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James Francis Cooke

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August
1945

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music magazine

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THE OCEANS of print are so vast that it has long since become impossible for the most receptive mind to do much more than wade on the shores. Once, in an English university library, there was pointed out to us a gentleman of noble birth who had spent his life in reading the literatures of as many tongues as his working days would permit. He was well along in years and had covered only a portion of the contents. He read only for his own delectation and gave no indication of putting whatever he had retained to practical use.

Because of the vastness of the literature of the great peoples of history, digests of all descriptions have been written, and unless you have read through the "Encyclopedia Britannica" you can form but a slender idea of what has been put down with the chisel, the stylus, the quill, the pen, the printing press, and the typewriter. We look out over the vastness of the literary waters to a far distant horizon and realize how impossible it is for us to have much more than a fragrant aroma of the ocean.

Consider, for instance, the great literature of Russia — the powerful Alexander Pushkin (1799-1837); the poetic realist, Turgenev (1818-1883); the sympathetic Dostoevski (1821-1881); the realistic Gogol (1809-1852); the revolutionary Gorki (1838-1936); and the towering Tolstoy (1828-1910). This enormous reservoir was, until recent years, unavailable to more than a small section of the Russian people, owing to the widespread illiteracy of the population. Since the coming of compulsory education through the Soviets, millions have been reveling in the powerful works of the foremost Russian writers. Despite the excellent translations now available, a relatively small part of the American reading public has done more than view distantly this immense treasure house.

Many of the writers are dialectical. A debate or an argument fascinates them, even when the writer debates with himself over his own theories. They like to lay down a hypothesis, whether they believe in the hypothesis or not, and prove a point. Some of them remind us of the early theologians, who used to revel in determining the number of hairs in St. Peter's beard, or how many angels could stand on the point of a pin.

Count Tolstoy, for instance, played the piano very well indeed, it is said, and found great enjoyment in his music. His educational and cultural background was that of a member of the aristocracy. His early life was brilliant and joyous. But after trips abroad he became disgusted with the materialism of western

What Good is Art?

civilization and gradually developed a philosophy of his own, turning to the most ascetic kind of Christianity, eventually even believing that it was necessary for him to leave his wife to live a life of poverty and practice his

devotions and abstinences. To this period belongs his studied and carefully documented "What is Art?" In this we find the following amazing statement (Reprinted by permission of Oxford University Press and the trustees of the Estate of Aylmer Maude, translator):

"For the production of every ballet, circus, opera, operetta, exhibition, picture, concert, or printed book, the intense and unwilling labour of thousands and thousands of people is needed at what is often harmful and humiliating work. It were well if artists made all they require for themselves, but as it is, they all need the help of workmen, not only to produce art but also for

their own usually luxurious maintenance. And one way or other they get it, either through payments from rich people, or through subsidies given by Government (in Russia, for instance, in grants of millions of rubles to theatres, conservatoires, and academies). This money is collected from the people, some of whom have to sell their only cow to pay the tax, and who never get those aesthetic pleasures which art gives."

What under the sun could Tolstoy, after his colossal contributions to literature, have had in mind? The highest



TOLSTOY AS A YOUNG OFFICER
IN THE CRIMEAN WAR (1856)

TOLSTOY IN HIS OLD AGE

"War is not some particularly good affair, but a vile and criminal business."

value of Art cannot be measured by any economic yardstick. It is so immense in every direction that all material results are insignificant. The entertainment, the relaxation, the consolation, the inspiration, the exaltation are priceless.

From a material standpoint Tolstoy's statement is an illustration of the age in which he lived. He saw the millions of serfs, bent to the soil, scantily clad, and famine stricken, while the royalty and nobility lived in wanton luxury. Because music, painting, the drama, sculpture, architecture, and the ballet were convenient canals for much waste, and because the money spent was largely for the benefit of the aristocracy which represented an almost infinitesimal part of the Russian population, Tolstoy assumed that all art of all time was uneconomic.

If Tolstoy were to come to life at this time he would see the descendants of these same serfs reveling in the joys of art in the United States. Tolstoy never imagined the radio, as we know it. He had no conception of the vastness of interest in symphonic music as it exists in America today, and of the almost unlimited

opportunities to hear great music. He had no idea of the printing processes which could carry magnificent replicas of great painting to millions of homes at a nominal cost. He saw the great masses of humanity downtrodden by greed, aggression, hate, revenge, and the lowest passions of mankind, and clarified it up to Art. The U.S.S.R., no matter what your opinion may be of Communism, has ranked artists of all kinds among the most important assets of the State and has given them most generous financial rewards.

From an economic standpoint, music alone provides a revenue which would stagger Tolstoy. This revenue, in the United States, has now been estimated by some reliable authorities to be over a billion dollars, and by some Chautauquists, at over two billions. Thus, Art

provides livings for large armies of people in the various catangs in which music has an essential part. The war on all fronts has turned imperatively to music as one of the great factors in making life miserable in the age of horror.

When he left his home with his daughter Alexandra, Tolstoy deserted, on principle, the conventional civilization of his day, with the hope of living the life which he believed ideal. He sought escape and found it in death. Had he come upon the world in this day he doubtless would have preached simplicity, but if he had his reason he could not be blind to the fact that none of the mighty empires had anything like the privileges which come from the rich treasures of art and which are now available to all at slight cost. What good is life without art?

What good is Art? Let Théophile Gautier answer: "Tout passe. L'art robuste seul a l'éternité." ("All passes. Robust art alone has eternity.")

Here Comes the Band!

THE DAYS when troops went into combat with the roll of guns and the blare of trumpets are gone. They do not advertise their approach with music, now. Every bandman must undergo basic military and field training. When the steel begins to fly, the bandmen are called into action just as any other GI Joe. Captain William Kearney of the Public Relations Office, Camp Lee, Virginia, has sent us the following U. S. Army release, and the picture presented below showing the bandmen without their instruments, armed and ready for action.

Music is a powerful morale factor in the life of GI Joe at the fighting front. Realizing this, the Army trains its bands to follow the troops to the combat zone, so that battle-weary men may be entertained by music which rips the garnet from boogie-woogie to symphonic concertos.

First duty of the bandman is to be a good soldier, and at Camp Lee's Army Service Forces Training Center, the 326th and 328th ASF bands receive battle conditioning training no less rugged than Quartermaster

troops who drive trucks, work in laundry units, or in any of the other specialized Quartermaster fields.

The obstacle courses, hiking, rifle marksmanship, and long hours of drilling are no strangers to Camp Lee bandmen. But in addition to these basic duties, they play for retreat parades and other army functions, maintain a regular schedule of concerts, and are called upon for such diversified tasks as presenting their talent to boost the sale of war bonds.

Recently the bands spent two weeks at A. P. Hill Military Reservation, near Fredericksburg, Va., where they learned to operate on the field under simulated battle conditions. They took forced marches, learned how to solve compass and combat problems, lived in "guy" tents, ate from mess gear, wore gas masks, used helmets and automatic pistols at all times. Their regular schedule was supplemented by two open-air Sunday evening concerts for the trainees, and two concerts for soldiers confined at the Reservation's Station Hospital.

The band units were organized in 1941. Lt. Farnham,

camp music director, and 18 bandmen have been members of the organizations since that time. Leader of the 326th unit is WOJG Walter H. Simson, recently assigned to the band. Chief Warrant Officer Edward K. West heads the 328th unit.

Lt. Farnham, whose home is in Boston, Massachusetts, was formerly with the Detroit Symphony Orchestra as first violinist and soloist under Gabriel-Verdi. He studied violin at the New England Conservatory, Boston, under Harrison Keller, pupil of Leopold Auer. Later, he studied at the American School of Music at Fontainebleau, France, under the late Guillaume Bony.

He was first violinist with the Philadelphia Orchestra for ten years under Leopold Stokowski and Eugene Ormandy. Lt. Farnham was appointed Director of Music for the Army Service Training Center upon his graduation from Officers Candidate School.

Mr. West is former head of the Department of Music at Bethel College, McKenzie, Tennessee. He is a graduate of Murry State College, Kentucky, and later attended Northwestern University. A member of the Phi Mu Alpha, National Music Fraternity, he has played under the direction of Glenn Cliffe Bainum, Harold Bachman, and Dr. Frank Simson. His home is in Highland Park, Illinois.

Mr. Simson, whose home is in Arlington Heights, Illinois, played violin in the Civic Orchestra of Chicago under Hans Knippenberg. He received his Bachelor of Music degree at the American Conservatory of Music, and his Master's Degree at Northwestern University. He is a member of the Pi Kappa Lambda, national music honorary.

All of the bandmen had previous musical experience before coming into the army, many with top-flight brass bands.

When the 326th and 328th ASF bands go overseas they will entertain other branches of the service in addition to Quartermaster troops. Each 23-piece band probably will be broken into smaller units, so that lines, while others are giving a concert to troops in rest areas behind the lines.

Have You Met Her?

by Lillie M. Jordan

MRS. A., WHOSE DAUGHTER had been in ill health for some time, decided to place her setting forth to keep the first appointment with him. Her friend opened the door of her medicine cabinet filled with Nidulis or capsules, or partly her handkerchiefs. Arrived at the physician's office, she remarked, "These are all good drugs, doctor, some of them very expensive. With living costs so high now I don't feel that anything should be wasted. So please use these for Mary before you ask me to buy any new medicines."

"Does this sound like an imaginary incident?" It is, reason no doubt the authenticity of the case that follows.

Mrs. B. has engaged the services of a new music teacher for Betty. Betty arrives at the studio with a package under her arm.

"This sheet music and these instruction books," the girl explains, "are what my sister and I had with our other teachers. I'm sick of hearing most of the pieces learned books, some of them play them better than the other teachers didn't care to use. Mother We can guess what a doctor would reply to Mrs. A. Mrs. B. under anxious conditions.



THE FIGHTING BAND

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"FORWARD MARCH WITH MUSIC"

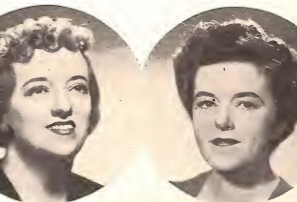
The Art of Duo Singing

A Conference with

Victoria Anderson and Viola Morris

The English Duo

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT



VICTORIA ANDERSON

VIOLA MORRIS

A schoolgirl friendship and a chance remark in a vocal coach's studio are the foundations upon which has been built one of the most significant musical developments of modern times. Victoria Anderson and Viola Morris, lovely and gifted Australian singers, have succeeded in launching what looks like a world revival of duo singing. They have learned the world from Hong Kong to Mainz, offering their unique programs of duets, and wherever they go they leave behind them a small cyclone of enthusiasm for twopart singing, which shows itself both in audience interest and in a popular desire to imitate them. Miss Anderson and Miss Morris were friends in their earlier Melbourne. Both have fine voices, both studied singing, and presently they went to London together to continue their training under the distinguished Harry Plunket Greene. At that time they had no thought of singing together. Each was pursuing herself for a solo career; but since they were friends, they discussed their work together and listened to each other's lessons. At one of these, Mr. Greene suggested that they try a duet together. They had never sung in a duet, they were not even sure that they had a duet among their music; but they promised to get hold of one to see what would happen. What happened was that Mr. Greene was struck by the remarkable blending of their voices and by the sympathetic unity of musical approach which colored their interpretation, and advised them to specialize in duo. After some twenty-eight years of study with Mr. Greene, the English Duo was formed, and found itself an immediate success. By 1937, their fame had traveled back to Australia and they were engaged by the Australian Broadcasting Company for a broadcast-and-concert tour of their native land. The following year, they were recruited for a second tour. In 1939, they toured the Dutch East Indies, New Zealand, Hong Kong, Honolulu, and Hawaii. They made their American debut in 1940, at Town Hall, in New York City. They have toured the United States and Canada several times, appearing in the chief music centers and rousing as particular favorites with colleges and universities; they have also sung at the White House and before members of the British Royal Family of Government House in Ottawa. In addition to their singing, Miss Anderson and Miss Morris have developed their own repertoire, conducting valuable researches in early duo music in libraries and museums all over the world, and bringing to light songs that have lain forgotten for centuries. Although their vast collection of program numbers includes music from every kind of period, they specialize in particular stress to the songs of Elizabethan England. Recently, Miss Anderson and Miss Morris have published a book of their own discoveries, and have prepared an extensive series of lectures. In the following conference, the English Duo outlines for readers of THE ENO the value of duo singing, and the means of making it successful.

—FRANK S. MORGAN

IT SEEMS a bit strange to find duo singing looked upon as something "new." Miss Anderson began, "because it is actually one of the oldest forms of music making. It found its greatest flourishing in Elizabethan times, and continued as one of the most widely accepted and truly popular forms right down to the Victorian period, when there came a sharp decline of interest. No doubt, to the rather sentimental and unmasculine character of the two-part songs of that time. Besides being old, two-part singing is also thoroughly delightful—delightful to listen to because of its richness of harmony and color; and delightful to perform because of the added pleasure that always results from the sharing of agreeable activities. It is hard to find the reason this form underwent a temporary eclipse."

Pleasures in Personal Music Making

"The chief reason," said Miss Morris, "seems to be the gradual change in world living conditions. Formerly, people made their own amusements in the home, and music ranked as one of their chief forms of diversion. Now, with the advent of radio, motion pictures, and all sorts of 'ready-made' pleasures, people are less inclined to do things themselves—a white-hot interest in the present movement of jazz seems to be swinging again in the other direction, for we have noticed time and time again the desire for self-activity and personal participation in music. Who knows, perhaps we shall again see the home-made record 'Poppy' day, when everybody's own records were engaged with an eye to their singing abilities as well as to their domestic accomplishments, and when the great Pepsys himself devoted one of his diary entries to a list of his wife's most prominent records and repeated 'Henry Lawes' song, *The Lark*,

after only a few hearings! And that was, indeed, an accomplishment, for that song is a difficult one. But whether or not we ever get back to such proclivities, it is encouraging to see the very genuine interest that does exist in personal music-making; and for those who have this interest, there is no form of expression than duet singing."

"Duo singing is a form of ensemble music," said Miss Anderson, "and as such, its first requisite is good teamwork. The greatest pitfall lies in the approach whereby two singers come together as soloists and simply sing at the same time, each asserting himself in a sort of 'survival of the fittest' manner, and out-singing or out-interpreting the other. Such an approach is wrong and unmusical and utterly destructive of the purpose of duo-singing which is the almost orchestral blending of the voices. The first task of the duet team, then, is to sink their individualities into each other so that a new group personality results. Our own system is to do our vocal work entirely separately (quite as the musicians in an orchestra practice separately), and then to come together for planning and discussion after each of us knows her part of the song upon which we are at work. Thus, we work out our interpretations, suggesting effects and exchanging opinions, until we arrive at an interpretative pattern on which we both agree. Only then do we begin to sing together, practicing, repeating, drilling, and doing whatever is necessary for the full, expressive projection of the interpretative concept which is neither 'hers' nor 'mine,' but 'ours'."

"There are a number of points which start beginners might find helpful," observed Miss Morris. "First of all, duo singing must represent as nearly perfect a

blending as it is humanly possible to achieve. Hence, great care should be taken in the selection of a singing partner. It is good to combine voices that go well together, that blend well. This does not at all mean that the voices must be similar—quite the contrary! Excellent blending can often result from a contrast of voice quality.

Congenial Personalities

But the voices are not the whole story! It is of the greatest advantage to sing with a partner who is basically congenial—but necessarily one who agrees with you on every point, but one with whom you can share thoughts, with whom there is no antagonism. The kind of person you would invite on a long country hike is the kind of person you should sing with! Miss X, who loves Bach, may find that her voice blends beautifully with that of Miss Y—but if Miss Y detests Bach and adores boogie-woogie, their differences of approach will nullify the blending of voices. In third place, then, it is a great advantage to sing with someone who has had the same kind of training. We were much interested to learn of the experiences of a vocal trio, two of whom had studied with the same teacher, and the third of whom had worked with someone else. Invariably, the two sang well together, without difficulty or dispute—but discussion sessions were needed to blend in the third! Actually, it was too important to try to learn which was 'right'—there is only one right way of singing a id that is the way of firm breath support, sound phrasing, and full, free projection. The core of the trio's difficulties lay in dissimilar approaches. It is possible, of course, to develop unity of approach; but the task is lightened when unity already exists through similar

Music and Culture

preparation. This is a very important point." "We had a gratifying experience of our own," put in Miss Anderson. "In Brisbane, one of our broadcast programs was recorded on a graph which showed all the vibrations—whether of high tones or low, whether of forte or piano passages—to be absolutely parallel throughout. In addition to basic good singing and careful ensemble teamwork, the duo singers should possess great clarity of diction. The poem is really the soul of any song, and its hearers are entitled to follow it. The most beautiful vocal projection lies in the fact that if the words are unintelligible. Thus, the duet form must work at diction quite as the choral does, striving for absolute synchronization of attacks and releases, and for absolute clarity of pronunciation."

Perfect Teamwork

"There is no one method of securing the fluency of ensemble teamwork that is the first requisite of duo singing," Miss Morris went on. "Besides the congeniality and the similarity of training of which we have spoken, a great deal of practice and observation is necessary. In this practice, one gets to learn one's partner's habits of breathing, phrasing, and the like, and then adjusts to them. If you notice your partner getting short of breath, for example, you gradually let go your own phrases—you don't choke that moment to hold out. We have sung together so much that we are hardly conscious of making adjustments. We don't count rhythms, and we don't nudge each other

when to begin; over a period of years, we have simply worked into each other's ways. That is what duo singers must learn to do. But even at the very beginning, a great deal of fun results from the learning!"

"As to the duo literature," observed Miss Anderson, "its richest period is that of the late fifteenth, the sixteenth, and the seventeenth centuries, which take in the works of Purcell, Morley, Lewis, and many others—not forgetting the early Italian and German songs. The Romantic era also has given us some beautiful duets, notably those of Schubert, Schumann, and Brahms. Then comes the Victorian period which, in England at least, is poor in two-part music; and finally we come to modern times which again show an upswing in good duets."

"For those who are starting out in duo work," suggested Miss Morris, "it is a good thing to begin with the simpler works—and since many of the earlier songs and madrigals were written especially for schools and school singing, the loveliest examples are also well within the compass of the less experienced duo. Almost any of the two-part madrigals make a good start. Also, there is Thomas Morley's *April Is in My Mistress' Face*; Soudé the Travoise, which Purcell wrote in 1694 to celebrate the birthday of Queen Mary, the wife of King William of Orange; Schumann's *To the Evening Star*; and Thomas Dunhill's exquisite setting of William Blake's *The Lamb*. Those are excellent introductions to the habit of duo singing. Once the habit takes, a vast amount of enjoyment can result, both to listeners and to the singers who will experience a pleasure of personal participation in shared activities which nothing can surpass."

Beethoven's Martinet Teacher.

by Dr. Alvin C. White

JOHANN GEORG ALBRECHTSBERGER, whose dry and stereotyped compositions have long since been consigned to the dust heap of musical art, was the teacher of no less celebrities than Beethoven, Hummel, Moscheles, Wiedl, Seyfried, and others. He was born in Vienna (Klosterneuburg), February 3, 1736, and died there March 7, 1809.

He held positions as organist and music master in many small places and for twelve years was located in Mink where his fine playing attracted the attention of Emperor Joseph. In 1772 he was engaged in Vienna as "Regens Chor" to the Capricines and in the same year was appointed court organist. He became Kapellmeister at St. Stephen's Cathedral in 1792.

His important theoretical writings, complete editions of which were published by I. von Schirach, include: "Ordnliche Anweisung zur Composition" (1793 and 1818, French edition, 1814); "Kurzgefähe Methode, den Generalbass zu erlernen" (1792); "Clavier-schule für Anfänger" (1800); and other smaller works. Of his two hundred and forty-four compositions, only twenty-seven have been printed, including piano fugues, piano quartet, a concerto for piano, two violins and bass, organ preludes, and quartets, quintets, sextets and octets for strings. Manuscript scores, in the possession of Prince Esterházy-Gébi, in Vienna, comprise twenty-six masses, forty-three gradus, thirty-four offertories, six oratorios, twenty-eight trios, forty-two quartets and thirty-eight quintets for strings, besides a great variety of church music. A selection from his instrumental works was published in "Denkmäler der Tonkunst in Österreich" (Memories of Austrian Composers), volume sixteen, two.

His best known work is his treatise on "Composition and Thorough Bass," edited in English by Sabina Novello.

He was Beethoven's teacher in counterpoint in 1794 and unfortunately expressed his poor opinion of his pupil's talent. In fact, he warned other pupils in his classes to keep away from the young Leonardo, lest he corrupt their musical taste. Beethoven, tumultuous, venturous and a natural born rebel, to whom conformity was the bastions of progress, which perforce had to be annihilated, had had desultory instruction from Haydn, supplemented by surreptitious lessons from Sebek, who helps to Beethoven correct his errors before showing them to Haydn. When Haydn's need for more discipline, picked out the mardinal between the two divergent temperaments may well be imagined.

Albrechtsberger apparently was disgusted by the innovations of his genius pupil. As he wrote: "He has learned nothing, and will never do anything properly." However, enough was left of the conflict between teacher and pupil to result in the publication in Paris of his contrapuntal exercises (after Beethoven's death), of a book which was republished in an edition edited by Nottebohm in Germany in 1874.

The dull, arid material through which the preceptor dragged his pupil is evidence in itself of the struggle of Beethoven—when Beethoven had finished, he "was counterpoint."

New Keys to Practice

by Julie Mason

V

Begin with easy pieces in easy keys, playing slowly and without much effort. In resuming practice it is not simply that you strenuously go on how fast you play, but rapidly but patiently for several days before attempting real practice. Getting back into activity, a runner after a long layoff, before he runs; swimmers repeatedly, before he swims a bat.



BEETHOVEN NOT EVEN TOUCHED

This amazing picture of the statue of Beethoven standing in the ruins of his birthplace at Bonn on the Rhine, which was subjected to severe bombing, is all the more significant since it comes from the film *Beethoven in Fifth Symphony*, was the most extraordinary merit of the Allies was the bombing of the War. Beethoven in heart and soul was a democrat, hating tyranny, oppression, and injustice to man. Was this statue pre-empted by an accident, or was it saved by the shrewd intentional pin-point bombing of American flyers?

"FORWARD MARCH WITH MUSIC"



LEO REISMAN

Let's Clarify Music Teaching!

An Interview with

Leo Reisman

Distinguished Violinist and Conductor
Musical Director, the Waldorf-Astoria, New York

SECURED EXPRESSLY FOR THE ETUDE BY BENJAMIN BROOKS

THERE IS SOMETHING radically wrong with our music teaching. The number of well-trained musicians who have acquired the skill to do superior work is small. Many professionals show mechanical deficiencies in their work. And look at the vast number of people who love music, who find pleasure and release in it, who have studied it (and devoted years of hours of practice to it) and who still cannot express themselves adequately in music. Hence we must conclude that our study methods—our teaching methods—need improvement. The musical strength of a nation derives not from its few successful virtuosi, but from the people as a whole. When they, despite a great expenditure of time and money, so often fail in attaining the capacity to express themselves adequately in music, we must seek the cause. Why do they fail in their goal? What is their goal? What is the func-

tion of music to which they give so much study? To my knowledge, none of our great conservatories or schools has stated a definite explanation of the object of music in the scheme of living—a philosophy of music. Music is a profession; it is also a valuable means of self-expression; but it is something infinitely greater. To me, music must serve the people, as one of the important stimuli which inspire man beyond himself; a sort of "benzedrine of life" which spurs men to attain new heights of accomplishment. With such a philosophy, I believe that the musician (whether he be professional, teacher, or student) should concern himself with these important aspects of his calling which transcend both self.—Editor's Note.

