elevated position of the teacher, the huge revenue derived from the music industry through various channels (estimated at from three to four billion dollars a year), and the relatively high position of music study in general education. Yet what the world calls "human nature," particularly "boy nature," remains pretty much the same. Music teaching in the days of our grandfathers was fundamentally and humanly not unlike the music teaching of today.

The World of Music

(*Continued from Page* 1)

tional singing. The competition is open to all composers; and the closing date is February 29, 1948. The details may be secured by writing to Thomas H. Hamilton, Monmouth College, Monmouth, Illinois. Clair Leonard, professor of music at Vassar College, Poughkeepsie, New York, is the winner of the 1947 Psalm true competition.

A PRIZE of $1,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the baritone wins the girl. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

A PRIZE of one hundred dollars is offered by the New York Flute Club for a composition for flute and piano. The contest closes January 15, 1948, and all details may be secured by writing to Lewis Bertrand, Chairman, 18 East Forty-first Street, New York 17, N. Y.

Young Music Must Have New Tools

(*Continued from Page* 7)

Pandiatonic Harmony; only like the gentleman in Molière's play "Le Bourgeois Gentilhomme," who was dumbfounded to learn that he was talking grammar without ever having studied it, they do not realize that what they do by instinct, has a theoretical significance. Take, for instance, the added sixth at the end of a popular song arrangement. Men of jazz regard such a sixth as an addition to the tonic triad, whereas, according to the harmony books, a chord like C, E, G, A, would be defined as the first inversion of the submediant seventh.

What about atonal music? There was a time when composers of the vanguard cultivated atonality with partisan devotion. In the 1920's it was regarded as old hat to use key signatures. The usage of unvarnished major or minor triads was considered a mark of rustic inferiority, and the significance of a new work was proportional to the number of sharps and double sharps in the scores.

The haphazard practice of atonality gave way to the ordered system of twelve-tone composition promulgated by Schönberg, and further elaborated by Ernst Krenek. In its present state it is as strict as fugal counterpoint of Bach. Surprisingly enough, it is quite possible to write tonal music in the twelve-tone system. There are several ways of splitting the twelve tones into four different triads, two major and two minor. Thus through the twelve-tone system, tonality and atonality can be reconciled.

Mother and Grandmother Chords

There are 479,001,600 combinations in which the twelve tones of the chromatic scale may be arranged. This figure, in case anybody is interested, is arrived at by multiplying the first twelve numbers, 1 by 2 by 3 by 4, and so on, up to 12. To make things a little more complicated, a German musician, Fritz Klein, who wrote under a Greek nom de plume meaning Self-Tormentor, introduced a chord containing not only twelve different notes but also eleven different intervals between the notes. He called this a "Mother Chord." The author of the present article went him one better and made up a chord which he named "Grandmother Chord."

MOTHER CHORD

Containing all twelve Chromatic tones and eleven different intervals.

GRANDMOTHER CHORD

(Figured out on February 13, 1938, at 3.20 P. M. while listening to a broadcast of Tchaikovsky's Fourth Symphony). This chord contains all twelve chromatic tones, and eleven different intervals, from a semitone to the major seventh, with intervals symmetric to the center being inversions of one another, the central interval, the tritone, being the inversion of itself.

The justification of all these extraordinary developments in modern techniques is that they serve a practical purpose. To take an obvious example, atonal music is used to great advantage in the movies to create suspense in mystery plays. Harmonization in major triads is eminently suitable for heroic scenes.

To return to the question of our musical lady: "Don't you think that music should be beautiful?"—modern music possesses a beauty of its own, a dynamic quality that corresponds to modern life. No one can predict what musical idiom will be predominant in a generation or two hence. But we may be sure that this future music will incorporate the most durable elements of present-day techniques. The young men and women of music must be given the new tools. They should be instructed in their use, and warned against their abuse.

PRINTED IN THE U. S. A. BY THE CUNEO PRESS INC.

Books by which Thousands of "GROWN-UP" BEGINNERS have gained PIANO PLAYING ENJOYMENT

ACQUIRING ABILITY TO INDULGE IN THE PLEASURE OF BRINGING FORTH MUSIC IS A WISE AND BENEFICIAL USE OF LEISURE TIME.