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THE WEDGEWOOD ROOM

Where much of New York's social life finds its interesting activities. This is the home of the Reisman Orchestra.



THE WALDORF-ASTORIA

The famous New York hotel on Park Avenue is the successor to the old Waldorf-Astoria at Thirty-fourth Street and Fifth Avenue. The church building at the left is the new St. Bartholomew's.

"Mr. Piano" Writes His Autobiography

As Told to

Kathryn Sanders Rieder

HAVE YOU ever opened my case and wondered what all those things were and wondered just how I worked? Keep that case open a minute and I'll try to answer some of those questions, for I am really more remarkable than you might suspect. If you really want to appreciate me, your piano, just look at some of the fine engineering that goes into me. But I really have had a long hard struggle to become the fine modern piano of today.

It is hard to say just how I did begin. Some say it was when an ancient hunter admired the twang of his bow string as his arrow went whizzing and plucked the last strings into quills to make the sound louder. Some think it was when he added hammers to strike those strings. But my first real ancestor was born in Padua, Italy in the brain of Bartolomeo Cristofori early in the sixteenth century.

Time brought heavier demands on me, for the music was developing greater complexity and the players were growing very skillful. You should have heard the pianists and audiences complain about having to work in the middle of the concert while I was tuned again. But I simply couldn't do any better with that wood frame: It just would not hold against the pull of the strings. Then they gave me a metal frame, more elastic strings, firmer pins and I could really hold those strings in tune right through the concert.

How well I remember those glorious days of the eighteenth century! My purchase was an event to families and friends then. When I was completed everyone was delirious with joy; it was the occasion for a festival. Long weary months of labor by hand were over and the workers believed in a celebration worthy of their achievement.

An Occasion for Celebration

I was placed on a wagon festooned with flowers, and drawn by bearded horses. A fine band led the procession blaring forth triumphant music, followed by me, the resplendent piano. I can tell you I was proud. Next came the maker, "the man of the hour," carried on the shoulders of his apprentices. Behind him came the musicians and other persons of importance.

Finally we made our way to the home of the new owner, where another joyful group awaited us. The minister prayed and blessed me. The head officer of the town made an address. So did the druggist and other members of importance. A chorus of people sang. Then I was carried to my new home while the band played gaily. Even after I was set in place the people continued the celebration with a banquet and dancing.

Today I hear of modern manufacturing methods that have taken away much of the tedium and the uncertain results of long ago. Today I am a feat of engineering genius; I can't forget that. They still do much hard work on me, however, and individual planning is still favored.

You ought to come to a piano factory sometime and see how I am made. Did you know I am largely put together with glue? Everyone is surprised at the amount of glue used on me, and the care they take in choosing and handling the wood that goes into me. The methods used are almost as much care as wood for violins. Certain virtues are given the highly specialized job of striking blocks of wood and selecting those whose vibrations give a promising sound. I've heard them say that these men must be able to detect any faulty places instantly.

One of the important places where I need wood is my sounding board. You see I have to amplify that weak initial sound made by a hammer striking the string. This sound is carried (by my bridge) to my sounding board whose greater surface repeats and enlarges the tone and sends it out for you to hear. Woods used for my sounding board are spruce, pine, maple, oak and mahogany. They take strips of this wood (and it has been seasoned from three to ten years) to the drying room and treat it to great heat. Then they store

My sounding board is at the back if you have an upright piano. It forms the bottom of the grand piano. I like it made up of strips of spruce three to four inches wide, and running diagonally. These strips are made one-fourth inch thicker under my thickest bass strings and three-eighths inch under the little higher strings. This makes a slightly waving surface which does wonders for my "voice." Maybe it seems silly to you that I am so fussy about this but I had to learn through long experience that it pays to be particular about it. The grain of the wood in my sounding board is important. The grain runs from the bass corner to the treble, glued so that the wide grain lies under the bass strings and the fine grain under the treble. On my sounding board they glue from nine to sixteen bars of fine wood which I must have if I am to retain the necessary curve. Unless this curve is held you get that tinny sound you dislike so much.

My frame is really the foundation of my whole make-up. In uprights that is the rectangular section with the cross sections for strength. In grands, the strips of wood radiate from a common center, and are bent to fill out the case.

My frame holds all the rest. The terrific strain of the tension of my strings must be resisted by the frame. My frame is glued to the wrest plank in which are placed my important tuning pegs.

Casting the Plate

There is a little more I would like to tell you about my life. There's that iron plate, a casting that holds my entire structure in line. It is held to my sounding board by bolts placed with consideration for the best sound. This iron plate I need for it contains the hitch pins to which my strings are attached.

You would like watching the casting of this plate for it is a delicate task. The dimensions needed must be produced with highest fidelity if I am to be as tight as a drum. The dimensions needed must be produced with highest fidelity if I am to be as tight as a drum. The dimensions needed must be produced with highest fidelity if I am to be as tight as a drum.

The men who make my strings are clever. They have figured out that on this base it would take a note. They accomplish the (Continued on Page 470)



CHRISTOPHORI'S PIANO (1726)

This famous instrument is in the Crosby Bevier Collection at the Metropolitan Museum of Art, New York, which has courteously furnished The Elude with this photograph.

the wood in dry places to acclimatize. When they take the wood from the storage room it has to be saved into widths all less than six inches. These must then be glued together.

A Complicated Process

This gets a little complicated, for as I have suggested before, I am not a simple instrument. They cut some of my wood pieces with the grain running up and down, others with the grain of the wood running ahead. In parts where I need greater strength they get this by gluing pieces with the grains in alternating directions. I am much more comfortable with my wood glued in this alternating fashion and because of it I seldom have any trouble with warping as I used to. In my parts which carry the vibrations I have to have the grain carefully matched in order that my vibrations follow an uninterrupted path.

Building an Orchestra

A Conference with

Karl Krueger

Conductor, Detroit Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY VERA ARVY

At the end of ten years as conductor of the Kansas City Philharmonic Orchestra, Karl Krueger resigned with the intention of devoting himself to a musical project in New York. He was immediately approached to conduct the Detroit Symphony Orchestra, and consented to do this, and he was appointed for his superb ability and for his masterly program building. Mr. Krueger is a native of Kansas, born in Atchison on January 19, 1894. He studied at Kansas State University, the University of Vienna, and the University of Heidelberg. Robert Fuchs was his teacher in composition, while Artur Nikisch, Felix Weingartner, and Franz Schalk were his mentors in conducting. He was a violinist and an organ virtuoso before he began to conduct. As a conductor he has made highly successful appearances with some of the finest orchestras in Austria, Hungary, Italy, Latin America, and the United States. Mr. Krueger speaks with the authority of one who knows every important detail of orchestra building. His musical aspects as well as its place in community life. He is a native musician who is making other citizens aware of the contribution American can make to American life. He has just signed a new contract, for ten years, as conductor of the Detroit Symphony Orchestra.

—Eugene's Note.



MR. KARL KRUEGER

Medical Director of the Detroit Symphony Orchestra

THE ARTS represent the richest treasure house of the human spirit. As such, they assist, not merely to give entertainment, but to satisfy a longing common to all human beings. Hence, when I set out to build an orchestra, I have in mind an institution which will bring the greatest in music to the layman as some of the other arts do through their great collections. I try to weave into the fabric of the life of the city in which it lives. In so far as it may have as many points of contact as possible with the inhabitants of the city, because I want the orchestra to reflect intimately the spirit of the city.

"The orchestra should be the great modifier of musical taste in any community. It represents the most expert and the most highly polished institution to be found in a city. Ninety-five per cent of the practical success of an orchestra lies in its artistic excellence. If the orchestra is really superlative in what it offers musically, other matters take care of themselves.

In Detroit my great hope is, first of all, to conduct an orchestra which truly serves the spiritual and esthetic hunger of the millions in this great city. Over ninety per cent of the old personnel of the Detroit Symphony is in the orchestra at the moment. Second, I hope, in time, to develop an orchestra which is so characteristic of Detroit itself that it can never be mistaken for anything else. Third, I hope, here in Detroit, to have the means to experiment more freely with color in the orchestra than I have ever hitherto been able to do. The modern orchestra has, to me, several very severe gaps in its composition. Instruments which should be in it have been, over the years, gradually dropped. There are so many potentialities, limited only by man's imagination, of developing the orchestra as an instrument. There is nothing sacrosanct about the constitution of the orchestra as we find it at present. It must be a fluid, continually evolving instrument. Finally, I hope that this orchestra may become more and more a mouthpiece for the American composer.

As to program-building, I have three chief aims. First of all, to bring esthetic and spiritual nourishment to every type of listener. Second, to plan a program which has unity and proportion, for a program is like a type of sculpture. Third, to give adequate representation to all types of music and to all worthy

composers. It is a mistake for any country to insist on the inclusion of a native work of every program. My principle in this respect is, as MacDowell once expressed it: "I don't want my music played merely because it is American music, but if it is thought to be good music."

A Disappearing Handicap

The chief difficulty facing the American-born conductor is a lack of adequate opportunity for learning his craft. Next in importance is the fact that while the American audience is absolutely without prejudice toward a conductor because of his American birth, there is still a tendency on the part of a large portion of our population to mistrust its own judgment. This portion too frequently seems to depend on a trademark which it believes to be infallible, but which, unluckily, is rarely to be relied upon. The finest type of European music lover trusts his own judgment and therefore is not interested especially in the matter of an artist's origin, but in his performance. We still have too many people who like to buttress their own lack of self-confidence by associating themselves with something foreign. But many of these people have so frequently fallen victims to their own naiveté in this matter that this situation is changing.

As to the personnel of an orchestra, young musicians just out of a conservatory at the high point of their musical promise have great advantages provided they are surrounded by older men. You cannot have a well-balanced orchestra without the older men. Their experience gives them the necessary stability and a ripe musicianship. The greatest woodwind and brass players in the world are being trained in America at this moment.

I have never learned to look at the men in the orchestra as other than fellow-artists. I have neither patience nor understanding for those egotistical individuals who regard the members of an orchestra as merely something to be driven. It is impossible to give great performances with such a spirit, just as it is impossible to bring out the best qualities of the modern plays in a symphony orchestra that is unenlightened, must be a highly sensitive man. Such a man must have a certain amount of mental elbow room,

otherwise he gives a distorted version of his capacities. A conductor can easily enforce the most rigid artistic discipline through the quality of his ideas. If he cannot get the respect of his orchestra through the quality of his musical thinking, he simply doesn't belong there. He is neither a traffic policeman, nor a school master, nor yet a gang boss. He must be an artistic leader.

Most of the discussion about conducting is carried on by people who never stood in front of an orchestra and have little or no knowledge of the factors involved in it. It is a long subject, but one thing one can say, that the methods by which real conductors play on an orchestra are compounded of factors so subtle and intangible that they have little or nothing to do with the discussion of obvious things relating to this which one frequently hears.

Conducting or Time Keeping

When I first went to Nikisch, he began by telling me the story of a wealthy young Englishman who, during Nikisch's early days as a conductor, used to haunt him after every performance, impertinently asking Nikisch to give him lessons in conducting. This finally became a nuisance, so Nikisch decided to solve the matter once and for all.

"When," he asked the Englishman, "can you start your lessons?"

"At any time," said the Englishman.

"Right now?" asked Nikisch.

"Yes, indeed," said the Englishman.

"Well, take off your coat and we will begin."

Nikisch took a stick, beat out four-four, three-four and the other rhythms, and then added, "Now the lesson is over. That is all I can teach you."

"When Nikisch said this to me I became angry. I said, 'I know that one could learn to beat the various designs in a half hour. What I want to learn is how to influence the dynamic flow of the orchestra.'"

"Ah," said Nikisch, "that's something else again. If that's what you are interested in, I will help you."

That was how my association with this, the greatest of all conductors, began. Nikisch, like every other great conductor that I have known, felt that conducting could not be taught. I feel that are right. Conducting, like any phase of creative art, consists of two phases: (1) the artist's conception of the work which is determined by his mental, (Continued on Page 462)

This and That Concerning Radio

by Alfred Lindsay Morgan

ONCE IN A WHILE a reader writes a protesting letter concerning the functioning of radio. To be sure radio has many deficiencies, and as one reader writes, "no lack of self-assured blab." Following the schedules day by day over a period of time, one grows rather annoyed at the comparative wealth of worth-while and seldom heard music being presented upon the air. But not everyone can follow the schedules day by day. Some, like the reader who wrote us protesting, are sitting behind a desk in an office where radios are not allowed for the best part of the day. Much of the time during his evenings, he has something else to do, hence he misses a great deal of good musical programs during his time at home.

The time element in radio is an important one. It does not fit itself into our scheme of living; it asks and requires that we fit ourselves into it. The best hours are unquestionably given over to strictly commercial broadcasts. This is not to say that the strictly commercial broadcasts are not a good source for entertainment, but the individual interested in hearing a program of good music does not find this type of program answering his need. The listener interested in acquiring a certain type of program should take into consideration the time element. If he wanted to attend a concert, he would have to consider the time schedule. If he plans to take in a movie, he must choose out of ten, he arranges to go at a given hour to arrive with the beginning of the picture. Why not arrange one's radio listening time in a similar manner?

If the nation-wide broadcasts of good musical programs do not fit in with your schedule, there are always other which will. Almost all large cities and a great many smaller ones, too, have local radio stations which broadcast transcribed or record programs of good music at various hours of the day and night. One has but to look at a daily paper to ascertain what is due for the day and even for the week. Because radio is there in the home to turn off whenever we wish, we do not consider it as we should, Radio operates like a train schedule; programs, like trains, start on a given time. There is no delay, no overstepping; everything is developed to the perfect time schedule, and he who pays no attention to time often himself jumping on the train in motion, a half or a quarter way through the trip, thereby missing much. A lot of people keep a schedule of the week's programs at hand, and know when their favorite programs are due. But it is safe to say that the majority do not.

In the majority of homes in this big country of ours, says one radio official of our acquaintance, "the gathering group has an always rapid, though often unspoken, attitude of condemnation, of bored or indifferent tolerance, for radio." The implication would seem that something was lacking, but this is not necessarily true. People, more often than not, are bored or indifferent not from lack of any given desideratum, or from some kind of trouble, but, as our radio official friend says, a too "much muchness." And a great deal of radio is too ephemeral, not enduring. But music is enduring, and that is why those who are interested, mainly in music, find radio unsatisfactory. The "muchness" of radio, says our radio friend, is something that might well heed the advice of *Havelock* to certain players—"But do not saw the air too much . . . but use all gently; for in the very

torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul, to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; . . . for the most part, are capable of nothing but inexplicable dumb shows and noise."

How pertinent "the splitting ears of the groundlings"—and the rest. Our friend continued: "Commercial traffic weighed the scales heavily in favor of the groundlings. Mass consumption necessitated mass appeal, hence the 'too much sawing of the air,' the lack of temperance that might have given it smoothness. Radio has suffered for it and will continue to suffer. Even the most eventually tires of the fellow who tears a passion to tatters; and when the mob happens to be one not entirely devoid of discrimination, the robustian, the rube, the fellow soon gives himself away to his public.

"In my way of thinking, radio has sold itself too cheaply. What might have been a splendid force for advancement of esthetic and educational values, has become a sell-out to the lowest (in money, highest in idleness, which in this case is parenthetically the lowest common denominator of cultural) standards.

"What to do about radio, if it is surfeited to the point of protest? Take what you will from radio, and for the rest, give it a turn of the dial.

"The root trouble of radio is the root trouble of most other things of potentially esthetic or cultural value in this country. It goes right back to the way we are all educated into the chasing of the dollar. Radio can hardly be blamed, if it piles on all that traffic will bear. We are still individually and collectively a nation of worshippers of the idol *Dollars*. Radio is merely another Success story in the typical American idiom."

That culture can be sold, however, to large business interests has been proved in recent years by the sym-

phonic and operatic programs which radio has sponsored. Radio is a busy street, or as we inferred before, a busy railway center. It functions day and night. "The good things in radio," says our friend, "are not appreciated as much as they might be because they are free to all men. You haven't that feeling which you have at a concert—that feeling that the program is restricted to only those who are in attendance. The concert costs you money, so you are prepared to get the most out of it; radio costs you nothing, so you do not hesitate to be more critical." That effort of fitting one's time to radio programs that one regards as worthwhile might have some of the same effect as payment for a concert performance or an opera; in the case of radio no expense other than an expenditure of time is required, but this in itself can do much toward promoting a better appreciation.

An economist friend of ours sums up the radio situation very ably, and, in our way of thinking, very thoughtfully. He says: "Those who grumble at the inadequacies of radio programs do not perceive that in situations are reflections of the culture of which they form a part. The commercial production of music and its accommodation to mass production for financial gain is simply another aspect of the dominance of the ideals of our business economy. The realization of this truth should enable the discriminating listener to be unafflicted when he hears 'old flavored cigarettes' and 'Die Meistersinger' are presented to him in one class. Freytag's economic convulsions in the United States provide an influential barrier to the establishment of a noncommercial mode of entertainment."

In the recent Second National Radio Poll of Music on the Air, conducted among music editors of daily newspapers in the United States and Canada by Musical America, the National Broadcasting Company was given five first-place winners to their credit. Arturo Toscanini, the noted Italian maestro who conducts the NBC Symphony

Orchestra, was selected as first-place "Symphony Conductor." The NBC Motors Symphony of the Air, known as General being sponsored by a big business concern.

In the "Program-Conductor" classification, first place to NBC's Dr. Frank Black (who leads the summer NBC program *Serenade* to America), Donald Voorhes (who conducts the Telephone Hour), and the *Playhouse* program. The telephone orchestra in the Voice of Firestone place as "Orchestra with regularly featured soloists."

First Place honors for regularly featured soloists went to John Charles Thomas (as man soloist) and Oleks Swarcowitz (as woman soloist) and Columbia Broadcasting System programs. CBS "radio-casts," which tied with the Beckwith-Symphony broadcast network; the Star Theatre, starring Janna Melhot, Orchestra, as the top-ranked variety program; the Broadway Alec Templeton, who was voted the best instrumentalist during the 1944-45 season; and

and soloist regularly heard. The nine CBS programs and personalities (heard three in various categories) that placed among the top four in various categories (Continued on Page 40)



ARNI GALLI-CAMPI

RADIO

"FORWARD MARCH WITH MUSIC"

THE SIMPLICITY OF COUNTERPOINT

"INTRODUCTION TO COUNTERPOINT." By R. O. Morris. Pages, 55. Price, \$1.25. Publishers, Oxford University Press.

The study of counterpoint is based upon an amazingly few simple principles which, in themselves, are very easy to comprehend. They lay down laws for the art of weaving melodies, according to definite restrictions based upon the historical growth of music through the ages. The difficulty in counterpoint, then, is not in mastering the elemental principles, but rather in the long, exacting, and ceaseless writing of exercises covering an extended period of time, so that just as technical exercises at the keyboard develop digital fluency, contrapuntal exercises promote fluency in writing. Therefore, the student's success with his contrapuntal studies depends largely upon the care, judgment, and taste of his teacher.

Dr. Morris' "Introduction to Counterpoint" presents the main principles in an especially succinct manner, with no superfluous. The Appendix has some sixty excellent curia firm.

The book does not include counterpoint beyond four parts.

RESISTANCE EXERCISES

"QUICK TEN-NINE FOR ALL INSTRUMENTALISTS." By Gede Hedevill. Pages, 36. Price, \$1.00. Publishers, Creative Music Publishers.

A short description of a method of using elastic rubber bands, adjusted to the hand, so that additional resistance is presented, after the principle of weight exercises in gymnastics. The devices the author suggests may be made by the reader at slight expense or may be purchased from him. The book has fifteen full-page outline drawings, indicating how the devices may be made and employed in exercising.

The author cites the case of Charlie Paddock, the fastest of all racing sprinters who, after he had been so badly burned that he was told by all the doctors there he would never walk, devised this amazing springing speed. The author had a similar accident, in an airplane, resulting in third-degree burns. He was told by physicians that he would never be able to play violin again. He states that these resistance exercises enabled him to play in concert, thereafter.

MUSICAL MYSTERY

"THE BACH FESTIVAL MYSTERY." By Blanche Bloch. Pages, 269. Price, \$2.00. Publishers, Harper & Brothers.

Like mystery stories? Millions do. "The Phantom of the Opera" was a famously successful movie. Here is a mystery story dealing with the Beethoven Bach Festival, in which the heroine teaches the police inspector to sing scales. This, and a good mystery plot, results in a fine set of thrills and variations for those who like to play scales and progress upon their spinal columns. In the end, of course, you find who the posponer really was.

AMERICAN EPOCHAL SONGS

"SING FOR AMERICA." By Opal Wheeler. Pages, 128. Price, \$1.00. Publishers, E. P. Dutton & Company, Inc.

That America may realize Walt Whitman's exclamation, "I hear America singing!" we, as a people, must acquaint our little folk with our best known songs. This is songs such as Yankee Doodle, The Star-Spangled Banner, Sour-Wood Mountain, The Battle Cry of Freedom, Home, Sweet Home, Dixie, My Old Kentucky Home, Swing Low, Sweet Chariot, Ingle Bell, Home on the Range, which are epochal in that their use has been inspired by American life. The author and compiler of "Sing for America" has assembled twenty-three such songs and has written about them in a way to fascinate children and grown-ups alike. To these the publisher has added the very effective illustrations of Gustav Teengren, making, in all, a most charming gift book with practical educational value.

The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

WHERE IS AMERICAN MUSIC?

"TRENDS IN MUSICAL TASTE." By John H. Mueller and Kate Hervey. Pages, 112 (paper bound). Price, \$1.00. Publishers: Indiana University.

This is a well considered and thoughtful analysis of the repertoires of eight major symphony orchestras in the United States, of the Royal Philharmonic Society in London, and of two major American opera companies. It is an exceedingly fine piece of scholarly musical research, with thirty-eight graphs showing the proven trends of musical taste in these fields from 1813 to the beginning of World War II. The book is carefully documented, very thought-provoking, and well worth the careful investigation and study of serious musicians. One distressing and discouraging fact is the very slight attention given by the public to American symphonic and operatic works. We can only assume that the conductors have been unable to find very many American compositions that appeal to them. The authors note that "American music on American programs fills eight to ten and sometimes twelve per cent but in London less than a half dozen American items have appeared in its one hundred and twenty-five years' history."

NEW MUSICAL BOOKS FOR YOUNG FOLKS

"NEW MUSIC HORIZONS." A new music series of six books. Edited by Osbourne McDonald, Russell V. Morgan, James L. Murrell, Marshall Bartholomew, Mabel E. Bray, W. Otto Meister, and Edward Bailey Birge. Designed for school use. First Book. Illustrated by Lloyd J. Dettmer. Pages, 48. Price, 50¢. Publishers, Silver Burdett Company.

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BOOKS

Can she bake a Cherry Pie, Billy Boy?

Rachmaninoff's Prelude in C-Sharp Minor

Would you please suggest some way of acquiring the "Rachmaninoff effect" in the Rachmaninoff "Prelude in C-Sharp Minor"? I have heard Rachmaninoff play the Prelude a number of times, and also have his recordings . . . But to me, so well that possess just does not have the right rhythmic swing when I play it—H. N. Wisconsin.

The "cadenza" to which you refer is so doubt the passage which begins:



Don't think that you are the only pianist who sweats over this half page! Everybody does. . . . Even first-rate players find such alternate-hand passages tough nuts to crack. . . . But there is no reason why you should not be able to project its swirling convolutions excitingly even if you cannot achieve Rachmaninoff's whirlwind. . . . The trouble is that pianists play the chords with too long a leverage, that is, they attack them with forearm. . . . Consequently they are stymied right from the beginning because of the long motion involved. Don't use forearm at all, reduce wrist movements to a minimum and practice with fingers only—never from above the keys, but always in key contact. The second difficulty is that students won't memorize and think of the passage in basic impulses—four impulses (A, B, C, D) of six chords each. Then, of course, almost no one is ever taught to practice these impulse groups intelligently.

Remember that it is foolish to try to play fortissimo or even moderately loudly at first when you are practicing such fast incisive passages. . . . Slow practice must be done forte, but rapid passages should first be worked out lightly (dry on the pedals) and above all, without looking at the keyboard. . . . Here's the way to practice the passage:

Impulse group A:



1. Play left hand alone (by memory always) very slowly and sharply . . . pause . . . now play once, very fast and lightly, accenting second chord . . . pause . . . repeat fast, but once only.
2. Go through same (No. 1) process with right hand, but do not accent any chord.
3. Hands together . . . once very slowly and sharply again accenting second left hand chord, fingers only . . . repeat slowly . . . pause and drop hands in lisp. . . .



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

- Now, silently in your mind think of Impulse A very rapidly, even to "feeling" the accent on that second left-hand chord . . . then close eyes and play this swiftly in your lisp . . . if you can't do it, try it once more, silently in lisp . . . pause . . . now gently put your hand on the keys and play it presto . . . pause . . . repeat it presto, but once only. . . . Be sure to play lightly and feel the impulse going to the left hand accent. Don't tolerate any slippage, medium fast speeds. . . . It must be played presto at once. If you can't do this, go back again and practice the first (slow) part of Way No. 3 again.
4. Now practice impulse B in exactly the same ways.
 5. Combine impulses A and B thus: Play A slowly, hands together . . . pause . . . B slowly, hands together . . . pause . . . A, rapidly . . . pause . . . B, rapidly . . . drop hands to lisp . . . in lisp, play A and B rapidly with no pause between . . . now play A and B rapidly on piano . . . pause . . . repeat, once only. . . .
 6. Work similarly at impulses C and D, and combine these with A and B. If the groups are still uneven go back and practice each impulse again in ways No. 1, 2 and 3. . . . Think constantly of playing with finger-tips, with proper left hand impulse accents, with plenty of pauses between impulses, and no looking at keyboard. The pauses are most important since they relax you and compel you to think what you are going to do next. . . . You see, now, how a pianist must call on his brain to help him over such obstacles. Perhaps he could learn to play the passage by dull endless repetition, starting slowly and gradually increasing the speed; but such a stupid process is reprehens-

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

an inch above the key tops. Again the hand and forearm loosely as though you were shaking drops of water off your finger tips. Be sure to shake hand sideways and not up and down from the wrist. . . . Gradually shake the hand farther along the keyboard—back and forth—always taking care to move swiftly and to graze the top of the keys as you slide.

Now try to play some skip-fifts. For these the left hand and fifth finger touching the low B-flats; then with eyes only, "spot" the next chord:

Ex. 1



Hold hand over keyboard as before, this time with first and fifth finger touching the low B-flats; then with eyes only, "spot" the next chord:

Ex. 2



Now suddenly play the low B-flat octave very lightly (don't whack or yank from keys) and flip finger tips in contact with keys) and flip hand lightly in an "eye wink"; to the chord—but DO NOT PLAY it. . . . Do you have it these times under your fingers? Is your hand light as a feather as you touch the key tops? . . . Now "spot" these low octave B-flats again; then suddenly play your chord

Ex. 3



and skip-flip down to the B flats. . . . Again, DON'T PLAY them, until you have the next chord

Ex. 4



in your eyes. Continue in this way, gradually increasing speed, and you'll soon be flipping—skipping—along merrily!

Unless you persist in flipping loosely and swiftly, grazing the keys as you slide, of the hands in the air, or "bowing" from arm or hand in transit, spoils the flip. It's a simple process, doesn't it? But this time patient Roud, that B. K. and all other Now, however, comes the tough part. A skip-flipper you must be able to play these and freely without looking at the keyboard. To do this work exactly as explained above, but without a single surreptitious peek!

(Continued on Page 483)

able to any intelligent player. Altogether too much of this dumb, mawkish approach has been foisted upon students by lazy or incompetent teachers. . . . Doesn't it seem strange to you, Round Tables, that many pianists are content to waste two hours in senseless repetition, half-learning to play a passage which can be thoroughly mastered by fifteen minutes of thoughtful application?

Skip-Flips

In the October, 1944, *Technique of the Month* you see, "The left hand skip-flips must be negotiated with the utmost ease and accuracy (don't peek even once!) with the hands flipping effortlessly over the key tops!"

I have been trying this thing for the last twenty years, and still can't do it. . . . Should I quit trying or what? . . . Could you tell me how?—B. K. Texas.

Upon reading your letter I felt very guilty to have mystified you so completely with that skip-flip jargon. And when I read the alleged exhortation of mine, "Don't peek," I nearly passed out. I have heard pianists whack, skip, okay and crack the piano, but peeking is a new one on me. Yet, what an apt term it is! How often do you see honey, birdlike players pecking feebly at their hooves, starving to death mutually as they peek!

But alas—in my article I didn't say "peek," but "peek." Quite another thing, isn't it? No matter how hard one tries to clarify print, there is bound to be misunderstanding. . . . All such explanations should be implemented by personal illustration. . . . Perhaps in the past—when a microphone sound movie will be dispatched with Tex Erwin to cover all such contingencies!

If you cannot play accurate, relaxed left or right hand leaps after twenty years of trying, your technique is decidedly faulty. Skip-flippers or skip-skipping is one of the simplest, most elementary principles of piano technique and should be taught to all beginners. . . . Here's how

Hold your left hand high over the keyboard with wrist hanging, fingers about

THE POTENTIAL VALUE of sound, rhythm and music in the healing art has been recognized since the days of man's most primitive existence. However, in comparison with other advances in medicine, it has not been properly evaluated nor well used in modern times. This may be explained as follows:

First: A lack of knowledge and understanding of sound, rhythm and music in all aspects on the part of the physician, as well as the musician, has resulted in the general impression that music is of value only from a cultural standpoint.

Second: The medical profession has held the use of music in somewhat the same light and amused disrespect(?) that it has held psychiatry; there being always a sort of a tongue-in-the-cheek attitude, and a feeling that music must naturally be associated with queer individuals. Consequently its use in hospitals has been neglected in much the same manner that neuropsychiatry has been overlooked by the medical profession as a whole.

Music in Healing Through the Ages

The "medicine men" of the Indians, the "witch doctors" of the jungles, and even the "voodoo men" of mystery all depended largely upon sound and rhythm along with suggestion for the healing of the sick, the performance of their seeming miracles, and for the casting out of "dragons"; this last undoubtedly, in most instances, representing actual neuropsychiatric cases among the savages.

These "healers" did not actually use music to heal, but rather as a medium for introducing suggestion and fostering suggestion. We know now that most of their cures came about not as a result of the music, but as a result of the primitive psychotherapy. Another reason for the effectiveness of the music was the fact that the performer was also the doctor, and there was no effort to show off his musical ability, and no effort to bring culture to the patient, but only a desire to please the patient and bring about his recovery.

The control of the "Hindoo fakir" over snakes and the successful carrying out of the "Yogi's" bag of tricks depend largely upon sound, rhythm and music in conjunction with suggestion. It is a known fact that "Hindoo fakirs" and the like generally begin to learn their remarkable control over their subconscious mind and their involuntary muscles through the use of music. This music is always simple and from a Hindoo standpoint quite tuneful, a feature so frequently neglected by many musicians who attempt to help patients with their music.

A Modern "Pied Piper"

The legend of the Pied Piper of Hamelin is a bias in fact, and is a remarkable record of the influence of music upon the minds of children. The present day "Pied Piper," Frank Sinatra, cannot be dismissed with the usual crank of music, not ignored by musicians as a fad and a crazy notion of the "bobby-soxers." He pleases millions, and these include millions of our soldiers. Those who scorn him surely know but little of psychology, and certainly less of the broad aspects of melody, melodic music and its influence upon young people.

If the "Hindoo fakirs" and the "witch doctors" and the "Pied Piper" can produce such remarkable results with rhythm and music, it is not unreasonable to believe that such modalities may also help to produce equally unusual results in patients in hospitals, and especially in military hospitals where all patients are young and impressionable, and where some degree of personality disturbances are common. The greatest

The Place of Music in Military Hospitals

With Particular Reference to Its Use During Convalescence and Reconditioning of Men With Wartime Injuries

by George W. Ainlay

Lieut. Col. M. C.

cause for not using music properly in hospitals probably lies in the physician's haphazard search for organic disease rather than a search for the internal conflict so common in the soldier, leading to functional disorders, which might be relieved by psychotherapy, aided at times by the proper use of music.

In order to obtain the greatest benefit from the use of music in hospitals, there must be developed in both

great source of joy and comfort to many individuals, and thus for those persons actually be great music.

I have heard many musicians say, "I cannot lower my standards. I cannot sacrifice all that I have labored for of all my life." No? What if those boys had said the same thing at the front? On my first day up in a wheel chair in one of our great Army hospitals, I was taken to the auditorium to hear a famous violinist, and was permitted to talk to him before his concert. I asked if he would mix some rather well known semi-classical numbers in with the others. He informed me that his program was already arranged and that he was not accustomed to lowering his standards. Many men walked out during his playing, and he was not permitted to give any encores, although he did turn down a few shouted requests for some simple numbers.

Artist and Diplomat

Exactly one week later Jascha Heifetz gave a concert before the same group. After opening with the National Anthem, he played a simple number which all enjoyed. He then told them that he was going to play a dry, technical number which they probably would not enjoy, but one which he liked to play. And after explaining it, he asked them to bear with him, and proceeded to play the *Prelude to Bach's Sixth Sonatas* for violin alone. The boys almost raised the roof when he finished—and not because they were madly lovers of Bach, but because deep within them there was the feeling that they had been let into an inner circle, and because the music was dished out to them with a sugar coating by a good sport. He played an even dozen encores, most of them request numbers such as *Intermezzo, Smoke Gets In Your Eyes* and others. And then he left them with tears in their eyes with his final number, Schubert's *Ave Maria*, a request which had been turned down the week before! Many restless boys slept soundly that night without a sedative.

Careful Planning Necessary

It is difficult to imagine any patient in an Army hospital who does not associate certain songs or numbers with past experiences. And since all such experiences are usually pleasant or unpleasant, it is imperative that due consideration be given to the selection of the numbers to be played, particularly in the neuropsychiatric wards. The music officer or the ward officer should be consulted in regard to this, for he will be in a position to give valuable aid.

No hospital concert or program should be planned for longer than forty-five minutes, and this time should not be exceeded, even for encores, except on the advice of the medical officer. The volume or degree of loudness should always be considerably less than that which is reached in ordinary concerts.

As would be expected, an orchestra or a combination of instruments is liked by the greatest number of patients. For a small (Continued on Page 408)



AN OCCASION CLASS IN THE SPECIAL SERVICE DIVISION
The well known musical "sweet potato" has given the men in the service mail diversion. First Lieut. Gar Morrish (left, well known New Zealand-born Philadelphia musician) is the teacher.

the medical officer and the musician a new understanding of rhythm and music in all aspects, as well as a more sympathetic response to the tastes of the patient. Musicians should show a far greater sincerity of purpose than we usually see in responding to the desires of the boys. In addition, so far as the patients are concerned, musicians must discard temporarily their previous ideas and opinions regarding which is good and which is bad or poor music. Note the statement, "So far as the patients are concerned." This is important because any music which helps them is good music! For example: Hill-billy music, Cowboy songs, popular music and jazz, which is naturally distasteful to most trained musicians, may have been, and may continue to be, in spite of all efforts to the contrary, a

LET US CONSIDER the function of a song-accompaniment. Let us call it the "piano part" of a song, for the pianist, though the subordinate partner, is yet a partner—not an employee! Many modern composers recognize this by calling their songs "works for voice and piano." One frequently hears sentimental people, especially singers, who have nothing musical about them but their voices, say that a good accompanist should "always follow the singer." Now, if all singers were real artists, that would indeed be a golden rule, but, as it is, the accompanist must never betray the singer who shortens rests and enters a beat too soon (though he should tactfully point out this fact if he has a chance to practice before the concert). He must follow the singer's rubato as sympathetically as he can, but he must never suggest that a confident, rhythmic interpretation of his own part is often absolutely necessary to keep a song alive and "moving."

The Emotional Undercurrent

The accompanist is not intended merely to help the singer to keep the pitch, or to provide a bass and a harmonic background to the melody. It may be written solely for that purpose, but it is not very likely, unless the score is poor in quality. The great masters of song-writing—and none have been greater than Schubert, Schumann and Brahms—did not make their piano parts mere padding. They are invariably interesting, if only from the purely musical standpoint; as regards counter-melodies, rhythmical figures and so on. More often than not, they definitely help to suggest a mood or an "atmosphere" or even a picture.

In Schubert's *Erstling* the accompaniment paints the storm and the galloping horse; in his *Gretchen at the Spinning-Wheel* it vividly presents the whirl of the wheel and its stopping and gradual restarting at the point where Gretchen remembers Faust's kiss. In *Ach! Marme* it is less definite, but suggests a harp, in the *Lefany for All Souls' Day* it contains itself with giving a mood-impression of the undisturbed serenity which is the emotional keynote of the song. To music makers neither mood nor picture; it is a duet between the voice and the *poem's* left-hand part. In every case the accompaniment is an essential part of the whole artistic conception. It is formed with the melody of the prelude and ends only with the final chord. That fact ought not to need emphasis but it does. Singers should remember it and so should audiences. Many of the singer's greatest songs do not end with the voice part; yet how many people, who should know better, learn to applaud directly the singer has finished!

Announcing a Mood

Nur is the introduction to be played through perceptually. It should prepare the listeners (including the singer himself) for the mood of the song. In no. 1 case, too, it will establish the tempo, the pulse of the song, the rhythmic impulse which is the heart beat of all music, be it fast or slow. And here is a point worth noting: if there is no introduction and one must play a chord to give the singer his note, it should be done so intelligently and unobtrusively. Take Schubert's *Heidenröslein*, for example. It is in G and the voice enters on B. The chord in Ex. 1



would therefore be more helpful to the singer than the chord shown in Ex. 2



The bulk of the average pianist's accompanying has to be done practically at sight. Few are fortunate enough to be able to practice with a singer but only with a preparatory piano accompanist. One's work can be really artistically performed. For first-rate songs, such as the *Lieder* mentioned, need much more detailed study than the average ballad before they yield up their full effect. Accompanists are seldom called on to tackle Schubert or Schumann, but if they are fortunate enough to be able to study with a

The Art of Song Accompaniment

by Gerald E. H. Abraham

singer, the classic German masters of song-writing, plus List, Grieg, Mozart and Handel (for the less difficult artists), provide by far the best material. Not one of these is difficult as many amateurs suppose; they ask for imagination and intelligence rather than voice.

But, even if no singer is available, the would-be accompanist can and must practice. Since the bulk of his difficulties are those which arise from having to read at sight, he must practice sight-reading. Playing through pieces of ordinary piano music is useful and helps to broaden one's musical outlook generally, but the material should be at least two grades easier than the music being studied. If a phrase is too difficult, it must be simplified or even skipped. At all costs the music must be mastered.

All the usual methods of practicing must be forgotten; no amount of wrong notes, no matter how hideous the mistakes, must pull one up. The music has a definite tempo, slow or moderate, and nothing, except marked *ritardandos* and so on, must be allowed to interfere with it from the beginning to the end of the piece.

The Gift of Elimination

It has been said that half the battle in sight reading is to know what to leave out! That is not strictly true, but it contains a germ of truth. It is obviously better to play a passage accurately in single notes than to bang it in octaves. Similarly, awkward spread chords or awkward figures which demand a certain amount of practice if they are to be well played, may be slightly rearranged in "closer" position. If one has studied harmony, he will realize almost instinctively what are the essential notes of a chord. But the goal is uniform accuracy should never be exercised except under stern necessity. Before playing anything at sight, the accompanist should glance through it and note carefully not only the original time and key-signatures but changes (if any) and the places where they occur.

A good accompanist must be alert, resourceful in case of accident, and able to transpose. That again is a stumbling-block to many amateur pianists and it will be conquered by practice. One should begin with hymn-tunes and go on gradually to more difficult music.

All the foregoing remarks apply or principally apply to unprepared accompaniment playing. What points should be particularly attended to in all work of this kind? First, the bass. What the left hand is playing is always more important than what the right is. Next is the melody, the most important part of any composition is the rest. It is said that when a new theme was taken to Brahms for his criticism, he used to cover up the right hand part of the accompaniment and form his judgment from the "essentials"; the rest, he said, was "trimmings."

Therefore, in accompanying, the bass must be kept going at all costs; it may frequently be necessary to play it a shade louder than the rest; in any case it should be firm and decisive. Nor a bar of it can be sacrificed to turn over a page; that must be done with the right hand. By "less" I do not, of course, mean the whole of the left hand part, which sometimes shares "inside" harmonics with the right. In this example from Schubert's well-known *Serenade*



the bass is simply E-flat, E-flat.

Frequently in mediocre songs (and occasionally in good ones) the melody of the vocal line is included in the piano part as well. When this is so, it should usually be kept down as much as possible. Yet how often one hears a poor accompanist bringing it out with triumphant emphasis! On the other hand, counter-melodies in the accompaniment should be underlined. Played with beautiful singing tones, they produce delightful duet effects with the voice part. Sometimes, again, the piano has to echo a vocal phrase. There is an example of this in the *Serenade* quoted in Ex. 3 and a more interestingly woven one will be found in Schubert's *Morning Greeting* from the cycle, "Die Schöne Müllerin":



In such cases the imitation should be patterned as closely as possible on the singer's interpretation of the phrase, echoing his inflection and expression.

Another type of accompaniment frequently met with is that consisting of repeated chords, as in Schubert's *Thou Art So Like a Flower*, and *He, the Noblest of All*. Such chords are not to be pounded out as one so often hears them, the repetitions, whether slow or fast, should be felt as throbs, not blows. A quasi-orchestral effect, never used in ordinary piano music, but not uncommon in song-accompaniments, particularly those to operatic numbers, is the *trésolo*, as in Schubert's *The Young Nun*. This must be performed very evenly to be really effective. Here again the common tendency is to "let oneself go." The *Young Nun* is an admirable corrective, for much of its *trésolo* is pentatonic and must be perfectly controlled throughout. The pianist must not be misled by the fact that he is supposed to be "painting" a storm (the notes played by the crossing left hand are probably intended to suggest the *cavalera-bell!*) the more restrained the "storm" the more effective it will be. Besides, the quieter the opening can be made the more power he will have left in hand for the climaxes.

All contrasts of tone and dynamic power should be attended to as carefully in an accompaniment as in a solo and, in addition, the accompanist must be prepared to vary the whole scale of values according to the power and quality of the particular voice being accompanied. A powerful singer needs, not an unambiguously thumped accompaniment, but a robust one; weak, colorless voice must. (Continued on Page 466)

VOICE

Helpful Hints for a Better Band

by Cpl. Ernest Weidner

Music Director
Pulaski County High Schools

THE MOST SUCCESSFUL band instructors have been those who have had a definite aim and thing. There is absolutely no place in band work for the glory-seeking individual. Nor is there a place for the monetary enthusiast. Along all walks of life one is constantly encountering the individual whose monetary desires take precedence over his creative desires. No band instructor may aspire to merit a perfectly trained unit if he counts the dollars earned at his profession against the hours worked. If he considers such a comparison necessary, he will be sure to find the fact that there is an obvious discrepancy in his accounts, for the work of the conscientious leader is an endless task. It over-spreads, like the work of every musician, into tremendous amounts of time, even made from that spent in the classroom, and consumes a great deal of energy.

A great musician once said, "If my work were scheduled to the practice period alone I should fall miserably. It is only by practicing in my practice period, thinking music in my other periods, and dreaming music when I sleep that I can possibly reach my goal."

School music presents tremendous advantages and opportunities to the band instructor, if he is aware of the possibilities of his field. Under a capable and conscientious instructor, a school band can become equal in proficiency to that displayed by many good professional bands. But again, as in all cases, it must be "art for art's sake." What the monetary remuneration is absolutely necessary for subsistence, the desire to do the work is the major motive in such an undertaking. "Art knows no price."

Problems Classified

The far cry of many a director of school music is the unwillingness of the individuals composing the band to practice faithfully. This is a serious problem in many schools which present an extensive "Extra-Curriculum." It is one problem, however, which is quite readily overcome if handled properly. The manners and methods of overcoming such a problem and of stimulating further practice, with which we have experimented and found tremendously successful, may be classified thus: 1. Periodic Band Concerts. 2. Social Hours. 3. Diplomas and Award Certificates. 4. Democratic Band. 5. The Band Composes.

Periodic Band Concerts

While I am aware of the facilities in the larger cities where the school systems provide adequate means for the production of a band concert, I am also aware of the lack of such facilities in many rural schools. Places can be found for just such a program if the director is at all resourceful.

In the schools of the larger communities, the periodic band concerts usually take place in the school auditorium. It helps tremendously if this program is stimulated from time to time with a change of scenery; that is, alternating it occasionally with a concert presented in a local hall instead of the school assembly hall. It might even prove possible, in many cases, to hold the concert on the school lawn during the warmer weather. Parents and friends should receive printed or mimeographed invitations to these events, for such invitations stimulate a greater interest. Attractive programs will be covered by a mimeograph or other duplicating machine out at practically no cost at all.

The music for these programs should be well balanced and such as the students enjoy playing, in order to assure a good concert. A program seasoned with a solo number or two reduces the work of the band and adds interest to the concert. The usual duration of such concerts should be about one hour in length, and not over an hour and a half, since the average audience grows weary of lengthy programs. Any concert which lasts over one hour in length should be broken into two periods with an intermission between them.