Piano Teachers Everywhere Are Enlarging Their Pupil Lists in Using These Books

GROWN-UP BEGINNER'S BOOK
For the Piano
By WILLIAM M. FELTON Price, $1.00

Here is a book of piano instruction material for grown-ups, high school age pupils and college young men and women, that really leads towards a definite goal—not the digital dexterity of the virtuoso—but the ability to play the many fine compositions of intermediate grade, and the playable arrangements of classic and standard compositions, that are available. It begins with the rudiments, but quickly has the pupil playing interesting melodies while making rapid acquaintance with fundamental technical problems. Keyboard illustrations assist in correlating the notes of the printed page with the keys of the piano. Everything in the book is designed for the adult student—the music will appeal to the adult intelligence, the pieces and exercises are arranged for playing by fully-matured hands. While intended for use with a teacher, the explanations are so clear and easily understood that the diligent self-help student may get much assistance from the study of it.

OLDER BEGINNER'S PIANO BOOK
By JOHN M. WILLIAMS
Price, $1.00
Designed Especially for ADULT BEGINNERS
(Meaning All Persons Over 14 Years of Age)

"Teen-age" high school students as well as other more mature beginners want different and faster progressing material than usually utilized for juveniles. Here is just the book for such "older beginners." It begins, as it naturally should, with the identification of the notes and their corresponding keys on the piano. The first pages show interesting charts and diagrams and are given over to thorough instruction in the fundamentals. The work, however, advances more rapidly than is customary with books for younger beginners with suggestions and explanations to the point always. An important feature of the book is the group of attractive pieces and folk songs, which have been arranged especially for the pianist in this grade. The work covered in this book normally would require, for younger students, the better part of two years.

YOU CAN PLAY THE PIANO
A Book for the Older Beginner in Two Parts
By ADA RICHTER
Part One
Price, 75 cents
Part Two
Price, 75 cents

PART ONE

Many teachers who found Mrs. Richter's instruction material for young students so helpful in achieving good results began requesting something from her pen that might be used with beginners of Junior High ages. This book is the splendid answer to those requests and it may be used with beginners as young as Junior High School ages all the way through the ages up to those in "Social Security" retirement. In these "non-childhood" ages not too much has to be dwelt upon in elementary notation details since usually acquaintance already has been made with those details. The "older beginner" wants to progress rapidly in ability to play favorite melodies and here Mrs. Richter's skill in making simplified arrangements provides such beginners with a wealth of easy-to-play, yet effective, arrangements of well-known folk songs of various countries, some American ditties, a hymn, a favorite classic, and other selections. Annotations throughout aid in the progress and just for those who need review, the last pages of the book cover details about notations, the staff, note and rest values, rhythm, the keyboard, correct playing and correct finger position, and the pedals.

PART TWO

This PART TWO continues with gradually advancing attractive pieces and well-chosen studies to carry the beginner above grammar school age into a fairly acceptable proficiency at the keyboard. Of course, there is available plenty of material to take the older piano beginner into wider fields of pianistic accomplishment, but the purpose of this instructor in two parts is to help the average individual pianistic neophyte of riper years reach a point where he finds it possible to make articulate through the piano keyboard favorite songs, hymns, and other loved melodies. In this PART TWO, Mrs. Richter, through her unusual craftsmanship in making full sounding, yet easy-to-play, piano arrangements, includes such likeable selections as the *Levee Song*, *Ciribiribin*, *The Lonesome Road*, *Red River Valley*, a hymn or two, some Negro spirituals, and some choice melodies from such classical composers as Bach, Beethoven, Grieg, Mozart, and Tschaikowsky. Necessary but not forbidding practice material is interspersed to develop playing facility that will permit rambling off into the enjoyment of other melodies.