The rural schools have their own advantages, and in many respects the band activities may be even more diversified than the programs of the schools in the larger communities. Programs may be presented on the school lawn or in the center of the town in one of the little parks which almost every country town maintains. In addition these rural schools may add an atmosphere of color or novelty which is rarely found in a city, by holding such things as a "Harvest Festival Concert" presented in a barn with decorations of hay and ripe corn lending charm to the occasion. On this count alone, the resources of the band director may develop his program along many interesting lines which will add a joy to the occasion and make the students and the audience eager and anxious for the next performance.

I recall an incident where one of my friends, a band director for a group of rural schools, became rather concerned over the fact that they had no place other than a barn in which to present their concerts. Instead of trying to solve the problem himself he gave it to the band members for solution. The youngsters were eager to help. With each one of the members adding a few elements to the original idea, the school suddenly bloomed forth with one of the most memorable occasions in its history. On the evening of the concert, farmers from everywhere gathered in front of the school building with their wagons sprinkled with hay. Families and friends gathered on the wagons. It was indeed an impressive and joyful thing when each such wagon with their parties rolled off down the road. The band concert was a novel one to say the least. It turned out to be a "Band Concert Hay Ride" with the band performing on the first wagon while the train of seven wagons rolled behind each other, brought up the rear, winding their way into the twilight over the country roads. Even in the rural schools where no assembly hall facilities are available, there are advantages and opportunities if the band instructor is resourceful enough to be able to uncover them.

Social Hours

"The surest way to kill a good thing is to make it become a habit." For this reason the good band conductor will have many and varied programs of social activities for his or her students. A most interesting manner of presenting such a program is to have a party to which each member of the band brings some good things to eat, such as sandwiches, cookies, cakes, pies, and so forth. When the games are over the group retires to

another room where they enjoy the food which they all were so generous in contributing. These periods have been tremendously successful with building band morale among every group of youngsters with which I have worked.

An interesting project which was developed in one of our schools was called the "Solo Book." This was merely a small blue book with a partition in the middle of it dividing it into two sections. In one of the sections, on small pieces of paper, were written the names of the band members. In the other section were the names of the compositions which we had worked on up to the moment when the book was started. Every rehearsal was ended with a solo by one of the band members who was selected by drawing a name from box one. He stepped forward and drew a card from box two. He then drew out the card which composition he was to render. He dictated the name of the composition he was to play, and since no one ever knew just what composition he might draw, it is needless to say that most of the students were well prepared after two or three failures.

Diplomas and Certificate Awards

It makes no difference how old the individual concerned may be, a certificate of some sort means a great deal to the holder of it. It is something which adds in demonstrating the proficiency of the person whose name appears upon it. In my own experience I have printed and awarded a great many of these certificates to those at public performances of the program whose titles are Serious Practice, Improvement, Excellence in Band, and many other things, help to stimulate a powerful and lasting interest in the band work. Certificates may be awarded to the small bands of the composers, miniature bands of the instrumentalists, and to one of a countless number of suitable prizes. The small expense of these items is well worth the difference in the spirit and the performance of the band.

The Democratic Band

Frequently students do not like the dull dry numbers enforced upon them by well-meaning, but over-ambitious band leaders. Much of my previous experience with bands has taught me that compositions should not be selected by the instructor, but merely suggested by him. In other words, when the instructor feels that better for him to start working on an overture, it is of that nature on the piano and let the members make their own choice, than it is for him to try to force something in this manner, of voting, has absolutely no appeal to them. In some feel that they have no band selections, the student's own work. It is established evidence that a person who will vote intelligently at something of his own order. The vote method is at something dictated by approved its worth over and over again compositions has passed on for what it is worth.

The Band Composes

Each school and each band likes the distinction of the eye of the students which makes them so much to such a composition of their own "Alma Mater" song is deeply felt for the composition which the band composes for itself. Most band instructors are quite familiar itself or should be. A little study which mental in getting out a period of a few weeks was instructive in itself. It consisted of my school bands to compose setting of on the blackboard. We were writing a melody and words in writing out harmonies which several bands to the members of the group. Each individual composed original melody, as I presented it over and over on the piano. The key was pre-set for each instrument so that the band. Later I went over checking and revising it. When by the band itself. It was difficult at first, but toward the sheer joy of the job (Continued on Page 499)

BAND, ORCHESTRA
and CHORUS
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

WITHIN the next few weeks another summer will have passed and hundreds of thousands of young Americans will wind their way back to school. Among these young Americans, who will become members of the beginning instrumental classes of their respective schools. These are the students who will eventually take their places as the high school and college instrumentalists of the future. The quality of instruction and training which they will receive in these beginning classes is of paramount importance and is certain to be a dominant factor in the quality of musicians we are to have in our future bands and orchestras.

Unfortunately, too little emphasis is placed upon the beginning stages of the student's training. Too frequently, our teacher training programs fail to provide a curriculum which will prepare instruction in this particular field. Too often the attitude has been expressed in the statement, "Any musician can teach the beginners, but we must be more selective in our choice of teachers for the high school band and orchestras." This attitude is prevalent not only among Boards of Education and superintendents, but among many directors of music departments as well.

Such viewpoints are primarily responsible for the inferior results obtained by the students in these particular situations. Naturally, the ultimate product of a music department can be no better than the fundamental training provided the students of that department. It is quite impractical to expect superior musical performances from high school music groups of a school system which provides little or no musical progress in its grade and junior high school curriculum.

A Lack of Proper Instruction

Although these conclusions seem only logical, the fact remains that hundreds of schools in every state have music programs whose elementary, intermediate, and junior high school instrumental curricula have no course of study, no definite objectives, incomplete instruction, and little guidance or cooperation on the part of the school administration. The success of these music departments seems to be a matter of general concern, more upon the availability of the school band for pep rallies, football games, and other athletic, school and public events, than upon an organized program of music studies music education rather than music propaganda.

During the past ten years as conductor of the University Bands, hundreds of school musicians have presented themselves before me for the purpose of soliciting membership to our Bands. Some of these youngsters are talented, well-schooled, and excellent performers. Their skills and proficiencies speak very highly of the superior training received in their schools and private music teachers. Unfortunately, however, this quality of student is the exception rather than the rule. In too many instances those auditioned were ineligible for membership to the University Bands, not for the lack of talent, but for lack of experience, but simply because the schools from which they were graduated failed to provide competent instruction, or a progressive music education program. These students have spent sufficient time in their music classes. In fact, often they have spent more time than they should, and at a sacrifice of their academic records. The irony of such situations is that these students have made very little progress in view of the time and money invested. Some of these students have spent ten years in the instrumental classes, bands, and orchestras, they still cannot read simple musical phrases with proper style, expression, and taste. In fact, I find that they have purchased more instruction, joined the instrumental classes, and very soon thereafter were "promoted" to the school band or orchestras. They had received little or no individual instruction other than that obtained in the regular full ensemble rehearsal. This is very different from the students of their true musical status. They have looked forward for considerable time toward the day when they would become members of a University Band. They are enthusiastic and determined, and it is not difficult to see why they should be. It is not so easy to find myself explaining that due to lack of fundamental musicianship, I cannot accept them.

Last fall, seventy-eight university students who had played sax or trumpet in their high school bands or orchestras were auditioned. Their average playing ex-

perience was five and one-half years; many had played in grammar, junior high, and senior high school bands and orchestras. Of the seventy-eight auditioned, only six proved to be schooled and routine performers, and all of those six had received considerable private instruction with competent teachers. Of the remaining seventy-two, thirty-seven had never received any private instruction. Twelve had studied privately for a period of two to three years; the remainder had studied intermittently, without seriousness of purpose or interest. Twenty-four had played solo cornet in their high school bands and orchestras.

This situation was more or less duplicated in the clarinet try-outs. Of sixty-four auditioned, only eleven had received proper fundamental training and routine; the remainder were deficient for the most part in the elements which they should have mastered long before appearing for the try-out.

Of the total of two hundred and twenty-six students auditioned on all the wind and percussion instruments over ninety per cent had been members of bands or orchestras during their entire four years in high school. The average playing experience was six and six-tenths years. Yet, only five and four-tenths per cent showed thorough training in the fundamentals necessary for intelligent performance upon their instrument.

A Pathetic Showing

Following are the most important elements found to be deficient in these two hundred and twenty-six cases:

1. Lack of physical adaptation; that is, the student should not have been encouraged to study his particular instrument, but encouraged to study another instrument to which he would be better adapted physically. Twelve per cent.
2. Faulty embouchure. Incorrect placement of mouthpieces; cup mouthpieces too high or too low; pockets, teeth together, rigidity of throat muscles, lips too tense, pressure. Forty-two per cent.
3. Tone quality. Strained, pinched, forced, lack of intensity, shrieked, harsh breath; looking in refinement and control. Thirty-eight per cent.
4. Intonation. Out of tune, poor aural conception, sharp, flat, lack of knowledge in humming pitch. Eighty-four per cent.
5. Swaty articulation. "Tutting," abrupt, harsh, violent, "slap tonguing," heavy; tongue too high, too low, too far back, too far forward, no attack, stroke too long, tongue obstructing breath stream, releasing tone with tongue or throat or lips. Sixty-six per cent.
6. Rhythmic. Rushing, improper distribution of tones within the beat; lack of feeling for pulse; unable to play in precise rhythm. Seventy-nine per cent.
7. Reading routine. Incomplete interpretation of elementary patterns; poor style, taste, and musical comprehension of phrase. Eighty-two per cent.
8. Sight reading. Read marches more readily than simple arias. Seventy-four per cent.
9. Knowledge of literature. Not familiar with studies and compositions written expressly for particular instrument.

strum; band and orchestra literature. Eighty-three per cent.

10. Inferior instrument (most cases the woodwinds, especially clarinets and flutes). Seven per cent.

11. Lack of proper care of instrument. Eighty per cent.

The Root of the Trouble

The evidence, as brought out in these auditions, should be sufficient to convince us of the necessity for improvement in the teaching of the fundamental elements of performance. It does not seem logical that the student should be deficient in these phases of his musical education after having spent six and one-half years in the school instrumental organizations.

It is quite obvious that if we are to improve our instrumental program, we must begin with a change in certain philosophies pertaining to the teaching of the student and a study of the objectives, emphases and results of our present program.

If we are to consider such action, it would seem that the following factors should merit our serious attention and study:

1. A properly organized course of study of instrumental music from the elementary grades through high school with definite aims, progress and objectives.
 2. More capable instruction in the elementary stage of the student's training.
 - a) Improving selectivity of teaching personnel.
 - b) More rigid music requirements for music teachers in the way of performance and teaching skills.
 - c) More emphasis upon specialization and de-emphasis of the "generalist."
 - d) University and colleges working more closely with high school administrators and departmental heads.
 - e) More emphasis upon applied music in our teacher training programs. Better knowledge of all instruments.
 - f) More emphasis and demands for better teaching on the part of Boards of Education and administrators.
 - 3) Higher salaries, so as to attract more competent musician-teachers.
 - 3) Emphasize this level of training as a career especially for those equipped primarily to teach.
 5. More emphasis upon the grade school instrumental program throughout the nation with special emphasis upon the teaching of fundamentals rather than upon public performance until such time as the fundamentals have been established.
 6. More emphasis upon the value of private instruction at an early age.
 8. More emphasis upon solo and ensemble performance. The program organized so as to cover the representative works of each instrument and ensembles; scheduled on school time and an integral part of the music program, not extra-curricular.
 8. An evaluation and survey of "progress chart" on each member of the staff each year.
 7. A semester report of each student's progress. Examine these reports showing satisfactory progress and those requiring special attention.
- There are doubtlessly many other items which could be used in developing teachers and class room techniques. These represent only a few, and if put into action should do much to improve the present weaknesses of our public school music program.

BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Building An Orchestra

(Continued from Page 420)

nervous, and imaginative stature, plus his experience, and (2) conveying that conception to an audience through his particular instrument. Just as some have a special talent for playing the piano or violin, so some have a talent for inducing an orchestra.

A real conductor is "felt" by his orchestra. He does most of his leading through intangibles and his physiognomy. Felix Mottl once said about conducting, "One either can, or cannot." One must give a downward like a rapier thrust which achieves complete unanimity of response. Another hits the ceiling and still the orchestra goes its own way.

America's Contribution to the Arts

Every concert artist should familiarize himself always and everywhere with the folk music with which he has any contact. However, all our art grew out of folk music, and folk music is continually being incorporated in the art formations. America has made a contribution to the sum total of the world's music. Each day the contribution becomes more significant and of higher quality, because it is more characteristic of our country.

There is another matter which is frequently overlooked and over which American music has exercised a great influence, and that is style of performance.

The high standard of craftsmanship of our orchestras has been felt, even in Europe, and in this connection I might point out that local and character differences, in a very subtle way, change styles of performance.

Much as I like New York, it would be a tragic mistake for our country to accept it as its predominant music center in the sense that Austria does Vienna, or England does London. The vastness of this country, and the great differences in history, customs, climate and background of the various cities, make ours a unique situation. New York has always been a great market for concert, but whether New York is worthy of being definitive for the whole country, is to me a great question. After all, I could name some of the very best artists who are successful in our cities and unsuccessful in others. Taste and reactions to the same thing vary, as we all know. While admiring New York's great qualities, we should remember that each of our cities has something distinctive to contribute to the national culture. If these cities give too great heed to New York's opinion and tastes, they tend to sacrifice some of their own individuality, with the result that the musical development of the country is stultified.

Finally, I might mention the effect of radio on the life of our orchestras. Although my personal preference is for a first-hand contact with the audience, it is an important asset, since the very fact that radio reaches such a large audience has enabled it to do much for the cause of good music. In its very essence this cannot fail to stimulate the growth of any and every symphony orchestra in America.

brought the broadcasts into some four hundred general and special hospitals all over the country.

During the music season of the American School of the Air this past season, many eminent artists were presented. These included Denna Taylor, composer; Robert Shaw, conductor; Eileen Ford, soprano; Mack Harrell, baritone; Sally Moore, contralto; Amri Galk-Campi, Colorado soprano; E. Power Biggs, organist; Vera Rodzina, pianist; the Function Choir, and folk singers A. and M. Richard Dyer Bennett and Neure Jorjorian. The Columbia Concert Orchestra, heard regularly in the series, was conducted by Bernard Herrmann.

Culture and war could hardly be so good in hand. But radio, during this war, has provided a stimulating cultural background to war, which has made American soldiers more conscious of good music than ever before. It is hard to tell just what the stimulus and developments that have come out of radio. The increase in musical appreciation in this country in the past two decades, however, is definitely due to radio. There may be some who believe that had radio been "regulated" this appreciation would have been greater. But, in our estimation, that remains a controversial viewpoint. The very freedom of dial turning has made a lot of people appreciative of good music who never thought they could listen to music, but radio had less freedom in its broadcasting, this might not have happened. The average music lover is not developed by instruction and regulation, still less by technical and historical knowledge. The earliest perceptions with music may be largely fortuitous—the classical excerpts in what he thought was an all popular program may be these experiences. To the average music lover, good music is at first a strange element. It is very apt to classify it as something which is abstruse and complex, like trigonometry or ethnology. People are seldom aware of the latent apprehensions within them, the usually strange experiences, which prove something akin to an intuition, that starts the development of the average music lover. He might hear some composition to which his whole being seems to respond, and from then onward begin to wonder why he loved the music. If he were, as we will cease to be content with such music as chance occasions may offer, but will seek out the good fare on the radio and begin to attend public concerts.

* * *

Never judge a composition on a first hearing; for what pleases you at first may not always be best, and the words of the great masters repeat themselves.

—SCHUBERT

Fingering to 'Fit

by Ruth Dynes

AL FINGERING should be thought out in hand groupings. In good musical editions, the fingering is marked correctly according to hand groupings, yet many students do not notice this and still think of fingering as a succession of single notes. A slight shift of the entire arm is necessary to adjust the hand and arm before attacking each group, having the hand in position over the whole, before the first note of the group is played.

In taking up a new piece, the hand groupings should be carefully worked out, and strictly adhered to, each time the composition is played. Proper fingering does decide upon, and used each time, brings out smoothness, facility, and confidence; careless, uncertain, variable fingering is fatal to proper execution of the piece.

In difficult passages, whether they are to be memorized or not, the hand grouping needed should be decided upon in advance, and then the arm breath taken before each one (quitted by "floating elbow-up"). The hand should be well over the whole, before the first note of the group is played. For instance, in this Example taken from Chopin's Nocturne in E-flat, Op. No. 2, there are four distinct hand groupings in the treble.



In group I, the hand and arm should be thrown into position to cover the whole group, before the E-flat is played; in group II, the hand and arm should be thrown into octavo position, before the E-flat is played with the thumb; in group III, the hand and arm should be thrown over that group, before the F is played, and in group IV, the hand and arm should E-flat octavo position, before the first note of the group is played. A careful study of these groupings will show the benefits to be gained from such procedure.

Dottie's First Recital Program



Dottie is now four years old. She first played in public at the age of three and one-half. Her full name is Dottie Ellis Ogle. Her father, Joseph W. Ogle, is of California. Dottie's piano teachers are Santa Ana, California. Dottie's program included works by Bach, Mozart, Haydn, and Clementi.

This and That Concerning Radio

(Continued from Page 430)

was The Philadelphia Orchestra, Family Hour, Great Moments in Music, Peace That Refreshes on the Air, Gateways to Music, Artur Rodzinski, E. Power Biggs, Jan Peerce, and Patrice Munsel.

First place in the Educational Programs Division of Mutual's American poll was won by Mutual Broadcasting System's Symphonies for Youth, featuring Alfred Wallenstein, Mutual's WOR (New York Station) musical director, conducting the Los Angeles Philharmonic Orchestra. Another Wallenstein-creation, the series, "The World of Music," took second place in the Small Ensemble classification. Second place in the regularly featured soloists (for women) was allotted to the Metropolitan Opera soprano Lera Cialieva, who is heard regularly in Mutual's Treasure Hour of Song.

Wallenstein's Symphonies for Youth is an example of radio sponsored culture for the young of America. Designed to stimulate the interest of youth in music, a portion of each broadcast was devoted to a musical quiz. School children in all parts of the country were provided with notes and home-study background material on music and composers by the Mutual Broadcasting System; they were also invited to send their musical questions to the series. Youngsters submitting questions used on the broadcasts and those in the audience who answered the questions received prizes of wax recordings, records, and records, and other record albums. The selections played were introduced by Mr. Wallenstein himself, who also presented some of the background of the composers and the circumstances under which the music was written.

Concluding its fifteenth year of broadcasting this past spring, CBS' American School of the Air achieved a large that found the program series reaching the largest domestic audience in its history and an international expansion which served listeners beyond the borders of the United States and Canada. Of the five programs each week, four were rebroadcast regularly to Latin America by the Office of Inter-American Affairs United Nations, and all five were sent to schools of Australia and New Zealand. Selected programs were broadcast by the Armed Forces Radio and the Office of War Information directly to the schools of Australia and New Zealand. Selected programs were broadcast by the Armed Forces Radio and the Office of War Information directly to the schools of Australia and New Zealand. Selected programs were broadcast by the Armed Forces Radio and the Office of War Information directly to the schools of Australia and New Zealand.

A Difficult Problem

I have a sixteen-year-old boy student who is quite intelligent and loves the best in music. The lovely classical ones I have given him, he has best abilities to play by his parents—they want something with a little "twang" and "bite" and Le Serenade certainly have "tone," but they don't. He is my pride at the moment and I will not let him play "stuffy." His father has threatened him with the fact that he has had his violin given to his brother. What would you do?—Mrs. C. M. C., Pennsylvania.

You have quite a delicate problem on your hands, and unfortunately it is not a rare one. Many youngsters nowadays have a better understanding of good music, and a finer instinctive taste for it, than their fathers and mothers have. Most parents are proud of such children, and they have good reason to be—but quite often one meets parents who are resentful. This attitude of mind frequently comes from the idea that the children will suffer in popularity and social success if they persist in studying "high-brow" music. I should not be surprised if you have this thought which is in the mind of your parent. The idea is of course, completely false: a young man or woman who has good musical taste and good training will find doors open, especially speaking, which would otherwise remain locked. But not everyone realizes this, and people who do not move in music-loving circles are prone to take the other view.

It might be a good idea for you to invite the parents to tea, having one or two musically-minded people to meet them, and discuss the matter along these lines. You can point out that the lad's best is definitely in the line of this music, and that the thwarting of it would inevitably cause a sense of frustration and might induce a definite feeling of inferiority. But your best argument—for it is the most easily understood—is that the boy, by playing good music, will much more readily win the respect and admiration of other people. My own opinion is really valuable than he would by playing merely popular stuff.

Another thing you can do is to have him play a few of the solos he likes best. When they are well prepared, invite some musical people to hear him, people whose standing in your town deserves respect. As the lad is so well liked, you will find that you will do well and the reception he gets will do much to convince his parents that he can be well proud of him.

Further, you might give him violin arrangements of some of the songs, such as *Old Black Joe* or *Dvorák's Glee*, *Horn and Song* or *My Mother Thought* me. Albert Steined made very lovely arrangements of several Stephen Foster songs, and these have real musical value, and no one could consider them lacking in tunefulness. Moreover, as they are all easy your pupil could learn several of them without taking much time from his more valuable work. And they would undoubtedly please his parents.

As I said, this is quite a problem; but with a little tact and diplomacy, and a good deal of patience, you will solve it. Never forget, though, that you are the authority, the expert, on the subject—much as a doctor is in his field. When you can bring the lad's parents to realize this, more than half your battle will be won.

Write me again, to let me know how

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor

No spiccato will be awarded to THE EYEDRAGON unless accompanied by the full name of the address of the writer. Only initials, or pseudonyms given, will be published.

the spiccato itself. The first essential of this bowing is an absolute evenness of bow stroke; that is, each stroke must be of exactly the same length. An uneven motion of the hand is one of the most common causes of failure, and is, I suspect, a contributing factor in your case. The best way to acquire the necessary precision is to take some very simple study in notes of even length, such as the first of Wolfsohrer, Op. 48, and practice it in the following manner:



Play it in the middle of the bow, with the stick vertically above the hair, at quite a moderate tempo—about ♩=69—using the Wrist-and-Finger Motion only, and with just enough pressure on the stick to prevent the bow from springing. You should practice the study in this way until you can play it through with perfect evenness and a relaxed and flexible hand. Then gradually increase the rate. When you have arrived at a tempo of about ♩=132, relax the pressure—and the natural springing of the bow will be sufficient to appear. For a few days begin your spiccato practice with the pressure applied to the stick, relaxing it after a few measures. This transition soon the firm to the springing bow is important.

At this point you should begin to practice the controlled spiccato, at quite a slow tempo—in appearance at about ♩=69—and slightly nearer the frog than you have been playing heretofore. This, too, you should play entirely from the wrist, raising the bow from the string after every note. The natural springing of the bow appears only when the spiccato is played at a fairly rapid tempo, so one must learn to produce the same effect with a controlled bow. You should practice the study with the notes repeated, as suggested above, until you can play it with absolute regularity of bow stroke. Then practice it, or a similar study, as it is written.

Meanwhile, you should continue with the rapid spiccato, gaining confidence in it and allowing the bow to take more and more of the responsibility. Many people have trouble because they try to control the bow too much, instead of "letting the bow do it." Generally, they hold the stick too tightly.

As soon as you feel that you can play the rapid and the controlled spiccato comfortably and easily you should gradually increase the speed of the latter and

decrease the speed of the former, until the two meet and you can pass over from one to the other without hesitation. When you can do this you can consider that the spiccato is under control. From then on you should work towards the synchronization of the bow with the fingers, practicing your studies in single, not repeated notes. This is a most difficult, and many a good spiccato is blurred by careless left-hand fingering. Keep in mind the fact that absolute evenness of fingering is as essential as absolute evenness of bowing. When you have achieved this, the only limit to the speed you can play the spiccato will be the speed with which your fingers can move.

So far, we have considered only the movement of the hand in the wrist joint. This is as it should be, for a controlled and smoothly-working wrist is the basis of a good spiccato. Nowadays, however, the forearm is used a good deal more than it was in former years, when the bowing was looked upon as an exclusive wrist motion. Some forearm motion often helps the controlled spiccato. After it can be well played with the wrist alone—and it is essential to the natural spiccato if the passage is to be played forte. How much arm motion is necessary, and just when it should be used, depend to a very large degree on the personal taste and the individual technique of the player.

When under complete control, the spiccato can occur in a number of different tone colors, and the use of the arm often aids considerably in producing these colors. It has been said that the spiccato should encompass all tonal effects from the faintness of softly-falling snow to the brittle brilliance of a hail-storm. The second variation of Beethoven's *Quintet in A major*, Op. No. 5, is a fine example of the "flaky" effect; while the *Finale* of Wieniawski's *Concerto in D minor* is typical of the "hail-storm" variety. Both of these examples must be played with a combined forearm and wrist movement.

Except when you wish to produce a soft, flaky quality of tone, you should always have the stick of the bow vertically above the hair. This is the only position of the stick in this brought most fully into play, and the continued springing of the bow made much easier. Another vital factor in the production of a rapid, brilliant spiccato is the direction of the bow stroke. The bow should strike in the line of the hair, but not slightly across it—almost as if the bow were crossing to the next string. In other words, a slight vertical motion of the hand should be combined with the necessary sideways movement of the wrist, so that the strokes are "titled" of the bow on the string.

There is no short cut to the acquirement of any detail of violin technique, but I feel sure that if you work along the lines I have indicated you will find yourself in possession of a good spiccato before many weeks have passed. But—be patient. Don't "try it out" every few days, hoping for quick results. That is the surest way to delay progress. If you plant tiny bulbs in your garden, you don't pull them up every other day to see how they have prospered. If they are properly tended, you can be sure they will appear in due time—as will your spiccato if it is given similarly thoughtful care.

things have worked out following the suggestions given here.

Concerning the Spiccato Bowing

... Your estimate have given me as much help and encouragement that I have summed up courage to ask you if you will write something about the spiccato. I think it would interest many violinists besides myself. I have been trying for over a year to get a good spiccato, but I have not been able. The bow will bounce for a few notes and then it stops. And anyway, it does not bounce evenly. I can do it for a while, slowly, if it stiffens my arm, but I know that is not the right way. It is not the fault of my bow, for I have quite a good one. I will be so grateful if you will tell me how I should practice this. A. O. Oso.

Since many violinists blame the bow for a poor spiccato, it is good to hear from someone who doesn't! Many are the imprecations heaped upon an innocent and perfectly good stick when the fault really lies in the player's bow arm.

More than almost any other special bowing, the spiccato calls for a relaxed, sensitively balanced, and well-coordinated arm and hand. Before practicing it further, you should check up on your Wrist-and-Finger Motion at the Frog and your control of the Whole Bow Motion. The latter bowing was described at some length in the January, 1934, issue of *The EYE*, and the Wrist-and-Finger Motion in last December's issue. If you are at ease with both these bowings you have all the technical requirements for a good spiccato, for the Whole Bow *marcato* entails a lightly-balanced arm and the Wrist-and-Finger Motion cannot be well played without complete coordination of the wrist and hand.

Granting that you have these technical qualifications, you can begin to work on

How Can I Transfer the Tunes in My Head to Notes on Paper?

Q. You have helped many young musicians by your sound advice and now I turn to you with my own problem. I have a young man of twenty-one, married, residing at a job in the city. He plays piano and two hours, and have sung bass in a male quartet for six years. I do not care much piano but have been working at the guitar but am not so proficient as I should be.

Here is my problem: I have many melodies running through my head and I would like to have them written down or something else that will tell me what a composer does when he writes music. I do not expect to become a great composer but if I could find some way of transferring melodies to paper in the proper time and key I should be very happy. What makes a composer decide on the time signatures for his piece? What makes him decide the form? Would such books as "Elements in Music Theory" and "The Material Used in Composition" help me if I get them? Or are there other books of simpler character?—C. J. M.

A. What you need is a good stiff teacher in diction. In such a class the teacher plays melodies, chords and so forth on the piano and the students listen intently and try to write what they hear. If you can join such a class I advise you to do it, but if you cannot then try the following:

1. With staff paper before you, think of any melody that you know well. Close your eyes and concentrate on it, singing it silently, perhaps bending time to do this. If you know the notes available, apply them, going over the melody several times, but silently. Now choose some key that seems to give the melody a natural compass (one is allowed to determine this if necessary) select a measure signature that brings the accents in the right places, and write the melody on the staff. If you have difficulty go to the piano and pick out or find the book in which the song is printed and compare what you have written with the printed score. If you have much trouble

if you make a great many mistakes this shows that you need a great deal of practice of this sort—in which case you should write out twenty-five or more songs in the same manner. Then try to do it on your own and if you can write the song approximately as it is printed, then go on to step two.

2. Think again of some song that you know, perhaps a hymn tune, or even God Save the King. Prepare two staves, treble and bass. Write the melody on the treble staff, then concentrate on the first chord. How does it sound? How do you "feel" in your fingers? Write it if you can and play what you have written on the piano. If it sounds all right go on to the next chord, and so on through the entire song. If not, then look up the song in the book and see how it appears there. Do this in the case of many songs and only piano pieces and correct notes.

3. If your wife or someone else in the family plays the piano, ask this person to play other material that is somewhat familiar, you listening intently and writing it on the staff.

4. After some weeks or months of such practice you should be able to play and write to some extent. To play other melodies and writing them on the staff. You may have trouble getting the harmony make yourself aware of repetition, variation, and contrast so as to know at least

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

you must not be surprised. If you have trouble with the measure signature of some tune, beat the pulse as you sing it and find out where the accents fall, thus determining the place of the bar lines on the staff. The form is an outgrowth of the musical idea and is not usually determined in advance. The key is chosen with respect to (1) the effect on the ear; (2) the range of the voice or instrument for which you are composing; (3) the ease of performance, some keys being harder to play in than others.

What you evidently need is practice in writing on the staff rather than reading books. The words you mention will also be of some use, especially a little later.

Can I Still Learn?

Q. I never miss your column in The ETUDE and now I myself need advice. I am forty-nine years old and have had several years of musical training but because of circumstances was unable to go on with it. I could take up my studies again at this time but am afraid I am too old. I have always wanted to be a capable musician and a good teacher but am wondering if it is not too late now. How do you feel about fifth- and sixth-grade music but am not a good sight reader and I should like your own view to do it.—G.

A. You are probably too old to become a concert performer, but you still enough so to derive great satisfaction from your performance, as well as to provide interesting music for your family and friends. You could probably best do this as a good teacher too, especially for pupils who are not too advanced. So by all means study music again, the sooner the better.

As to sight playing, it depends partly on practice and partly on the application to reading music, of the principles of harmony and of forms that you have probably learned at some time and apply to your piano playing. Begin by taking some very simple music such as hymn tunes or the simplest pieces in the literature of where you are playing. Make yourself look carefully at the signature and decide whether the piece is in major or minor. Examine the measure sign and inspect the rhythm of the first few measures. Observe the notation of the composition notes. Now begin to play at a moderate pace, steadily, looking a little ahead of where you are playing. Make yourself aware of the dynamic signs, the pedal markings, the fingering. If there are accidentals try to determine as you are playing whether they represent a modulation or an ornamental cadence. Be sure to make yourself aware of repetition, variation, and contrast so as to know at least

it too much. Feeling for the right key by locating the black keys first is all right in slow passages but will not help you in rapid ones. There is such a thing, however, as getting "the feel" of the keyboard and this is what is happening in the case of your right hand and what must happen in the case of your left hand too. This "feel" is actually a sort of muscular memory, and just as a first violinist knows—or, rather, feels—exactly where he must put his finger on the string without looking at it, so the hand must know where to go, without needing to what point he must place his fingers in order that his fingers may strike the right keys.

The fact that you are aware of your fault is all to the good, and the fact that your right hand has improved so much is encouraging. Keep on with what you are doing—but don't feel like a criminal if you occasionally find yourself looking at the keys. Even the greatest artists do it!

Major or Minor

Q. I. Will you please explain how to tell when a composition is in a minor key? For instance, in Tim Evans for May, 1914, there is a Prelude in G major, which I would say was in the Key of E because I had felt the changes. Will you tell me what to do?

A. It is necessary for teachers of music to have any kind of certificate or an anyone teach who is qualified?—W. W.

A. 1. Each key signature stands for two keys, one major and the other minor. The best way to tell whether a piece is in major or minor is to listen intently to your ears. The auditory effect of the minor mode is quite different from that of the major mode, and one of the most things you should do in order to become a musician is to learn to detect the difference in sound between major and minor. So far as the notation is concerned, the final chord will usually tell you what the key is. If the signature is one flat, then the piece may be either in F major or D minor, and if you will look at the last chord to find out whether it is F or D. F-A is the tonic triad, and you will see the answer to your question.

Since you have never done anything of this sort I advise you to take the following steps: 1. Play the chord F-A-C on the piano. Now play F-A-flat-C and listen to the difference. This is the tonic of a major chord, the second a minor one. If you play F-A-C again, following it with D-F-A. The first is again a major chord and the second a minor one, in this case being called relative minor because the two keys F major and D minor are so closely related. (3) To make this matter of relative keys still clearer, play the chords of F major: F, C, G, C, F, F. Now play its relative minor—the scale of C-sharp: D, E, F, G, A, B-flat, G, C. The tones are the same but the effect is quite different. If you will hear the difference at this point I think altogether several times, listening carefully. (4) Now play other examples of alternating very close chords and scales, one to play for you if possible, and you to play for yourself, trying to determine whether the mode is major or minor. (5) Now examine a large number of hymn tunes or folk songs, at least ten pieces, one at a time, playing the chord, and determining whether it is in major or minor. (6) Now play the appearance and the sound of the minor tonic (or the lower) you will (Continued on Page 473)



No quarter will be accepted in THE ETUDE and accompanied by the full name and address of the inquirer. Only one name, or pseudonym given will be published.

the general outline of the form of the piece. When you can do all these things reasonably well the first or second time you are playing a very simple piece, go on to a slightly more difficult one, always following through the same careful procedure. Spend an hour a day in this way, going through hundreds of compositions and in six months or a year you will have improved your sight-playing ability considerably—I am certain of it. And as you restudy your harmony, try to apply it to all the music you are reading and practicing—it's fun!

How Can I Stop Watching My Fingers?

Q. I have been a pianist for ten years but have taken lessons for only a third of that time. Unfortunately I have acquired only when playing with keys, especially overcome this bad habit? How can I be forcing myself to keep my eyes on the keys and I have had some success so that my right hand already plays so that so well and the left hand does not lose notes on one beat followed by chords like notes are not correctly. If these few notes are not in my hands, how can I break keys as a guide?—G.

A. All pianists look at their hands more or less but probably you have been doing

Music in New China

by Pao-Ch'en Lee

Dean, National Conservatory of Music
Chungking, China

Pao-Ch'en Lee was born in Pei-ling, July 12, 1907. He received the degree of B.A. from the Yenching University (1930), the degree of B. Sch. Mus. (1937), and the degree of M. Mus. Ed. (February, 1945, as of 1937) from Oberlin Conservatory. He has held many important musical positions in China, and has been a promoter and organizer of many of the progressive musical movements in his native land. In 1941 he organized and was one of the four conductors of the 1,000-Voice Choral Concert in Chungking. In 1942 he organized and conducted the Chungking Five-University Chorus concert tour to Chungking. He has written many books upon choral singing and they have been published in Pei-ling, Chungking, Hongkong, and Calcutta.



PAO-CH'EN LEE

WHEN Generalissimo Chiang Kai-shek was kidnaped by the "Young Marshal," Chiang Hsueh-sheng, in Sian in December, 1936, and released on Christmas Day two weeks later, taking with him to Nanking the kidnapper as his prisoner, newspapers in this country called this incident a Chinese puzzle. A Chinese puzzle is anything in China that is unimagineable to the Westerner. What should be more of a Chinese puzzle to the Western World, it seems to me, is that China, during her eight long years of uncomparable resistance to the Japanese invasion, has been able to pay more attention to music than she did for the past thousand years. To see a crowd standing on ruins of recently bombed buildings and singing

China had the twelve-tone scale as early as the time of Huangti, who became the first emperor in 2697 B.C. When the most celebrated musical composition Tu Shao, was performed during Emperor Shun's reign (2335-2265 B.C.), so the story goes, birds danced, animals skipped about, and phoenixes (mythical birds that never existed) came to listen. Confucius, the "Eternal Teacher," heard it performed again about sixteen hundred years later, and for three months he did not know the taste of food. "I did not think," he said, "that music could have been made so excellent as this." There was a special pursuit of music (Yu Shou Yieh) in the Chou dynasty (1122-222 B.C.) to take charge of musical affairs of the country; the staff, performers, and dancers numbering 1,466 people or more.

Music in Emperor Ming-huang's time (713-755 A.D.) in the Tang dynasty reached its highest peak. Music was divided into ten kinds, and instruments were of more than one hundred varieties. In various services, ceremonies, and banquets, several hundred musicians would accompany about the same number of dancers, forming a most impressive sight and making

the grandest union music of all time. Ming-huang also organized the Imperial Academy of Music and Drama, known as the "Garden of Tears," supervised in person the training of apprentices, and often participated in performances himself. He is therefore known as the most romantic emperor in China. Incidentally, his famous concubine, Yang Kwei-fei, was considered one of the four most beautiful women in Chinese history.)

Music in the Past Hundred Years

Chiefly through Christian influence, Western music came to find its way to China about a hundred years ago. One could hear hymn singing in churches, a gramophone record or two of Western music in homes, and once in a while a brass band on the street. As an American friend of mine once told me that year ago he heard a band playing in a funeral procession—American dance tunes of the coffin of the deceased old lady—*an Her Now?* The time I often heard played in wedding ceremonies when I was a little boy, was a hymn, *Thou We Meet at Jesus' Feet*.

Although the music (Continued on Page 474)



THE CHUNGKING FIVE-UNIVERSITY CHORUS

After a concert given to friends of the Allies in Chungking. The concert was sponsored by the Chinese American Institute of Cultural Relations. The one with Chinese signs, in the center, is Minister Ch'en Li-shu, vice-chairman of the Chinese American Institute. The photo was taken outside the Chungking Bankers Club.

patently songs is inconceivable. To see refugees in great distress passing by where the National Conservatory of Music, a Temple to Culture, is in the process of being built is unthinkable. It is again a "Chinese puzzle." These pictures don't seem to fit. Let's go into it a little and convince ourselves that it is neither unimaginable and impossible nor a "Chinese puzzle." And these pictures do fit.

The Glorious Past

That music in China has been more or less neglected for the past thousand years should not overshadow music's rich culture. It was highly esteemed and considered one of the six fundamental arts.



THE NATIONAL CONSERVATORY ORCHESTRA IN CHUNGKING. The conductor is Mr. Chin Hsueh-shen. This is a professional orchestra, giving regular concerts and recitals in Kunming and Chengde last year and gave a number of concerts to the American Air Forces.

SUMMER HOLIDAY

Here is a novelty piece of real charm and great natural fluency. Learn it slowly so that you may play it with security and dash. Grade 3½.

Allegretto M.M. ♩ = 132

VERNON LANE

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass clef staff. The first system is marked *mf* and includes fingerings (e.g., 1, 2, 3, 4, 5) and slurs. The second system ends with a *Fine* marking. The third system is also marked *mf*. The fourth system is marked *f* and includes a *poco rit* section. The fifth and sixth systems continue the piece with various musical notations like slurs and fingerings.

TRIO

mf

la melodía del marcato ed espressivo

Ped. simile

D.C.

THE SPANISH SHAWL

Mr. Federer has caught not only the authentic Spanish rhythm, but also the mood of Andalusia. The gorgeous Spanish shawls with their rainbow colors are really imported from China. One still sees them in Madrid, Seville, and Malaga on gala occasions. Observe the *staccato* in this piece. It is important.

Grade 3-4.

Tempo di Tango (♩ = 80)

RALPH FEDERER

ff

f *p*

f *p*

(To Coda) ♩

mf sostenuto poco rit *a tempo* *p*

mf *poco* *f* *mf*

p *mf* *poco* *f*

p *rit e dim.* *D.S. al* ♩ **CODA** *mf* *p* *dolente*

p *poco rit* *molto rit e dim* *pp* *Vivo* *fff*

THEME FROM POLONAISE

(A-FLAT MAJOR)

In the colorful "A Song to Remember" cinema production featuring the life of Chopin, the leading composition played is the great *Polonaise in A-flat Major*. The following facile arrangement by Henry Levine makes an excellent complete short program number. Grade 5.

FRÉDÉRIC CHOPIN, Op. 53

Arranged by Henry Levine

Maestoso (♩ = 100)

♩ = 100

♩ = 80

p *pp* *poco rit* *fa tempo*

sf *sf*

Musical score system 1, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamics include *ff*, *Fine*, *ff*, and *f. pp*. A *h.* (hairpins) marking is present in the bass line, and the initials *L.A.* are written below the final measure.

Musical score system 2, featuring a grand staff. The treble clef part is marked *pp* *sotto voce*. The bass clef part is marked *il basso sempre staccato* and *senza pedale*. The system contains two measures of music.

Musical score system 3, featuring a grand staff. The treble clef part contains two measures of music with various articulations. The bass clef part continues with a steady rhythmic accompaniment.

Musical score system 4, featuring a grand staff. The treble clef part is marked *poco a poco cresc.* and contains two measures of music. The bass clef part continues with a steady rhythmic accompaniment.

Musical score system 5, featuring a grand staff. The treble clef part is marked *f* *cresc.* and contains two measures of music. The bass clef part continues with a steady rhythmic accompaniment. The system concludes with a *ff* dynamic and the instruction *poco rit. D.S.*

BAGATELLE

FROM ELEVEN NEW BAGATELLES

The Etude has previously presented others of the "Eleven New Bagatelles" of Ludwig van Beethoven, of which this is Op. 119, No. 3. This short composition is to be played like a song without words. It is a fine study in *legato* without the pedal.

LUDWIG van BEETHOVEN, Op. 119, No. 3

Moderato cantabile

Named for Tumbling Creek in the Southern Appalachian mountain region. Grade 3.

TUMBLING CREEK

Swiftly, with style (♩ = 144-160)

SARAH LOUISE DITTENHAVER

mf *rit* *ch.* *fa tempo*

mf *To Coda* *Slower* (♩ = 54) *p*

A song is heard from the valley. *mp a tempo* *mf* *p* *mp* *mf* *mp*

p *pp* *p* *pp poco rit* *mp a tempo* *D.C. al*

CODA *f* *poco rit* *mf* *fact as possible* *l.h.*

f *mp* *ppp* *l.h.* *l.h.*

VALE MIGNONNE

The composer of *Adoration* shows another phase of his delightful melodic genius in this very artistic and effective valse. Grade 4.

FELIX BOROWSKI

Allegro

The musical score is written for piano and bass. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The score is divided into several systems, each with a treble and bass staff. Performance instructions include 'p' (piano), 'cresc.' (crescendo), 'f' (forte), 'con Pedale' (with pedal), 'a tempo', 'poco rall. e dim.' (slightly slower and diminishing), and 'pp' (pianissimo). The score includes various musical notations such as slurs, ties, and fingerings. A 'Coda' section is marked with a circled 'C' and a double bar line. The piece concludes with a final cadence.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a supporting accompaniment. The tempo marking *accel.* is present.

Second system of musical notation. The treble clef has a melodic line with slurs and ornaments. The bass clef has a supporting accompaniment. The tempo marking *a tempo* and dynamic marking *p* are present.

Third system of musical notation. The treble clef has a melodic line with slurs and ornaments. The bass clef has a supporting accompaniment.

Fourth system of musical notation. The treble clef has a melodic line with slurs and ornaments. The bass clef has a supporting accompaniment. The tempo marking *D.C. al* and dynamic marking *ff* are present.

Fifth system of musical notation, labeled **CODA**. The treble clef has a melodic line with slurs and ornaments. The bass clef has a supporting accompaniment. The tempo marking *Animato* and dynamic marking *cre* are present.

Sixth system of musical notation. The treble clef has a melodic line with slurs and ornaments. The bass clef has a supporting accompaniment. The dynamic marking *ff brillante* is present.

RUSTLE OF LEAVES

Especially appropriate in August is this tuneful composition which also makes a very attractive "verhand" study. The upper notes, marked *l.h.*, should ring out with a bell-like character. Grade 3.

Andante moderato (♩ = 184)

ROB ROY PEERY

mp

simile

cresc.

l.h.

l.h. *a tempo* *l.h.* *l.h.*

rall. *mp*

6 3 2 1 2

This system contains the first three measures of the piece. The right hand (l.h.) plays a melodic line with slurs and accents, while the left hand (l.h.) provides a bass accompaniment. The first measure is marked *rall.* and the second *mp*. The tempo is indicated as *a tempo*.

l.h. *l.h.* *l.h.*

This system contains measures 4, 5, and 6. The musical notation continues with slurs and accents in both hands.

l.h. *l.h.* *l.h.*

This system contains measures 7, 8, and 9. The right hand has a slur over measures 7 and 8, and an accent on measure 9.

l.h. *l.h.* *l.h.*

5 3 1 1 2 5

This system contains measures 10, 11, and 12. The right hand has slurs and accents over measures 10 and 11, and an accent on measure 12. The left hand has a slur over measures 10 and 11.

l.h. *l.h.* *l.h.*

5 3 1 5 3 1

This system contains measures 13, 14, and 15. The right hand has slurs and accents over measures 13 and 14, and an accent on measure 15. The left hand has a slur over measures 13 and 14.

l.h.

rall. e decresc. *pp*

5 3 1 5 3 1

This system contains measures 16, 17, and 18. The right hand has a slur over measures 16 and 17, and an accent on measure 18. The left hand has a slur over measures 16 and 17. The piece concludes with a *pp* dynamic marking.

DREAM VISION

Andante espressivo

RICHARD PURVIS

p

rit

VOICE *mp*

I see her face... my la - dy

fair, With rose-hued hands, and silk - en hair, and though she

cresc.

smiles and beck - ons to me I sigh, for 'tis but a vis - ion - I

pia forte

p molto legato

sc.

poco a poco

smorzando

WHAT A FRIEND WE HAVE IN JESUS

Sw. Soft Strings
 Gt. Dulciana
 Ped. Gedeckt

Ⓒ (10) 00 3331 110
 Ⓓ (11) 00 3332 100

Ⓖ (10) 00 7778 231
 Ⓔ (11) 00 1333 332

CHARLES CONVERSE
 Arr. by William M. Felton

Moderately

MANUALS

PEDAL

Sw. (11) Trem.
 Gt. (10) mf
 Ped. 4-1

Gt. (10) mf
 Gemshorn (10) mf

Melodia (2)
 Gt. Full without Reeds
 rit.
 mf
 f a tempo
 Ped. 6-8

f
 poco rit.