PROGRESSING PIANO STUDIES
For the Grown-Up Student
By WILLIAM M. FELTON Price, $1.00

Here in this book are gathered together etudes that have all the characteristics that appeal to adults; the same type of material employed in the author's Grown-Up Beginner's Book. They have been carefully graded in progressive order, the fingering plainly marked, and the editing has been most thorough. Teachers will be delighted with so comprehensive a course of studies under one cover. Adult pupils will welcome the economy effected and will appreciate the opportunity of perfecting their technique to a point where they can play the not-so-difficult pieces of composers such as Schumann, Mozart and Haydn among the classic writers and Nevin, MacDowell, Engelmann, Cadman, Kern and others too numerous to mention among the moderns.

PLAY WITH PLEASURE
An Album for the Grown-Up Piano Student
Compiled and Arranged
By WILLIAM M. FELTON
Price, $1.00

"Teen-age" students who have completed the first books of instruction and pieces, as well as adult pianists of limited attainments, or with little time to practice, can get a lot of fun out of playing these numbers. There are arrangements of folksong and ballads, gems from the operas and overtures, selections from the classics, pieces in light rhythmic style. Many are well-known as radio "signatures" and movie "theme music." None of the arrangements requires more technical proficiency than that acquired by the pianist able to play grade three music.

BOOK OF PIANO DUETS FOR ADULT BEGINNERS
Price, $1.00

Here is an album of 19 numbers that will have a long, useful, and pleasure-giving life around the piano in the average home. It is ideal for this purpose, but some older beginners will find it especially helpful to their piano progress by enlisting the aid of playing mates, younger or older, who have a little more piano-playing experience. Neither part is difficult to play, being perhaps what would be assigned to the average younger student in grade 2, or early grade 3.

MELODIES EVERYONE LOVES
An Album of Piano Pieces for the Grown-Up Music Lover
Compiled and Arranged
By WILLIAM M. FELTON Price, $1.00

For grown-ups from 16 to 60, this new volume is a compilation of light opera and grand opera favorites, folksongs, classics and light rhythmic selections. Each number has been chosen because of its popular appeal but there are many pieces included that will not be found in ordinary collections. All of the 56 melodies have been arranged or revised so that they may be played and enjoyed by pianists who have had only a few seasons of study. Even ambitious youngsters can attempt these versions because although the harmonies are full and pianistically good, all of the notes are written "under the hands" and octaves constitute the only demands in this regard.

BOOK OF PIANO PIECES FOR ADULT BEGINNERS
Price, 75 cents

After the first few months of learning the "geography" of the keyboard and in getting the right finger to do the right thing at the right time, there is then the chance to begin enjoying one's own rendition of some attractive music. That is where this book comes in. It provides clever, easy-to-play arrangements of favorite melodies from classic, folk, operatic and standard sources along with a dozen original compositions by favorite contemporary composers—27 pieces in all.

FOUR-OCTAVE KEYBOARD CHARTS
Linen; Price 75c Flexible Cardboard; Price 50c
Paper; Price 15c

Facsimile of Keyboard. For Use on Table or Back of Piano Keys. An Important Piece of Equipment for Piano Beginners.

THEODORE PRESSER CO.
Music Publishers and Dealers
1712 CHESTNUT STREET PHILADELPHIA 1, PA.

THE WORLD'S GREATEST SYMPHONIES

Edited and Annotated by PERCY GOETSCHIUS, MUS. DOC.

Each volume contains an excellent portrait of the composer

Beautifully printed with clear, legible text and music, and durably bound in heavy cover-paper.

FOR THE PIANO

Selected Books on Music Understanding

*MASTERS OF THE SYMPHONY—By Percy Goetschius, Mus.Doc.—A careful study of the development of orchestral instruments and the evolution of the Symphony. Illustrated. Chapter by chapter treatment of the master-musicians in symphonic writing; a chapter on The Modern Era; and one on American Symphonists. Lists of reference books and records. Indexed. 393 pages. Cloth. Price, $2.00.

*FROM SONG TO SYMPHONY—By Daniel Gregory Mason—A manual of music appreciation. Illustrated. Chapters on: The Folk Song, The Art Song, Opera and Oratorio, Piano Music, Chamber Music, Orchestral Music. Lists of reference books and records. Indexed. 243 pages. Cloth. Price, $1.50.