Sw. Strings
 ② (11)
 Dulciana
 Slower
 reduce Ped.

CIRCUS DAY

DONALD HEINS

Brightly

VIOLIN

PIANO

f *mf* *f* *mf*

p *f* *p* *f* *mf*

f *mf*

(To God)

pizz. arco pizz. *f* *cresc.* *2d time p*

f

pizz. arco pizz. arco *D. C. al*

Coda *p e stacc.*

f *ff*

CHEERIO

PRIMO

SARAH COLEMAN BRAGDON

Quickly M. M. $\text{♩} = 104$

Musical score for 'Cheerio' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The first system begins with a dynamic marking of *mf*. The second system includes a *Fine* marking and a dynamic marking of *f*. The third system ends with a dynamic marking of *rit.* and the instruction *D.C.* (Da Capo). Fingerings and articulation marks are provided throughout the piece.

THE KING OF LOVE MY SHEPHERD IS

Henry W. Baker

PRIMO

JOHN B. DYKES
Arr. by Ada Richter

Musical score for 'The King of Love My Shepherd Is' in G major, 4/4 time. The score consists of two systems of piano accompaniment with vocal lines. The first system includes the lyrics: "The King of love my Shep-herd is, Whose good-ness fail-eth nev-er; I". The second system includes the lyrics: "noth-ing—lack if I am—His. And He is mine for-ev-er." The score begins with a dynamic marking of *mf*. Fingerings and articulation marks are provided throughout the piece.

MY NEW SHOES

Grade 1.

ANITA C. TIBBITTS

Moderato (♩ = 80)

Please just look at my new shoes. Hear me stamp as you clap! All to - geth - er
 here we go; Tap and clap and tap, tap. *p* Now it sounds so ver - y soft,
 I can make it loud, too. *mf* I'm quite sure you think it's fine What my new shoes can do!

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SKIPPING FINGERS

Grade 2.

MATILDA EIDT

Gay and light M.M. ♩ = 138

Musical score for 'Skipping Fingers' featuring intricate fingerings and dynamics such as *mf*, *mp*, and *pp*. The score includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents, slurs) for both hands.

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THE NYUD

Two systems of musical notation for the piece "SANDMAN'S NEAR". Each system consists of a treble and bass staff. The first system includes dynamic markings *mf* and *z. h.* (likely *z. h.* for *z. h.*), and fingerings such as 1, 2, 3, 4, 5. The second system continues the piece with similar markings and includes a *rit.* marking at the end.

Grade 14.

SANDMAN'S NEAR

ELLA KETTERER

Moderato (♩ = 54)

Four systems of musical notation for the piece "SANDMAN'S NEAR". The first system is in 3/4 time and includes dynamic markings *p*, *mp*, and *mf*. The second system continues with *mp* and includes a *rit.* marking. The third system includes *mf*, *pp*, and *rit.* markings. The fourth system includes *a tempo*, *mp*, *mf*, and *rit.* markings. Fingerings and articulation marks are present throughout.

ELVES IN THE MOONLIGHT

Grade 2 1/2

Vivace M.M. ♩ = 96

STANFORD KING

The musical score is written for piano and right hand. It consists of five systems of music. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Vivace M.M. ♩ = 96'. The score includes various musical notations such as triplets, slurs, and dynamic markings. The piano part is marked 'p' (piano) and 'mp' (mezzo-piano). The right hand part is marked 'p' and 'mp' and includes 'leggiero' (light) and 'r.h.' (right hand) markings. The score also features 'mf' (mezzo-forte) and 'rit.' (ritardando) markings. The piece concludes with a 'p leggiero' marking in the right hand.

The Teacher's Round Table

(Continued from Page 432)

From Costa Rica

I've been a Round Tableer for three years, and I love it! I, too, have some problems.

1. What to do with a girl who reads well but plays an octave off?

1. What to do when you just know a piece well, but forgets it in the recital? 2. A teacher who studied in an English conservatory told me she was told that memorizing is a new-fangled idea; that classical masters used music that someone else played by memory and so everyone has to do it now, so they won't look as though they were dumb. . . . I've always regarded memory work. What about Mrs. E. E. H. Costa Rica.

3. That's been the trouble too long in the piano-teaching world. . . . Someone is always being told by someone who has been told by someone else to hold his hands in a certain fixed position, to fall on or slack the keys, to repeat an exercise thirty-two times, or to do any of the hundred false things which have been perpetrated by teachers of past generations. . . . As a consequence piano teaching has often degenerated into a vicious circle of stupid, unround, parrot-talked hoax pocus. So, to heck with all those cross-backs and their theories! What did the old "pedagogues" know about the conditions under which we live—the present day necessity for economy in learning processes, for swift, intuitive thinking, for mental challenge and stimulation, and all the other factors in modern education?

That ancient not-playing-by-memory custom is one of those silly old clichés.

Let's use our own intelligences for a change. Ask yourself some questions: How many artists or pianists play in public with notes? Why do almost all of them play without notes? Do you prefer to play with notes or not? If you want to use notes, why shouldn't you?

In other words, music is studied for pleasure and release. . . . Therefore, continue to do as you have done—teach your pupils to play both with notes and without notes. . . . If they are persuaded

that they can play more freely, happily or easily without notes, let them play that way. If taking the music away from them ruins their fun and zest, let them use their notes.

The reasons that most persons prefer to play by memory are obvious: the formidable "eye" compilation being removed, and the music rack (of a grand piano) set down flat, they actually hear much better. . . . They feel less trammelled, less constricted. . . . For most of them the danger of memory lapse is many times offset by the compensating freedom which release from the printed page affords.

2. Perhaps here is a case in point. . . . This pupil may be one of those who should use notes. In the stress and excitement of the recital she may need the music-to-crutch to bolster her confidence. As you know, some players prefer to have the notes on the rack even if they never glance at them. . . . I can attest to the fact that this is a very comforting feeling!

1. Golly! I don't know how to answer that one except to recommend trying to have the pupil locate the beginning of each piece by relating the music staff with the piano-maker's sign on the fall-board of the instrument. On a Steinway piano, for instance, the first "S" comes almost exactly at middle C. . . . Certainly such a prop is foolproof! . . . If a piece began thus:



she could orientate herself by saying aloud, "Right hand, first G above middle C, left hand, first G and C below middle C"—putting her fingers on the keys as she talks. . . . But insist upon her actually speaking the locations before she touches the keys.

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The choice of piano virtuoso

JOSE ITURBI



The name Iturbi and Baldwin are inseparable. It is virtually impossible to think of one without the other. For his unique adaptability to the entire range of idioms from Mozart to de Falla, the Baldwin has proved his ideal expressive medium. . . . In his own words: "the supreme piano responsiveness."

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Baldwin

THE BALDWIN PIANO COMPANY, CINCINNATI
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The Philosophy of Sound

(Continued from Page 436)

have us all the "black notes" and a crazy chromatic scale. The pure-tone scale of Ptolemy Claudius was still in use, and because of this B-flat could not be used for D-sharp, nor B-flat for A-sharp, nor C-sharp for A-flat. So about the end of the sixteenth century, the "even-tempered" scale came up for discussion, with volcanic explosiveness.

The Even-Tempered Scale

The even-tempered scale can be explained quite simply. There are twelve semitones in the chromatic scale and twelve inches to the foot. So the scale is even-tempered when its steps were evenly spaced, one "inch" for each semitone and two "inches" for each whole tone. This makes the flats and sharps interchangeable with one black key for both, and that's all there is to it.

The difference between the even-tempered and the pure-tone scale (which is also slightly tempered) is in the spectra of whole-tone: a Major (M) and a minor (m); and a fairly wide Semitone (S). The spacing then is as follows:

Major Scale: C D E F G A B C
Spacing: M m S M m m S

Each has its advantages and disadvantages. With the even-tempered the same black key can be used for sharp or flat, permitting free modulation; with the result, its critics say, that its harmonies are dulled and all sound alike in any key. The pure-tone scale has pure natural harmonics, as anybody will agree who has heard on a cello a Russian

(Continued on Page 473)

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

IMPORTANT!

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

A Cluster of Difficult Questions

Q. I am a girl seventeen years of age and I have a voice range from one octave below Middle C to two octaves above Middle C.

1. Please tell me what type of soprano I am.

2. What are some classical songs suitable to my voice that I may sing?

3. What are some vocal exercises that I could use and how many minutes a day should I practice?

4. How can I train my voice so that it will be higher and clearer?

5. What was the highest note ever sung and by whom was it reached?

6. Is it possible for a person to train himself for a vocal career without the help of voice teachers and so forth?

7. What type of soprano is Jeannette McDonald?—A. G.

A. You have told us nothing about your voice except that it is a soprano and that it has the unusual range from:



G to C

in its light or dark in color, large or small in range, better suited to some singing or to some in scale, trills, rousades and so forth? It would be extremely hazardous for us to attempt to classify your voice. Our knowledge of these details about it and yet your whole future progress in the field is dependent upon a correct answer to them. You should sing for the most famous singing teacher in your neighborhood and ask his advice.

8. There are many published collections of songs or sets classified and suitably entitled in the soprano keys. Also there are collections of the songs of Schubert, Schumann, Brahms, Haydn, the French composers, Holm, Decca, Masseng, Debussy and many others. Some very valuable collection of early Italian songs are also easy to obtain.

9. Here are the names of some of the more popular books of exercises for soprano vocal:—"Practical Methods" (English and Italian song), Cramer—"Vocalises, Marched—Opus 1, Nellie Melba's Methods, and Shaw & Lindqvist's "Educational Vocal Technique." The publishers of *The Voice* will be glad to send you any or all of this music if you will order it.

10. Never practice several short periods every day. Never practice until your voice becomes tired and sounds hoarse.

11. As you grow used to the use of the voice improves (breathing, tone production, word formation, resonance and so forth) your range will become a little larger and the power of your voice to increase. It is enormously difficult for the usual person to learn the complicated technique of singing without a teacher especially if he desires, as you do, to make correct it.

12. If you need singing lessons and the former you get started the better.

13. No one could attempt to answer the encyclopedic knowledge to answer this question accurately. A few months ago a young soprano sang the *Dad Song* from Offenbach's "Tales of Hoffman" for us and introduced the tone:



A-flat

to the final note. It was strong, firm well in tune but to our ears somewhat strident. This tone was also sung accurately in the same song by a reproduction of our answer which told Blace here two weeks ago. The tone is not

indicated in the score, but to use a slang expression "bleg get away with it."

14. Miss McDonald has a very attractive, sweet, clear voice. We are under the impression that she calls herself a lyric soprano. You might write to Miss McDonald in Hollywood, California, and perhaps you will be fortunate enough to get a personal reply from her.

Another Young Bass

Q. I am fourteen years old and I realize that I am too young to worry much about my voice, but I would appreciate any advice you may give me which will help me to have a good voice when I am older. I desire to become a low bass and I sing several bass in the school choir, although my voice is not so good as I was beginning to change since the fall-entire. I have studied the piano for six years and also play the organ and the flute. To develop my voice is my greatest ambition.

—A. M. E.

A. As you sing in a choir as a boy and since you may still pursue a fairly good musician. The knowledge will be of immense value to you in the future. You must remember that at fourteen years of age a boy's voice is still in the transition period. He is neither a bass nor a soprano. If you take singing lessons you should be extraordinarily careful in the choice of a teacher, who will see that you are brought along slowly and carefully and not forced before the public. In some cases, even if you seem to be unusually talented. Many young voices are hurt by this method. If you have any fear that your voice has been affected by singing during your adolescent period, a laryngoscopic examination by a competent physician would rarely answer the Question. Fortunately the girl's voice is apt to be less delicate than the boy's voice and it is quite likely that you have not suffered any permanent injury. We wish you every good luck in the world.

The Ex-Choir Boy of Sixteen Who Wants to Sing Again

Q. From the one of ten to fourteen I sang very clearly in a boyish soprano tone. From that I gathered the impression that my singing was not adequate and as it strained and splintered the vocal cords. So I stopped. Now I am sixteen and I am a half grown man. When I cannot control it to sing in the school choir, I sing in the opera on Saturdays I long to sing in the church choir. I rarely try to sing D above middle C although I rarely try to sing D below middle C. I have a very good voice. I occasionally parts of the tone in records of the Love Duet from "Elixir of Love" and would like to study singing but I am extremely shy and I have most of the time any members of my household to know it as they are not singing in the choir. I intend to take lessons. My parents are out all day and I could practice undisturbed. Would you send for the half year or so until you try to study by yourself?—W. F. W.

A. Please read the answer to J. E. H. in this issue of *The Voice*. Of course you are a few years older than he is and your voice is three years more nearly settled than his, but the few more nearly settled. Your instance does in principle is the same. Your instance does in fact seem to indicate a certain amount of voice and perhaps some talent, enough at least to entitle you to take some lessons. You should be willing to commence with vocalises, sustained tones, scales and so forth, before you attempt to sing such difficult music as the you discuss from "Tytan and Isolda" which only the greatest singers in the world can sing. The greatest singers in the world before you try to run Casanova's vocalism, Brewer's Short Eight-hour Vocalism and Vaux's practical Richard and Shaw and Lindsay's "Buccination Vocal Technique" might help you. Most of all you should sing lessons from a first class teacher now, before you develop any bad habits.

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The Boys' Choir

(Continued from Page 437)

of course, forbid the use of women at the altar, and for them there is no choice in the matter. But many denominations are using girl chorists—anywhere from six to sixteen years of age—and are devising beautiful programs. A boys' choir produces a larger tone, but girls' choirs have a lovely quality and lend themselves well to such services as they are permitted to take part in. And the girl chorists cannot, at eighteen or so, wish well established, well "set" vocal techniques.

"The secret in working with children, to my mind, lies in making them want to sing. The greatest patience and good will are necessary. From the choir master's attitude grows the enthusiasm of the boys. If he stimulates that enthusiasm, half the battle is won."

The Place of Music in Military Hospitals

(Continued from Page 433)

combination, a violin and a piano with one or two soft-voiced instruments is the best. Of all instruments the piano is best liked and best tolerated. Vocal music, except in the case of the very popular singers, is not accepted as well as instrumental music. Sopranoes, unfortunately, are not very popular, and this includes some of the great operatic stars. The patients are not inspired nor soothed by

the high notes which invariably creep into their songs. It has been found that sopranoes sing many more operatic numbers than any other type of singer, and in spite of what the singers and critics may say, very few of the patients like operatic numbers. They find that the singer is gratifying a personal desire to show off and thus is lacking in sincerity, a quality which is sensed so quickly by the boys. Sopranoes could easily correct this condition.

There is a tendency on the part of medical officers and many trained musicians to disparage popular and swing music and its influence, and to class all of it as trash. Perhaps this is because most of them are beyond middle life. However, when groups of young soldiers in hundreds of Post Exchanges all over the country will stand around and deposit as many as twelve nickels in a juke box to hear the same tune many times over and over again, or go to a dance and simply sit around and listen to the orchestra, the influence of such music cannot be denied. Unfortunately very few of the medical officers, and practically none of the trained musicians ever actually visit these Post Exchanges at night to find out what the boys really like. Unfortunately also, many musicians in the hospital play music plunk upon the very poorest examples of antique passing novelty and hold it up to scorn, and base their opinion on such of it as is really trash. Just as the boys in scoffing at operatic or classical numbers instinctively pick out one that is a symphonic outrage such as the *Jewel Song*, and overlook the truly beautiful things. Millions of our boys want every whistling popper, sentimental song, and they will come back with the

same kind of songs in their hearts. Songs which live with these boys cannot be trash.

No one would be so foolish as to say that our wounded boys want or need nothing but popular or swing music, and surely no one would urge artists and performers of classical music to attempt to go modern and present swing music. But it is recommended that such trained musicians cease to turn up their noses at popular music, and begin to use better judgment in considering the desires of the patients and present their numbers sincerely for the benefit of the patients rather than for culture and self-gratification.

The young person's sense of rhythm is more acute than that of an older person, or at least he has a greater desire for accentuated rhythm. Therefore, if the patient needs the stimulation of rhythm, modern music should be used, for only it has the accentuation which the young soldier understands and feels. Only modern music furnishes the rhythm he desires.

Music when judiciously utilized can do much for neuropsychiatric patients because certain melodies or words may bring about associations of a favorable nature. It is the revival of these basic realities which often aids in making such patients more accessible to the neuropsychiatrist, and builds a bridge across which there may be a meeting of the minds.

The Army has learned some specific procedures in such cases. Much of this work has been done by First Lieutenant Guy V. R. Marziner of the Special Service who has been loaned to the Surgeon General. The writer has worked intimately

with him in preparing the official doctrine on the use of music in Army hospitals.

Here are the outstanding things the groups must be small and without outsiders, especially in the early stages. It has been learned that, in general, the acceptable manner is, in the most sensible are next in line. Vocal music is not generally acceptable at first.

As for the music, it has been found that simple folk songs played on the early stages in these neuropsychiatric cases. These folk songs are generally unknown to most of the soldiers. They accept of almost "being right." They seem to repress, or reactivate the mother-child complex, and temporarily to offer the same sort of comfort that the child gets when his mother kisses his hurt finger.

The Proper Approach Important

A very simple, friendly approach with a short explicit note of the age and origin given pleasure and contentment to so many generations, is often very helpful the men. After getting the attention of the patients through the attention of it is generally easier than these old folk songs shorter melodic numbers of the masters.

Minor keys and accentuated rhythms are should be avoided in these wards. The music should be simple and melodic, and always softer than in other wards. At (Continued on Page 440)

"Mr. Piano" Writes His Autobiography

(Continued from Page 428)

same result by wrapping the steel string with copper or soft iron wire. The density, thus increased, makes the low tone needed and compensates for the lack of length.

Perhaps you have noticed when you looked into the piano that each of my low tones is produced by three strings tuned in unison. My lower tones require only two strings, while my lowest bass notes (where more room is needed for their wide vibrations) use only one string. You can see that I have a good reason to be fussy about being built strongly when I tell you that together my strings exert a tension from twenty-five tons (on a poorly strung instrument) to as high as forty tons on the best grand.

People talk a lot about my action. By this they mean the organization of my levers, notes and hammers. Of course they must be perfect individually and in their relation to each other if they are to cooperate perfectly in producing any tone. Unless my action has lightness it will tire you unnecessarily when you play. The weight the great master Chopin used, two and one-half ounces of weight at the front edge of the key required to play middle C the lightest pianissimo, is the favored standard. My action must be sensitive and rapid in its response to the force you apply or remove from my keys.

Hammers and Keyboard

Basewood, ash, cherry, and cedar have given way to American rock maple as a favorite wood for my action. Here again I favor the grain of the wood be carefully planned to keep me from expanding under unfavorable temperatures. For my hammers, a wedge-shaped head of wood is covered with two layers of felt. The covering is lighter for my higher notes, thicker for my lower notes. I have

forty-eight of these hammers to make up my usual seven-octave, three note range on most pianos.

Now to tell you more about the part of me which is most in view, my keyboard. Strips of white pine, with the grain running toward the finished key, are glued in place as the beginning. After they are correctly spaced, the ivory or ebony coverings are glued in place. Within my case you will notice that the levers cannot be paralleled as the keys do because of the different angles at which they must strike the strings.

Sixteen tunings are given my strings before they are drawn to just a bit less than the breaking point, to standard tension. If the result is still not satisfactory, attention is directed to my hammers. Sometimes the hammers are brought out too many harmonics. My felt hammers are then pricked a bit to soften the felt at this point of contact with the string. This dampens many of the harmonics giving me a better tone.

I had many failures until 1833 when a method of relieving tension on me was discovered. They decided to stretch the

bass strings diagonally over my treble strings. This made possible greater length as well as causing the string on the frame. My bridge was then able to be moved nearer the center of my sounding board and that made an improvement in the tone quality produced.

Perhaps you have wondered just how my keys produce the sound. The action of my key is that of a lever. My key when it becomes a lever which tosses the felt hammer toward the strings. My hammer is then allowed, by the action, to drop back slightly from the string. The my strings can vibrate freely. When you release my key the damper which is raised falls back into place and stops the tone.

Concerning the Pedals

At times you may like to sustain this free vibration and to increase the volume of my tone. Then you press the damper pedal, which is sometimes called, incorrectly, the loud pedal. That lifts the felt from the vibration of the strings, allowing them to vibrate in sympathy with all other strings, and giving me the opportunity to bring out many of my rich tones are not shut out. My extreme upper action, as their phorced allows them to vibrate only briefly, making dampers unnecessary. Soft pedals on grands shift my action to one side so that the hammers uprights my two or three strings. In to the strings when the soft pedal is pressed so that the stroke lacks the usual force.

Between my soft and damper pedals on many pianos is found the sostenuto pedal. A tone must be struck first, then my this tone while your hands are busy with other chords. Most sostenuto pedals articulate only the bass.

Contrary to the opinion of many I say tone once the key has been struck. Sometimes players move their fingers about in it to produce some unusual effect after striking the key, but it cannot be done.

Two main methods of practicing me have held world attention. Liszt's method of finger strength, taught the importance advocated the method. Another, Breithaupt, weight. It is difficult to see how any fine ment of finger agility, power and endurance.

Experimentation goes on to improve me. Electronics have been used to increase blast on my sounding board, dependence placed on an outlet for my definition. They put on a knob which enables the player to swell the volume after the string has been played, so a carphone can hear the practicing.

Perhaps you have gathered that I am pretty proud of the job they have done executing demands of modern pianists. Each feature of my construction, the tonal qualities of my partsmen with the Piano demand for all parts considered. My men demand for all parts considered. My men have succeeded. I show how well into more and more homes, taking a leading role, which makes me happier, of note that a nation goes well and I have precise that a nation goes well and I have the modern pianoforte. For I am

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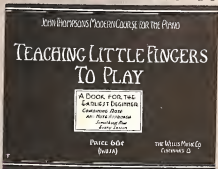
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Let's Clarify Music Teaching!

(Continued from Page 427)

expression and self-support. The goal of the musician is to provide inspiration for the community.

To provide this inspiration, to make the best music possible, we should realize that the making of music depends upon the sheerly mechanical skill with which performers manage their instruments and their voices. Music is the result of these technical skills—and the technical skills must come first. It seems to me that many teachers lose sight of this.

They confuse the inspiration of music with the primary task of teaching people, in the best engineering manner possible, to attain the greatest mechanical skill with the least amount of effort. I am heartily tired of the time-honored clichés that still exist in this field of purely technical, or mechanical, instruction. We hear that no one system can be the right one, since no two pairs of hands are built alike. We hear repetitions of the "Play it with your nose, as long as it sounds right" story. That doesn't satisfy me! No two pairs of feet are alike, either, so why all we learn to walk according to the same mechanical principles. And we don't pay fees to an instrumental teacher in order to be told to play with our noses. There is some superior method of playing each instrument, and that is what the student is entitled to be shown. Unless he is shown, he will not create music, "nose anecdotes notwithstanding. The teaching of music is another branch of the subject and has nothing to do with the mechanical approach to instrumental techniques. Certainly, if one hopes to become a musician, he must master the literary aspects of his art as well as the mechanics of performance. As the poet must know literary tradition as well as rules of syntax. But the purpose, and the approach to, the two fields must be kept separate.

An Important Step

Certainly, there are differences of opinion as to what constitutes the best mechanical procedure. However, my experience has convinced me that there is one best procedure for each instrument. In second place, then, I believe that our music schools should be schools in the classic sense. Each should represent a cohesive school of thought in the teaching of the various instruments, instead of standing as mere salaried for individual teachers who follow individual ideas and "methods" of their own. We all know the complete bewilderment that results when a student who has worked with the method of Mr. X is suddenly assigned to Mr. Y, after a few years, and has to grope his way into another method. Let us climb out of such general confusion and develop schools, in the true sense of the term.

The first pedagogical step in such a school would be to separate music from the mechanics of playing instruments—but not in the time of teaching the two, but in the approach to them. It is not only possible but very beneficial to allow the young student to train his ear to sounds,

his mind to solfege, and his system to music at the same time that he learns to manage his fingers and his lips. The point is that the teacher should distinguish clearly between the purpose of the two kinds of study, just as in school the teacher gives lessons in arithmetic and geography without confusing their very different values. Our second step is to arrive at the best considered and most efficient mechanical approach to our instruments. We need to get rid of a confusion of many "methods" and build a sound school of thought. We need to thresh out differences of "method" so that we may give our students those principles that will enable them to approach the sheer mechanics of their playing so naturally, so correctly, and wholesomely that "finger work" will founder after later lesson days are over, as a foundation for the music-making that enriches later life.

How is this to be done? There are a number of ways. Perhaps we need a National Music Service, comparable to our greatest artists and industries, to talk about teaching! (Artists sometimes forget, too, were once young.) Perhaps we need a series of public discussion forums, where methods could be strated, reasons explained and demonstrations based on the best systems (or new thought to light, not the best of many "methods" but as the soundest proven avoiding the mechanical disaster that results from a confusion of ideas.

According to the Auer method, for example, the shoulder must never be used to hold the violin—yet one of Auer's most my opinion, one must use it! In another way, along with the shoulder, a natural clamp to keep the violin from slipping. Who is right? Why? Let's prove mechanical questions be discussed, demonstrated, and possibly settled? When I hear one of the greatest virtuosos in the world (never mind who it was!) and bowed arm was held "outside" of his out the least bit of curve. "Ah, ha," we said, "that is the secret of his wonderful tone!" fingers out straight. "Ah, ha," we said, "that is the secret of his wonderful tone!" fingers out straight. In later years, I had once sustained an injured by his right hand and could not bend his fingers in posture and tone. Let's prove it! One person desires his pupils to think in the fingers—and other counsels "fine fingers" and "another 'how finger action." Who is right?

I believe that in the sheerly mechanical manipulations of every instrument physical principles—and as fundamental, but as applied physics. The important thing is to expand those ideas on them for all who wish to learn and to clarify solves (later) through to express them the question arises; whose pronunciation is standard? whose technique that should follow the trumpet lips, or the method that derives most support from the lower lip, thus auto-

matically asking the trumpet dou-
bts? Shall I follow the voice technique
back "hence" the voice into the chambers
beck of the nose? I have my own views,
of course; others have theirs; and as the
basis of a discussion is self I believe in
blowing the trumpet first, like a bugle,
with even two-lip pressure, for greater
clarity and purity of tone, because blow-
ing down mutes the tone. I believe in
"sending" the voice nowhere at all, but
in opening the mouth freely, naturally,
for the well-supported emission of cor-
rectly enunciated syllables. As I have
just said, others may disagree with me—
but in this case, free, democratic differ-
ence of opinion is not quite enough! We
need something more than the right to
express ourselves. We need a service, or
an academy, or a forum, or something by
virtue of which these enormously vital
questions of mechanics can be reasoned
and demonstrated, so that our students
may be helped instead of confused—so
that pupils who change from Mr. X. to
Mr. Y., and musicians who go from the
A. Orchestra to the B. Band, will not be
so bewildered that they feel like giving
up altogether. There must be time and
attention given to the clarification of the
natural means of approaching instru-
ments.

Naturally, those who look part in my
proposed forums should be compensated—
a national movement might provide
funds; an open forum might collect ad-
missions; some generous souls might be
enticed with a return in prestige value.
And there should be no compulsion in
the matter. But it seems to me that any-
one interested in music at all, would be
heartily glad to get these questions on
the table—for the sake of the matter
which, while in itself no part of mechani-
cal approaches, cannot flourish without
them. Then I foresee an end to fads in
teaching, the beginning of a sound phi-
losophy of music, and the development
of the personal, non-professional partici-
pation in music which alone can make
a nation truly musical. Let's remember
that the function of music is to serve the
community as a whole!

The Philosophy of Sound

(Continued from Page 465)

Clear. But modulation is very limited
and variety of harmony must be obtained
by different "modes" of arranging the
notes of the same scale: A, B, C, D, E,
F, G.

The conflict is the old one between the
Pythagorean mathematicians and the
followers of Aristoxenus, who insisted
that the human ear demands modifica-
tion of mathematically altered scales.
There is no final answer, because, as Sir
James Jeans plaintively remarks in his
"Science and Music," "we don't yet know
what a consonance is; or as Helmholtz
observes, harmonic preferences change
with different generations. They are
changing now again."

All this time, up to the dawn of the
eighteenth century, pitch-range was
measured in string- or wire-lengths by
means of the Pythagorean monochord.
But after 1700, Joseph Sauveur, born a
deaf-mute who learned to speak at the
age of seven, but not to hear, worked out

the absolute arithmetical values of the
frequencies with which waves vibrate per
second. He also, by the way, gave us the
word "acoustics," which means listening
—something he could not do himself.

Measurement by frequencies encour-
aged, and facilitated, acoustical research
both in theory and practice; so that the
electric age began resting on a broad
platform of knowledge facilitating yet
further advances with cumulative speed.
Once electrically cast, frequency-meas-
urement of pitch-range permitted also
the measurement of volume range. This
very complicated process is best ex-
plained by analogy.

Advances in the Electric Age

We all know that if a stone is dropped
into a still pool, waves circle out till they
hit the shore. The force with which they
strike varies with their size and the
amount of pressure behind them. So it is
with musical sound waves rhythmically
striking our ear drums which are cushion-
ed by air enclosed in the tube-like ves-
tibule of the ear. Such waves varying
in frequency from sixteen to sixteen
thousand or more per second, also vary
in pressure and size and in pressure that
varies in astronomical figures. The units
of measurement are in logarithms and
are named after Alexander Graham Bell,
inventor of the telephone which made
such measurement between the "tired-
pair" necessary. The combined measure-
ment of pitch-range and volume-range
would greatly have aided Sauveur. Bee-
thoven and Edison for they are now used
in measuring loss of hearing and the
sensitivity in electric earphones needed
to rectify the loss.

Music differs from all the other arts
and except speech in being invisible and
inexpensive to come out of the thin air. We
struggle to fight for knowledge all the
way down the centuries, against human
prejudices as well as the instabilities
of nature's laws. Out of this knowledge
of the human struggle for good-
ness, truth and beauty; and protection
against the most murderous means of
destroying by hand, sea and air, ever in-
vented, or even conceived by the fiendish
pusher of Berchtesgaden.

Questions and Answers

(Continued from Page 442)

find many more examples of major than
minor, but you will find enough pieces
in minor so as to make it worth while.
2. In some states a piano teacher has
to be certified, but in most places there
is no restriction or restriction whatever,
and that is the reason there are so many
poor music teachers!

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life of shame, puffing, advertisement, and
manufacture of public opinion; and ex-
cellence is lost sight of in the hunger for
rude performance and praise."
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Music in New China

(Continued from Page 444)

profession was quite looked down upon during the past hundred years, still Chinese opera and ballads like *Pi Hsang* and *Te K's* drew the largest number of enthusiasts and admirers. *Pi Hsang*, or *Chang Chi'ang*, meaning Peking tunes, was so popular all over the country that practically everybody could sing a few famous bits. Operatic tunes of this type could be heard in tea houses, restaurants, hotels, homes, streets, farms—in fact, everywhere; and Milan in Italy is not the only place in the world where one can hear a street-singer singing an operatic aria while cleaning the streets.

Western music has long since stopped "leaking" into China—now it just pours in. The sound film, radio, and phonograph are some of its favorite channels. Many Chinese begin to like Western music better than their own. On the other hand, there are also many who lament the fact that Chinese music is in danger of being superseded by Western music and hold a strong resentment against the latter.

The Singing Movement

Our first attempt in training music teachers began in the establishment of a music department in the Peking Higher Normal University for Women in 1929. We established our first conservatory of music in 1925. According to a study I made, there were, in 1931, one hundred and ten music students in all the educational institutions of college standing, including the National Conservatory of Music in Shanghai; or one music student in every four hundred students of college standing. We started out about an average of thirty music graduates in one year to meet the needs of music teachers in 3,125 secondary schools. Music as a school subject was an ugly and neglected child, and China was slow to awaken to the importance of music education in the new educational scheme.

Like a dash of wind in the face the Japanese occupation of Manchuria in 1931 awakened the whole country. Patriotic songs by the hundreds seemed to have been written overnight and they were sung all over the country. They were sung not only in school rooms, but also in streets, villages, ten houses, and theaters during intermission. *Arise, Ye Who Refuse to Be Bred-Slaves!*, *Yeh-erh*, and *Festive Ode Death*, by Mai-hsia and Mengpo were two of the most widely sung. Not very long ago, the Chinese people thought of singing in public gatherings as either childish or undignified. The new war songs, however, brought a new understanding of group-singing; they became a real stimulation of patriotism in their expression of youthfulness and coöperation. Government officials actually opened their mouths in singing the National Anthem in meetings, and school people gradually caught on to the spirit and joy of singing with their grand children at home. China became group-singing conscious.

Singing movements started all over the country practically at the same time. My Yih-Ying Academy boys' glee club in Peking toured the south in 1934, giving a series of patriotic concerts. We had a Peking fourteen-voice choir of students of nearly a thousand voices, giving an open-

air concert in front of the Palace of Supreme Harmony in the picturesque Forbidden City in 1935. In 1936, at the request of the National Government, the National Conservatory Chorus of Peking, Shanghai, and the National Singers gave a three-day church festival in the newly built People's Assembly Hall in Peking.

"We have certainly set our battle-cries to music, and we have certainly been singing them with all our hearts. Because when 'indignation fills the heart of all our countrymen,' and 'it has passed what men can endure,' as two famous war songs go, singing was found to be the best emotional outlet.

Music underwent a real test in 1937 when the Sino-Japanese war finally broke out. Would people still sing when their houses were bombed, their properties lost, and they were forced to flee? Yes, people would; and music stood the test, magnificently! Music had been ever so much encouraged than hindered in the period when China has to put up with the most painful loss of life and hands. The aid in keeping up the morale of the people and soldiers is re-found and music was in Free China from 1938 to 1944, and my very best days, I know it because I saw with my very eyes and heard with my very ears what happened there in the good fortune to participate in many of the musical activities in Free China during these six years.

The Demand for Choral Leaders

Early in 1938, the demand for choral leaders was so high that the Committee Educating the Ministry of Education, and the Fighting Musicians Association opened up many courses of choral training camps in the provinces. I had started out hundreds of not-to-be-lesser-than-enthusiastic choral leaders during intermission to lead intermission singing. Many preferred to stand in public squares, parks, or on singing crowds in no time. They gathered in towns and villages and spread the gospel in surplus, got music-teaching positions in elementary or high schools.

Because Chungking was so overcrowded that many of us had to live out of town; and, as many of us had to walk eight or nine miles a time to attend these evening classes to teach or sing, we had to be very careful that we had to work in the rain or in sun more than compensated us by the very thought that the hundreds of singing were helping to sing, and the future help thousands to extend the joy thousands would further of thousands. With this high occupation in our mind, the rain became an important shower, and a hungry man's enjoyment of a hearty meal after work.

In a former section of this article will appear in a forthcoming issue.



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The World of Music

"Music News from Everywhere"

ARTHUR BODZINSKI, musical director of the New York Philharmonic-Symphony Orchestra, will make his first appearance in Syracuse, New York, when he will direct the opening concert of the Rochester Philharmonic Symphony Orchestra's 1945-46 season in November. Other guest conductors for the season will be Sir Thomas Beecham, Leonard Bernstein, Dimitri Mitropoulos, and Guy Fraser Harrison.



GUY FRASER HARRISON

BETTY LOU KROONE, a fourteen-year-old pianist of Portland, Oregon, is announced as the winner of the sixth annual Edgar Stillman Kelley Junior Scholarship Auditions. The scholarship carries with it two hundred and fifty dollars tuition for the first year, and is renewable for the succeeding two years if the pupil's improvement warrants.

ROBERT STOLZ, Viennese composer of many popular hits including *Two Hearts in Three-Quarter Time*, has received from The Academy of Motion Pictures Arts and Sciences the nomination for the 1945 Academy Award for the score which he composed for the motion picture, "It Happened Tomorrow."

THE SADIERS WELLS THEATRE in London was the scene early in June of a brilliant history-making event, when it opened its doors for the first time in nearly five years for the world premiere of Benjamin Britten's new opera, "Peter Grimes." This is the first new opera by a native British composer since Vaughan Williams' "The Poisoned Kiss" was produced in London nearly ten years ago.

ERNO RAPEE, composer and musical director of the Radio City Music Hall since its opening in 1932, died June 26 in New York City. Mr. Rapee was born in Budapest, Hungary, and began his career first as a pianist, making his debut as soloist with the Vienna Philharmonic Orchestra in 1909. From 1917 to 1920 he conducted theater orchestras in New York City, followed by a year at the Fox Theatre in Philadelphia. In 1927 he conducted the opening performances of the Roxy Theatre in New York City and later was active in Hollywood, where he was musical director of Warner Brothers and First National. Mr. Rapee appeared as guest conductor of most of the major symphony orchestras of the United States. He was the composer of over one hundred selections.

MISS PAULA LEVINGER, dramatic soprano, a student at the Cincinnati College of Music, and Miss Eunice Podis (Mrs. Robert Weiskopf) of Cleveland Heights, Ohio, pianist, were the winners in the finals of the 1945 Biennial Young Artists Auditions of the National Federation of Music Clubs, held in May in New York City. Each will have a solo appearance with the General Motors Symphony of the Air. No winner was declared in the violin classification, but the two finalists, Miriam Burroughs, and Robert Radie, were given awards of two hundred and fifty dollars each.

HENRÉ DUNNE, famous stage and screen actress, and Edward Johnson, General Manager of the Metropolitan Opera Association, were awarded honorary degrees of Doctor of Music at the seventy-eighth annual commencement exercises of the Chicago Musical College.

THE UNIVERSITY OF TEXAS Music Educators two-day conference to be held in Austin, August 10-11, will have eight leading music educators from various parts of the country as guest lecturers. They will include Claude Noble Cain of Chicago; Charles B. Righter of the University of Iowa; L. Bruce Jones, Little Rock, Arkansas; Dr. Jacob Konrad, Spang, Texas; University of Illinois, John Kendall, Deaver Public Schools; Miss Sadie Rafferty, Evanston, Illinois; Miss Mirron Pfaff, Dallas, Texas; and Dr. Lena Milam, Beaumont, Texas.

THE BACH-MOZART FESTIVAL, being presented at Tanglewood, Lenox, Massachusetts, under Serge Koussevitzky, on three consecutive week-ends beginning on July 28 and closing August 12, has among its soloists Alexander Zverovsky, Alexander Brailowsky, Robert Casadesu, Lukas Foss, Abram Chasins, and Constantine Kere, piano; William Kroll and Richard Burgin, violin; A. Velose and Jean LeFevre, viol.; George Laurent, flute; and Fernand Gillet, oboe.

"MUSIC IN INDUSTRY" was the subject of three round-table discussions during June at the Institute of Musical Art, New York City. The conference was directed by Arthur H. Becker, conductor, reeled by Arthur H. Becker, conductor of the War formed music consultant of the War Production Board in Washington. Such problems as program making, use of employees' questionnaires, transcription, recordings, labor relations, and mechanical improvements were discussed.

PAUL HENDEMITH received the honorary degree of Doctor of Music from the Philadelphia Musical Academy at the commencement exercises in June.

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Fun in Music

by
Paul Fouquet

BOBBY stared at the portrait of Beethoven that hung on the wall above the piano. Then he turned to his Uncle John who was in the room with him. "Uncle John, in all the pictures of Beethoven I've seen, he appears to be frowning. Was he always so very serious? Didn't he ever laugh and have fun?"

"Of course he did, Bob. Although Beethoven's life was far from happy owing to family troubles and his deafness, he was, like most of our great composers, fun loving, and enjoyed jokes and pranks. This gay side of Beethoven's life is reflected in many of his pieces. Take, for instance, his great *Rondo a Capriccio*, Op. 129. Across the manuscript of this piece Beethoven wrote: 'Fury over the loss of a single penny.' While listening to this music, one can almost see the Master rummaging through his papers and searching under his table and chair for the lost penny. This is truly a 'fun piece.'"

"I think that's a good idea, Uncle John, calling it a 'fun' piece. Bach always looks so dignified in his pictures, but I suppose he, too, wrote 'fun' pieces?"

"He certainly did, Bob, as you must agree if you think of all the lively dances Bach has left us. Who can hear the *Gigue* from Bach's Fifth French Suite and not have his feet tap the floor in time to its rollicking rhythm? This piece is positively a gloom-chaser!"

"Just consider, Bob, how much sparkling fun is waiting for us behind such general titles as *Allegro*, *Presto*, *Vivace*. This would include movements from many sonatas and symphonies.

"Beethoven has given us many 'fun' pieces. So has Handel, in such numbers as the *Hornpipe* from his suite called 'The Water Music.' But it is to genial 'Papa' Haydn that we are indebted for the greatest amount of fun in music. We have only to think

of the lively movements of his sonatas and symphonies to realize that."

"I like Haydn's music, Uncle John. Especially his 'Toy Symphony,' his 'Clock Symphony,' which always reminds me of a clock store, and the 'Surprise Symphony.'"

"In the 'Surprise Symphony,' Bob, you will recall that during the slow movement there is a sudden crash in the music. This is Haydn's 'surprise,' to wake up those who may be dozing instead of listening to the music! Such was Haydn's sense of humor!"

"When I was a young man, Bob, I attended the piano class of a well-known teacher. I recall one session in particular. A girl played the Schumann *Papillons* for us. She played well, with good tone, good rhythm, yet, somehow, the Schumann pieces did not 'click.' Our teacher asked me what was wrong with the girl's interpretation of the music. 'Why,' I said, 'I think she plays them too seriously.' That is just it," our teacher said. Then he turned to the girl at the piano. You must have more fun while playing those charm-

"Will you sing me a song?"
Said the cock to the hen.
"For I've not heard you sing
Since I do not know when."



"I would sing you a song,
Mr. Cock, if I could,

ing pieces. Bring out the carnival spirit of the music! That advice could be given to a great many students, Bob, who seem to think that because a piece was written by a great composer, it must be played seriously. If the music suggests fun, then by all means make others share it while you play. That is what the composer would want."

"I guess there must be a great many modern 'fun' pieces," Bobby suggested. "Would you call *Humoresques* 'fun' pieces, Uncle John?"
"Some of them are, Bobby. But those of Rachmaninoff, Dvořák, Grieg

and Tchaikovsky are tinged with melancholy, as though the composers were reminding us that life is not all fun! However, a great many of our modern composers have given us many genuine 'fun' pieces. There are Debussy's *Minstrels*, and his *General Lohse*, Eccentricity, a musical portrait of a well-known clown of Debussy's time; St. Saëns' (*Carnival of Animals*); the popular symphonic piece "The Sorcerer's Apprentice" by Dukas, which describes the havoc wrought by the apprentice who tries to work magic during his master's (Continued on next page)

Junior Club Outline No. 41

Dvořák

- Anton Dvořák (pronounced Dvor-shack) is well known to all music students through his symphony, called "From the New World." When and in what country was he born?
- Did he ever live in America?
- Can you sing, hum or whistle the melody of the second (*Largo*) movement of this symphony?
- When did he die?

Terms

- What is meant by "Chamber Music?"
- Give a term meaning "dying away."

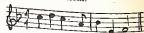
Keyboard Harmony

- Play the melody given herewith on the piano and include the triads or chords indicated. No inversions are required.

Program

Try to listen to recordings of the "New World Symphony." Since many musicians own a set of these record-

ings they should not be hard to find. Some of your friends would no doubt let you borrow them.



The *Largo* movement is available in simple piano arrangement. Your program may also include the well known *Humoresque*, and the *Slovakian Dance No. 10* in four hand arrangement. Use other Dvořák numbers if you have any.

Musical Materials

Musical instruments, at various times in the history of mankind, have been made of many materials, including bone, wood, shells, gourds, horn, reeds, gut, skins of animals, bronze, glass, wire, silver, bamboo; and they have been played by blowing, plucking, striking, shaking, bowing.

Some have been very plain and simple; others have been elaborately painted or inlaid, carved, jeweled, or engraved.

Mankind has always made instruments to produce music.

Barn Yard Music

But you know that my voice
Sounds like sawing on wood."

"Will you sing me a song?"
"Asked the duck, feeling gay,
"For I've not heard you sing
Since many a day."



"I would sing you a song,
She replied with a quack,
"But you know that a voice
Is the one thing I lack!"

"Will you sing me a song,
Madame Goose, very soon?"

For I've not heard you sing
Since many a moon."



"I would sing you a song,"
Replied Madame Goose,
"But you know I've no voice,
So, what is the use?"

absence; *Ragamuffin*, a piece for the piano by the English composer, John Ireland."

"Have any American composers written 'fun' pieces, Uncle John?" Bobby wanted to know. He was always keenly interested in the music of his own country.

"I should say so, Bobby. American composers all have a great sense of humor. John Powell has written a suite for piano called 'At the Fair,' which describes in music what one finds at a typical old-time, American fair; the music-charmer, the clown, and the merry-go-round. It also contains that very clever piece, *The Banjo-Picker*. David Gulon, who has been called the 'cow-boy' composer, has written *The Harmonica Player* and has arranged many American folk-tunes for the piano, including the ever-popular *Turkey in the Straw*.

"Just as with people, Bobby, humor in music is necessary, but only in the right proportion. All life is not laughter, so all music cannot be fun. But who can deny that a little humor can do much to brighten many of our retail programs?"

Arithmetic Puzzle

Add the note values and subtract the rest values. What is the answer?

P	P	2	B	♯
Y	8	7	P	0
P	9	♯	♯	♯
7	4	P	♯	♯

Answers to Jumbled Composers' Puzzle:

Haydn; Wagner; Chopin; Brahms; Verdi; Mozart.