*MUSICAL INSTRUMENTS—By Edgar Stillman Kelley—The story of the development of music from primitive times. Illustrated. Chapters on: The Organ, The Piano and Its Predecessors, The Violin Family, Wind Instruments, The Modern Orchestra. Lists of reference books, records. Indexed. 243 pages. Cloth. Price, $2.50.

TALKS ABOUT BEETHOVEN'S SYMPHONIES — By Theodore Thomas and Frederick Stock—Non-technical analyses of the nine symphonies, with diagrams and musical quotations, by two famous conductors. 218 pages. Cloth. Price, $2.50.

THE SYMPHONY SINCE BEETHOVEN—By Felix Weingartner (Translated from the Second German Edition, by Maude Barrows Dutton)—An interesting commentary, by a famous composer and conductor, on the master symphonists and their works. 98 pages. Cloth. Price, $1.25.

THE AMBITIOUS LISTENER—By Leo Rich Lewis—A pocket handbook. Written in bright, colloquial, humorous style. An easy approach to appreciation of the masterworks in music. 96 pages. Paper. Price, 60 cents.

* *Adopted by the National Federation of Music Clubs for its "Study Course in Music Understanding."*

The ANALYTIC SYMPHONY SERIES provides playable two-hand piano scores of the great symphonies, symphonic poems, and overtures; complete analytical notes on the structure and orchestration; and critical notes appraising the significance of the composition and its salient points.

(FREE: Beautifully illustrated 28 page descriptive and thematic catalog mailed upon request)

HAYDN

- Symphony No. 6, in G major *(Surprise)* . .75
- Symphony No. 11, in G major *(Military)* . .75
- Symphony No. 2, in D major *(London)* . . .75
- Symphony No. 16, in G major *(Oxford)* . .75

MOZART

- Symphony No. 48, in G minor 75
- Symphony No. 49, in C major *(Jupiter)* . . .75
- Symphony No. 47, in E♭ major 75
- Symphony No. 35, in D major 75
- Symphony No. 38, in D *(without Minuet)* .75

BEETHOVEN

- Symphony No. 5, in C minor 1.00
- Symphony No. 3, in E♭ major *(Eroica)* . . 1.25
- Symphony No. 1, in C major 75
- Symphony No. 6, in F major *(Pastoral)* . . 1.00
- Symphony No. 7, in A major 1.00
- Symphony No. 2, in D major 75
- Symphony No. 4, in B♭ major 75
- Symphony No. 8, in F major 75
- Symphony No. 9, in D minor *(Choral)* . . . 1.50

SCHUBERT

- Symphony No. 8, in B minor *(Unfinished)* .75
- Symphony No. 5, in B♭ major 75
- Symphony No. 10, in C major 1.25

MENDELSSOHN

- Symphony No. 3, in A minor *(Scotch)* . . . 1.00
- Symphony No. 4, in A major *(Italian)* 75

FRANCK

- Symphony in D minor 1.00

SCHUMANN

- Symphony No. 1, in B♭ major 75
- Symphony No. 2, in C major 75
- Symphony No. 3, in E♭ major 75
- Symphony No. 4, in D minor 75

BRAHMS

- Symphony No. 2, in D major 1.00
- Symphony No. 1, in C minor 1.00
- Symphony No. 3, in F major 1.00
- Symphony No. 4, in E minor 1.00

LISZT

- Les Preludes *(Symphonic Poem)* 75

TCHAIKOVSKY

- Symphony No. 6, in B minor *(Pathetic)* . . 1.25
- Symphony No. 4, in F minor 1.25
- Symphony No. 5, in E minor 1.50

WAGNER

- Prelude to The Mastersingers of Nuremburg 75

DVORAK

- Symphony No. 5, in E minor *(New World)* 1.00

D'INDY

- Symphony No. 2, in B♭ major 1.25

SAINT-SAENS

- Symphony No. 3, in C minor 1.25

SIBELIUS

- Symphony No. 1, in E minor 1.25
- Finlandia *(Tone Poem)* 75

RIMSKY-KORSAKOV

- Scheherazade *(Symphonic Suite)* 1.50

Oliver Ditson Co.

Theodore Presser Co., Distributors
1712 Chestnut Street, Philadelphia, Pa.