Prize Winners For Favorite Composition Essay:

- Class A, Mary Brown (Age 17), Wisconsin
 Class B, Burton Pike (Age 14), Massachusetts
 Class C, Mary Jane Austin (Age 11), Virginia

Prize Winners for May Jumbled Composers' Puzzle:

- Class A, Adeline Niclaus (Age 17), New Jersey
 Class B, Beverly Brehm (Age 14), Michigan
 Class C, Zola Gogel (Age 11), Oklahoma

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 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, 1713 Chestnut Street, Philadelphia (1), Pa., by the 22nd of August. Results of contest will appear in November. There is no essay contest this month. Puzzle appears elsewhere on this page.

Honorable Mention for Jumbled Composers' Puzzle:

Martha Louise Goodman; Martha Jose Burkhart; Carl R. Burdick; Judy Mandel; Violet Ewert; Ruth Helen Goodwin; Frances Reiche; Dorothy Weyford; Betsy Woods; Dora Gilson; Mary Betty; Marvin Jensen; Marie Beadt; Paul Roberts; Amy Higgins; Marie Beadt; Paul Roberts; Betty Miller; Marie Louise Kones; Jimmy Kessie; Betty Miller; Marie Louise Kones; Jane Perni; Jack Peck; Kenneth Lowe; Leona H. Mc Donno, Jr.; Frances Muehrer; Barbara Troschlagowski; Nancy Louise Baker; Edna Dorsey Anne Schick; John Tischer; Jacques Terwilliger; Betty Jo Kynst; Donald Beaton; Carl Flanagan; Mary Ellen Matthews; Gertrude; Jane Law Graham; Marcelline Beckert; Mary Law Graham; Marie Louise; Margaret Lamb; Zola Gogel; Laura Peck; Florence Pinski; William E. Mooltrie.

Honorable Mention For Favorite Composition Essays:

Amy Kuestler; Margaret Goodman; Faye Holman; Chloee Serenoff; Alice Allee French; Marva Lantz; Laura Peck; Norma Steinhauser; Carolyn Marie; Beverly; Mary Helen Cole; Jessie Carolyne Mair; Betty Miller; Buffy Matthews; Earl Ruth Smith; Lorraine Berry; William Allard; Janis McBrook; Dora Gilson; Marcelline Beckert; Lorraine McCabe; Marcelline; Edna Howe; Florence Geraghty; Jean Whitaker; Marie Knauser; Jean Bertha Johnson; Estelle; Paul Braegman; Laverne Reynolds; Paul Braegman.

Letter Box

(Answers to letters may be sent in care of the Junior Etude.)

DEAR JUNIOR ETUDE: I believe in school orchestras and started one when I was seven. I have played on the piano five or more times and acted on the radio five. I would love to receive mail from other music lovers. From your friend,
 JEANETTE SWENBERG (Age 13), Massachusetts

DEAR JUNIOR ETUDE: My sister taught me to play piano when I was eight and now I play at our church on Sundays. My father and mother play vocal and my brother plays a little too. From your friend,
 MARGARET (Age 11), Michigan

DEAR JUNIOR ETUDE: My sister and I take *The Etude* together and we like it very much. I love the piano and am learning to play the xylophone. I would love to see my letter in the Junior Etude Letter Box to surprise my teacher. From your friend,
 MARY CRAWFORD (Age 11), Missouri

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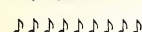
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THE COVER FOR THIS MONTH—Our cover for this month with all of its fanciful appeal might well be entitled "A Summer Fantasy."

It is the work of a young lady studying art at the Philadelphia Museum School of Industrial Art. Students of this school were invited by THE ETUDE to participate in a cover prize contest in which students competed only against their fellow students. This work was awarded third prize by the judges of the contest.

This whimsical representation of insects which battle in the water, and with their sounds is a water-color sketch, and the promising young lady from whose brushes it was brought forth is Marie Dooling, 5924 Hazel Avenue, Philadelphia 43, Pa.



THE IMPORTANT "NOW" ON NEXT SEASON'S MUSIC—Theodore Presser, founder of the business bearing his name he was motivated by a sincere desire to provide music teachers and other active music workers with better opportunities and more conveniences for securing needed music publications than then available to them. This was in 1883 when he issued a very few metropolitan centers besides a few establishments with fairly representative stocks of standard, classical, and educational music publications. Today, despite the fact that there are some few hundred retail music stores throughout the country with stocks of music such as will cover demands from teachers, students, and sincere lovers of music, there is about 95% of the entire music population of the United States without a retail establishment handling such music publications in any of the retail shopping districts to which in those 10% of our population are accustomed to going. This condition indicates how far sighted Mr. Presser showed himself in his life-time in setting up a business providing direct mail service and specializing in serving teachers and the various other branches of the music profession.

Mr. Presser himself had been a music teacher for years and this was an important factor in his establishing and perfecting many forms of direct mail service to music teachers including the liberal examination privileges. These examinations in gathering together music to meet their needs for the start of each season.

It may seem early to talk about music books for the beginning of next season, but just as the success of our armies in Europe has proved that the more we get well in advance is a very important thing, so in civilian life it is particularly important in those days when stock and business chances are responsible to give satisfactory service to those who wait until almost the day of their needs before ordering music.

Every teacher of music not already acquainted with the Taconot-Pursser Co. (Philadelphia 1, Pa.) and the Early Order Plan sponsored by this company should write immediately for details of the Early Order Plan as the first step toward arranging to have an ample supply of music on hand ready for a good start of the next teaching season. Under the Early Order Plan this can be done without any immediate cash outlay.

PUBLISHERS' NOTES

A Monthly Bulletin of Interest to all Music Lovers

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The 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.

<i>The Child Bettetoven—Childhood Days of Famous Composers—by Estelle Ellsworth Galt and Ruth Hampton</i>	33
<i>Classic and Modern Organ and Choir Preludes for the Organ Solo Book—by Lawrence Keating's Second Junior Choir</i>	42
<i>Book for Children—Shubert-Wolcott Organ Transcriptions of Favorite Hymns</i>	45
<i>First Part—A Story with Music for Piano</i>	50
<i>Singing Children of the Church—Second Series—by Melchior Ochsle Studies—For Solo Voice</i>	35
<i>Themes from the Organist-Repertory Book for Children</i>	40
<i>Three Famous Songs—For Piano</i>	40
<i>The World's Great Waltzes</i>	40

THE CHILD BETTETOVEN—Childhood Days of Famous Composers— by Estelle Ellsworth Galt and Ruth Hampton—From all parts of the country since the appearance of the first book issued under the **CHILDHOOD DAYS OF FAMOUS COMPOSERS** series, teachers have been asking for more of these "Cook-Book" books. This second appeal seems to be growing all the time, even though there already are four books—Bach, Handel, Haydn, and Mozart—plus 25 cents each—in our hands, with a fifth and with promised.

The **CHILD BETTETOVEN**, which we are here offering in advance of publication, will be the fifth one released when it appears as it tells about Beethoven's date of its release, the opportunity is offered to place an order for a single get-acquainted copy at the **Advance of Publication** cash price of 25 cents, postpaid.

In the style of the other books in this series, this one has story appeal for the juvenile as it tells about Beethoven's childhood days. Then it acquaints the young piano student with some attractive Beethoven melodies through arrangements of such numbers as "Minuet in G," "Country Dance" Theme from the "Fifth Symphony"; the *Metronome* Theme from the "Eighth Symphony," and the *Chorale* from the "Ninth Symphony." Besides these little piano solos there is an easy piano duet arrangement of the *Allegretto* from the "Fifth Symphony." Like all the other books in this series, there are directions for the making of a miniature study for a pictured scene of the composer's childhood.

ORGAN PRELUDES FOR THE ORGAN by John Sebastian Bach, Compiled, Revised, and Edited by Edwin Arthur Kraemer. This new educational work on Bach's **SHORT SOLO PRELUDES AND FUGUES** for organ, available in the *Presser Collection*, has established his authority on the music of the Leipzig Cantor. Now we are pleased to announce as a forthcoming addition to the same series, the beautiful **CHILD PRELUDES FOR THE ORGAN** as prepared by the same distinguished musician.

These fine works are among the supreme in all music. In this new edition their devotional content will be apparent more by means of the interesting registrations the editor has provided along with new pedaling and fingering. The eighteen **CHILD PRELUDES** between the covers of this book will include: *Liebster Jesu, mir sind alle; Alle Menschen müssen sterben; Ich ruh' in dir, Herr Jesu Christ; In dulci jubilo; In dir sit Freude; and Herrlich dich mich verherrlichen.*

Each book may be prepared in advance of publication in order for a single copy may be placed at the special Advance of Publication cash price of 50 cents, postpaid.

LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK—This collection is designed after **LAWRENCE KEATING'S JUNIOR CHOIR BOOK**, which contained original compositions by the author and settings of melodies from Bach, Beethoven, Brahms, Frank, Gounod, Grieg, Haydn, Mendelssohn, Mozart, and Schubert. The texts provide appropriate verses for church services. This book may be effectively used with girls alone, by treble voice choirs, with boys with untrained voices, or by women's vocal quartets. It may be ordered now at the **Advance of Publication** cash price 25 cents, postpaid.

ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS by Clever Kolbmann—For some time pianists have enjoyed Mr. Kolbmann's arrangements of hymns and gospel songs. Now organists are to enjoy the same benefits. The twenty transcriptions of popular hymns in this volume have been chosen from the same adaptation which attracted widespread attention during the years when Mr. Kolbmann played them at the famous summer services at the Auditorium in Ocean Grove, New Jersey.

Since in most cases the original hymn keys have been retained, the transcriptions may be used to accompany congregational singing. They also are suitable for use as instrumental background music and as instrumental solos. The arrangements are in good taste and retain the true spirit of the original hymns. Undue musical embellishments have been avoided, and organists will enjoy playing these transcriptions.

Since the book is certain to have an enthusiastic reception, the alert organist will use as an order now for a single copy at the special Advance of Publication cash price of 50 cents, postpaid.

THEMES FROM THE ORCHESTRAL REPERTOIRE, For Piano, compiled by Henry Levine—This is a fourth volume in a series arranged and compiled by Henry Levine. Available everywhere already have enjoyed "Themes from The Great Passions Concertos; Themes from The Great Symphonies and Themes from The Great Oboes." For his new book Mr. Levine has selected suites, overtures and tone poems of leading orchestral composers. Seven of these have been especially arranged: *Air*, from Suite No. 3 in D by Bach; *Themes from The Sorcerer's Apprentice* by Dukas; *Debussy's Prelude to The Afternoon of a Faun*; *Themes from The Mountain Rhapsody No. 1* by Enesco; *Nocturne from "A Midsummer Night's Dream"* by Liszt; *Theme from Les Preludes* by Liszt, and *Schubert's Dance Macabre*. Some of the other selections are: *Grieg's In The Hall of the Mountain King*; *Two Themes from "Schéhérazade"* by Smetana; *Korngold's Song of the Moldau*; *Serenade for Strings*; and *Arrangements* are slightly more advanced running to fifth grade level. All have been carefully fingered, planned and edited.

A copy of this new work may be assured by placing your order now at the **Advance of Publication** cash price of \$1.00, postpaid. Sale of this book is limited to the United States and its possessions.

THE WORLD'S GREAT WALTZES, Arranged for Piano by Samuel Rosenberg—The enjoyment of playing these delightful arrangements has been made possible by the inclusion of famous waltz melodies. Each detail of editing, thus retaining the rhythmic and melodic charm of the original.

Included in this collection are: *A Waltz by Beethoven*; *Gold and Silver by The Strakosky*; *Waltzes by Tchaikovsky*; *Dance by Johann Strauss including The Beautiful from Vienna, Artists' Life*; and *Tales from Desenne Woods*.

A single copy of this album may be published cash price of 50 cents, postpaid. The sale, however, is limited to the United States and its possessions.

CLASSIC AND FOLK MELODIES in the First Position for Cello and Piano—Selected, Edited and Arranged—Charles Kottmann—Students until recent years beginning who had attained some proficiency on another instrument, such as the violin, are now limited, owing to the lack of either grammar school, with even young violins of instrument, there is a tremendous demand in pressing pieces in the first position. Charles Kottmann presents a dozen melodies, especially for the young student, which he has selected from the compositions of Bach, Mozart, Brahms, and folk music of France, Bohemia, and the Russian. Due to the fact that these and tunes special attention. When selecting these practice material well was given to the student to obtain a good command of the melodic material. These melodic single copy of this book at the special Advance of Publication cash price, 60 cents, postpaid.

SIX MELODIOUS OCTAVE STUDIES, *For the Piano*, by Orville A. Lindquist—Teachers and pupils will welcome this forthcoming addition to the famous *Music Mystery Series*. During his many years as professor of piano at the Oberlin Conservatory of Music, Oberlin, Ohio, Mr. Lindquist had ample opportunity to learn the needs of piano students, and in this book has done laudable work in supplying "musical" octave studies which not only will please the pupil but also prepare him for more advanced technical works.

The author presents the various types of octaves and provides suggestions for the correct practice of each exercise. Technical points receiving consideration are chromatic octaves for both hands, interlocking octave passages, tremolo octaves, repeated octaves in sixteenth notes, right hand melody octaves, and forte octave passages with both hands.

By ordering now a single copy may be obtained when this book is issued at the special Advance of Publication cash price, 25 cents, postpaid.

MOTHER NATURE WINS, An Operetta in Two Acts for Children, Libretto by Mae Clinton Shukbin, Music by Annabel S. Wallace—In *MOTHER NATURE WINS* directors will readily find the answer to their search for a fascinating children's two-part operetta. The dialogue is clever; the lyrics are entertaining; and the songs are on the proper achievement level for children from five to thirteen. It is flexible as to the time of performance and the number of participants. Complete directions for costuming and staging are given.

The story tells of the struggle of King Winter for permanent rule of the earth. Mother Nature changes King Winter into the Prince of Spring, who blesses the earth with a glorious springtime when Love comes to him. Children from kindergarten through eighth grade can fill the requirements of the cast. There are six main characters, five of whom must be capable of singing easy solos. A Chorus of 12 boys and a group of dancers round out the cast.

MOTHER NATURE WINS will please director, cast, and audience alike. To benefit by the Advance of Publication offer, send 30 cents now. The operetta will be forwarded, postpaid, when published.

TWELVE FAMOUS SONGS ARRANGED FOR PIANO—This collection undoubtedly will win the success warranted by its outstanding content. It has been designed for teachers and pupils, and will contain the piano versions of twelve popular songs in the catalog of The John Church Co., an affiliate of the Theodore Presser Co. The arrangements for third and fourth grade pianists, have been made to emphasize the melodic and harmonic qualities of the original songs. Some are by the composers themselves, while others represent the interpretive abilities of such well-known musicians as Beethoven, Chopin, Henry LeVane, and William M. Feldon. Among the contents will be: *De Koven's Reconciliation; MacFadden's Cradle Song; Noy's Mighty Love a Rose; The Green Cathedral; by Hahn; Pagan's Andante; by Frutack; Love Life by Manza-Suzco; My Heart is a House by Steinel; Sproul's Will-o'-the-Wisp; and In My Heart; by Olney Spinks*. A single copy of this book may be reserved now at the special Advance of Publication cash price of 60 cents, postpaid.

SINGING CHILDREN OF THE CHURCH, Sacred Chorus for Unison and Two-Part Junior Choir, by Rob Roy Perry—The well known *Yocum People's Chorus Book* (I.S.A.B.), by Rob Roy Perry has become known as an established success with choir directors and singers that it has been deemed advisable to publish a similar book for unison and two-part junior choirs by the same composer and arranger. With contents suitable for use throughout the year, this collection will be known as *SINGING CHILDREN OF THE CHURCH*.

Dr. Perry's new book will be made up of twenty original compositions and arrangements. Four general anthems, *Come, Ye Children, Sweetly Sing; Sing, Teach Me; Jesus Loves Me; and All Things Beautiful* and *Fair* are among the original numbers, which also include an anthem for the opening of the service and one each for Lent, Palm Sunday, Easter, and Christmas. Newly harmonized settings of *For You I Am Praying; My Jesus, I Love Thee; Sweet Hour of Prayer; Softly and Tenderly; We're Marching to Zion; and the Twelfth Century hymn, Beautiful Saviour, in F.* Melius Christiansen's fine harmonization, are among the arrangements.

In advance of its appearance from the press, a single copy of *SINGING CHILDREN OF THE CHURCH* may be reserved at the special cash price of 25 cents, postpaid.

FEET GOVT, by Edward Grier, *A Story with Music for Piano, Arranged by Ada Richter*—To those acquainted with Mrs. Richter's presentation of *Teach Yourself a New Game of Solitaire* and other *BROWNS WITH MUSIC*, no description of this new book is necessary. For those not familiar with it, it will suffice to say that this is a them, it will justify the use of this book for a condensed version of Ibsen's drama, for which Grier wrote the music. It is offered in story form for young folks, and throughout are excerpts of Grier's famous melodies brought within the play-mill capabilities of third grade piano pupils. In advance of publication a single copy of this book may be ordered at the special introductory cash price, 30 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—Because of the wide acceptance by teachers of the first two parts of *Ada Richter's piano course* for young students, the demand for first-of-the-press copies of the book was being exceptionally heavy. Teachers will be glad to know that copies *now* are ready for delivery to advance subscribers. As in the past, the special price is hereby withdrawn and copies may be obtained from your local dealer or from the publisher.

My Piano Book, Part Three by Ada Richter covers all necessary instruction material for the second year of study and may be used either for private or class teaching. Published in the upright form, and as are most sheet music numbers and is, it is more comprehensive than books 1 and 2 of the course, each of which covers just a half year's study. Price, 75 cents.

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Opportunities for the Saxophonist

Q. I am sixteen years old and am definitely determined to follow a musical career. I play solo saxophone and understand that it is not included in the regular symphony orchestra instrumentation. What are the prospects in the field of solo or as a soloist? I use a slight cello. If this accepted by conductors? Recently I received a rating of high superior at our state contest—P. S., Kansas.

A. The opportunities for a career as a saxophonist are brightest in the field of dance band employment as to your qualifications as a performer? The virtuoso, if properly equipped, is a definite asset to your tone.

Helpful Hints for a Better Band

(Continued from Page 438)

we were accomplishing. The completed composition, they felt, was truly their song.

A band conductor can do wonders with his limited material, but he must depend on his resources and the resources of the other members of his group to develop potentialities into realities. It is hoped that the methods and hints which have been proven so successful in the work will enable another band instructor to share, at least a portion, of that success with his own band.

modern instruction books such as are provided by the Army.

The field for an instructor with a bit of patience and a pleasing personality is almost unlimited for teaching these patients. And while there is no theory, it can do much good for the thousands of our sick and wounded boys. In addition, it will surely bring about a greater appreciation of the part that music plays in our American way of living.

Adult Beginners Want To Learn

(Continued from Page 465)

add anything, she said "I would say more about the daily routine of slow practice. This has not been easy for me, but I knew it had to be done if I got any place." These adult beginners have come from every state in the Union, and from almost every country on the globe—Canada, the West Indies, England, France, Italy, Russia, Hawaii, Korea, China and others. The average age is under twenty to thirty. Many have been older—few past sixty. The talent or ability was not accomplished here and differed with nationality or age. I am convinced no rational human being is without some gift for musical expression.

A few men have used their way into these classes, and have been among the best learners. One Lieutenant, now with his ship on the Pacific, writes that his year than any study he had ever done, and he hopes to come over to it. A Colonel learned to play the bagpipes, with the help of his instructor for one month, and an "instructor" who presented "the by a percent of average intelligence." He added "Try."

For the past three years the U. W. C. A. March sent the piano pupils to my studio. The U. S. O. building was taken over by individual teaching, and extra time I can give to every pupil is an advantage restricted to thirty minutes.

My indebtedness to Tobias Matthay for the principles included in this article, has here been expressed. Also my indebtedness for his teachings and writings. He here made my work with adult beginners much easier and more pleasant about everything he said. I quote some of his sayings: "It is well on the way to artistic performance"; "Musical purity is the first instrument"; there are three kinds of technique—Instructive, Interpretative and the Technical in Teaching; they cannot be separated in life; the highest happiness being of use to the others; that you lessen your knowledge. At my life I asked if I Tobias Matthay in London his principles. He said, "Certainly, do." The "help" we give the youthful beginners, but to bring greater musical results, and "help" with adult interest to their lives.

Band Questions Answered

by William D. Revelli

Information on Cutting Oboe Reeds

Q. Will you kindly favor this library with the names of some texts providing information on the subject of making and cutting oboe reeds?—D. E. H. Connecticut

A. I suggest that you obtain the following books: (1) "The Study of the Oboe," by William D. Fitch; (2) "How to Make Oboe Reeds" by Joseph Arlet. I am certain you will find both of these books very helpful. They may be procured through the publishers of THE ETUCE.

Echoes of a Journey

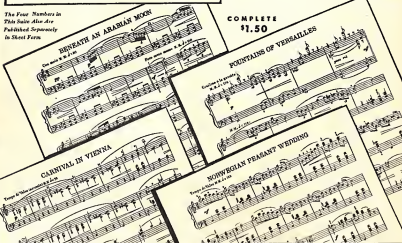
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 FOR THE PIANO
 By
Robert Stolz
 FAMOUS
 VIENNESE-AMERICAN
 COMPOSER
 Now writing for Broadway and Hollywood

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Nostalgia

A Charming
 Waltz Fantasy

By **ROBERT STOLZ**

The wistful yet gracious quality of this waltz fantasy cannot be described. As perfume quickens a tattered memory, so does this lovely music stir thoughts of brilliant, happy days now gone. Like a dream that lingers on, with quiet resignation it sings its haunting melody more and more into one's consciousness.

Published for:

- PIANO SOLO 60
- VOICE AND PIANO 60
- VIOLIN (or Cello) AND PIANO 75
- ORCHESTRA 1.50

Recorded by **Benny Goodman's Orchestra**
 (Columbia Record No. 35594)



A sophisticated, modern composition with full, rich harmonies and the unapproachable lift of the Viennese waltz rhythm.



One of a series of events in the lives of commercial composers, passed for the Magnavox collection by Walter Richard*

... Because of falling in love with someone!

AMERICA! What would this strange land hold in store for two young musicians? A great future, perhaps, for the girl. After all—wasn't she already an opera star . . . with a fine contract to fulfill at the Metropolitan? But the boy, Victor Herbert . . . what of his future?

If it hadn't been for the girl, in fact, the boy might never have reached America. For it was she who had first been approached by an American talent scout. She, who had refused a contract unless it included a place for a certain young Irishman. "But what can he do?" demanded the talent scout. "Well," she had replied, "at least he can play the 'cello!"

And thus to America came Victor Herbert—on his honeymoon!—bringing with him the talent for such gay operettas as "Naughty Marietta," "Eubie in Toyland," and many another musical masterpiece which brought joy to the world and credit to American music.

There is special joy today for all who can hear Victor Herbert music played on the Magnavox radio-phonograph. Here the composer's great works spring into vivid reality . . . you revel in his tender melodies, his dramatic harmonies. You feel the warm glow of his personality, sway to his good humor, delight in his whimsy, glow with his Irish sentiment.

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